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## AFTER RCA PULLOUT

# CED Vidisk Makers To Stay With 'Hits'

By TONY SEIDEMAN

NEW YORK—Software manufacturers will be doing the least they possibly can to support the CED videodisk format now that RCA has decided to cease producing players (Billboard, April 14).

Companies currently committed to keep on releasing product on CED until the market evaporates completely include CBS/Fox Video,

MGM/UA Home Video, Paramount Home Video, Warner Home Video and RCA/Columbia Home Video. At presstime, MCA was still discussing the steps it would take, and support from a number of non-major manufacturers appears weak at best.

Disney Home Video's Richard Fried says his company will not be putting product out on CED unless RCA is willing to absorb all the risks of release through licensing or other methods.

And while Paramount Home Video will continue to put top new titles out on CED, vice president and general manager Tim Clott says that's about all the company will be doing. Paramount will be investing minimal effort in the marketing of CED, says Clott, and will be confining its production runs of titles to their pre-order levels alone to make certain that inventory exposure is kept to a minimum.

(Continued on page 62)

## Pol Sees Passage Of Vid Rental Bill

WASHINGTON — The chairman of the House subcommittee holding hearings on the pending video rental bill stunned opponents of the measure Thursday (12) by announcing in the midst of testimony that according to his reckoning of subcommittee member support, the bill will pass and the First Sale Doctrine will be modified.

(Continued on page 61)

## CBS Records Will Demand Vidclip Payment

NEW YORK—It is now a question of when, not if, the nation's largest record label will begin charging for the use of music video clips.

"CBS has been thinking about that (charging) for a long time, and at some point we're going to go ahead and charge everyone when we feel the timing is right," says Jerry Durkin, vice president of business affairs for CBS Records and head of CBS Video Enterprises. CBS Records has not decided to charge now, says Durkin. It has just decided that it will be charging.

CBS will be charging "to get back the duplication costs, the costs of distribution, and to the extent we can, a portion of the production costs," says Durkin. "I don't think at this point we can charge enough to the tv shows to get the full amount (of production costs) back. But there will be a concept involved as well as a goal of making back specific costs."

Durkin says CBS will be asking clip users to pay for—access—"the ability to use all the clips that we own

(Continued on page 61)

# FTC Presses To Bar Warner/Poly Merger Despite Court's OK

By BILL HOLLAND and IS HOROWITZ

WASHINGTON—A federal appeals court late last week forbade PolyGram and Warner Communications to merge their recording interests pending review of a lower court ruling denying a temporary injunction against the merger. The lower court held that the Federal Trade Commission failed to prove its charges of antitrust violation.

Rapid developments in the deepening conflict saw the merger forces buoyed by a decision by the U.S. District Court in Los Angeles Tuesday (10) which rejected the FTC injunction bid. But these hopes were dashed Thursday (12) when the FTC was granted a stay for emergency appeal to the U.S. Appeals Court for the Ninth District Court in San Francisco.

At presstime, it was learned that Warner attorneys would be in the appeals court on Friday (13) seeking to vacate the stay.

At issue is the plan by PolyGram and Warner to blend their domestic record operations in a joint enterprise that would be owned 80% by Warner and 20% by PolyGram. The proposal, made public in June, 1983, stirred protest by other record companies who charged that a combined Warner-PolyGram operation would dominate the marketplace and crowd out competition.

A companion plan would see the creation of another joint venture covering markets elsewhere in the world, owned equally by Warner and PolyGram. While that plan has received official go-aheads in the U.K., Canada and France, the West German Cartel Office has still to render a decision. That is not expected until June.

FTC general counsel Jack Carley, who has been named to argue the appeal in San Francisco on behalf of the government agency, says, "Obvious-

(Continued on page 61)



**HARD TO HOLD** (ABL 1-4935)—**IMPOSSIBLE TO STOP.** RICK SPRINGFIELD'S MAJOR MOTION PICTURE DEBUT. The stunning soundtrack recording featuring seven new world-class rock'n'roll performances by Rick Springfield. **LOVE SOMEBODY** (PB-13738) has already broken wide open as a single. Hear the magic! Exclusively on RCA Records and Cassettes.

## —Inside Billboard—

• **RECORD RENTAL** has been dealt a blow in Tokyo, where a court has ruled that record companies can refuse to sell their product to dealers who in turn sell it to record rental stores. Page 3.

• **NEW LP RELEASES** were down in 1983 for the fifth straight year, according to figures just released by the RIAA. Releases of new cassettes and seven-inch singles also fell below 1982 levels. But 12-inch singles, cassette EPs and "double play" cassettes were up. Page 3.

• **THE TOP 40 FORMAT** is coming to yet another major market radio station. Taft's KKRZ Portland is readying a move to the format, and is planning to refer to itself by a now familiar nickname: Z-100. Radio, page 12.

• **COMPUTER SOFTWARE** is being released by a record company for the first time. Laff Records, the veteran comedy label, is shipping 65 Ala computer programs and games to national distributors from its Los Angeles warehouse. Page 3.

• **A COMPACT DISC ONE-STOP**, believed to be the first of its kind, is open in Minneapolis. East Side Digital, a semi-autonomous branch of its parent importer/distributor operation East Side, claims to have more than 1,000 titles in stock. Page 3.

• **WPIX-FM NEW YORK** vice president and general manager John C. Goodwill has been named president and chief operating officer of R&R Broadcasting, a new subsidiary of Robbins & Reis Inc. Goodwill expects the firm to announce its first acquisition within 10 days. Radio, page 12.



**icon** (Capitol ST-12336). *i-con n. 1.* an image (as in, **icon** has the image to create a lasting impact) 2. a figure (as in, **icon** has figured out how to make bone-crunching, nerve-exposing, earth-shaking music) 3. a representation (as in, **icon**, the debut LP from **icon**, is a representation of the Heaviest rock and roll ever spilled from a gut) (Advertisement)

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## EARL THOMAS CONLEY'S

# "ANGEL IN DISGUISE"

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## "DON'T MAKE IT EASY FOR ME"

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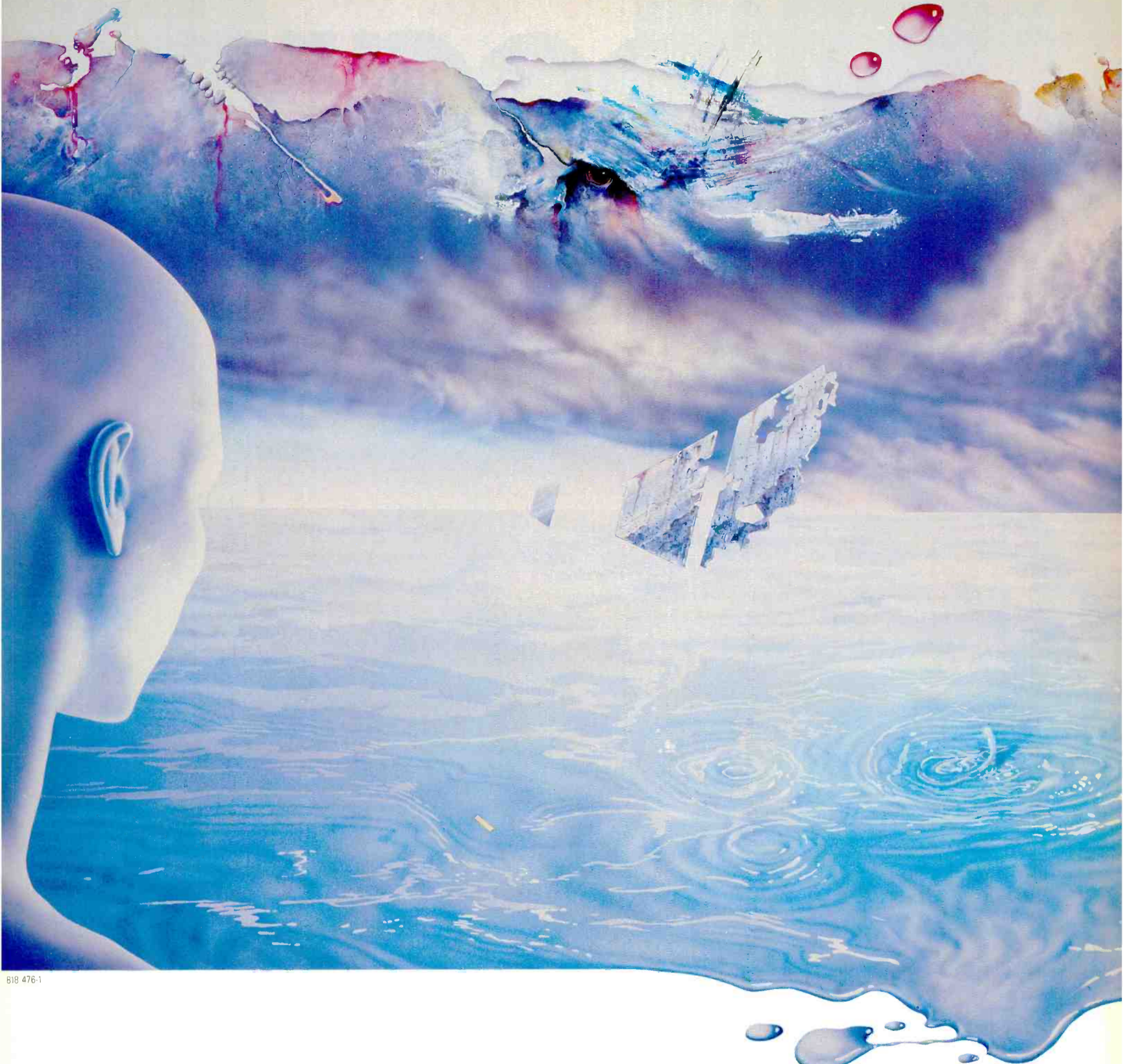


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RCA



# RUSH GRACE UNDER PRESSURE



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A MASTERFUL COLLECTION OF 8 NEW CLASSICS  
ON AN ALBUM THAT SETS A NEW STANDARD OF ROCK.

Produced by Rush and Peter Henderson

WATCH FOR RUSH ON TOUR THIS MAY.



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## First One-Stop For CDs Only Open For Trade

NEW YORK—East Side Digital, believed to be the first one-stop solely devoted to Compact Discs, is now operating as a semi-autonomous branch of its parent importer/distributor operation East Side, headquartered in Minneapolis.

The move comes as the facility claims expanded activity within the CD software arena, with more than 1,000 titles in stock carried in inventory depths of "at least 10 disks per title." Tony Pucci, vice president, says the one-stop now regularly supplies CDs to some 20 accounts, with two or three new outlets being added weekly.

Most accounts currently serviced are audio stores, says Pucci, although the firm has begun placing more stress on supplying traditional record stores.

A catalog of CD product just issued by East Side Digital shows much product imported from Japan and Germany, although domestically distributed disks are sold "whenever available," according to a note in the catalog.

"The only domestic company not selling us is PolyGram," says Pucci, "but we are bringing in their titles from Germany." He claims there were no complaints from CBS Records or other majors who have made attempts to police parallel imports elsewhere, even though much of their CD material is brought in directly by East Side.

CD prices at East Side start at \$11.99, and advance in \$1 increments to \$17.99 per disk, depending on title and country of origin. The firm pays all shipping and C.O.D. charges for orders of 20 or more disks. Only defectives may be exchanged, says Pucci.

IS HOROWITZ

## Laff Records Releasing Computer Software Line

By JOHN SIPPEL

LOS ANGELES—The oldest of the industry's comedy labels, Laff Records, is the first record company to release a line of game and educational home computer software.

Lou and Dave Drozen of Ala Enterprises, parent of Laff Records, are shipping 65 Ala computer programs and games from their local warehouse to national distributors.

"We decided before we heard Jim Greenwood's keynote speech at NARM, which urged broader inventory base for industry distributors, to go with these titles just as we have worked our Laff Records line. We intend to have a return program," Lou Drozen states. He declines to amplify on his return percentage, but says it will probably be the same one he affords his distributors for records and tapes. A check with these distributors indicates Laff has a 25% return program.

Dave Drozen, who will act as sales manager for Ala computer software, says he intends to tap markets outside the record/tape/accessories stores within the industry. He has already negotiated with Jim McGraw of Viking Industries, Burbank, to handle the line. McGraw racks Gemco, Licorice Pizza and various important discount department store chains across the U.S. Eurpac, San Diego, a major supplier to military installations, is also distributing Ala product.



**COMING ATTRACTIONS**—After his performance at London's Wembley Arena with John Oates, Daryl Hall, right, gets a visit from Elvis Costello and an invitation to appear on the latter's forthcoming Columbia album. Eavesdropping in the background is Tommy Mottola, president of Champion Entertainment, Hall & Oates' management team.

## Summer Offers Sunny Outlook

### RCA President Sees Growth For Recording Industry

By IRV LICHTMAN

NEW YORK—The recording industry has the innate appeal, spurred by new technology and broader avenues of exposure, to surge ahead in the years to come.

That's the essence of a broad overview of the business and a statement of his own company's recently developed current "profile" offered by RCA Records president Bob Summer, who says the industry is basically in good health, despite just-revealed RIAA reports of a flat year of unit shipments in 1983 (Billboard, April 14).

Current industry momentum, Summer suggests, indicates "considerably greater growth. What is wrong is the timing of the data. There's a gap between perception and reality. Reality indicates the industry has substantially overcome problems that have been a drag for the last four years."

But Summer, noting that the video game industry's demise no longer provides the music industry with a

"red herring," enumerates conditions that "continue to distress me":

- Progress against piracy is "painfully slow. The fault may lie somewhat in the industry, but the issue of a callous attitude of legislators and hardware manufacturers is more the issue."

- Tight margins, fed by heavy marketing expenses and video production spending that is generally non-recoupable to date, although Summer sees a cure—the emergence of a commercial video marketplace.

- The fact that not a single new American band qualified as a Grammy nominee last year.

- And, in a humorous aside, "the fact that Michael Jackson is not on RCA."

As for the label itself, beyond its profitable 1983 and continuing profitability in the first quarter of this year, Summer says that RCA has "undergone more dramatic change in profile than any other record company's operations" in recent years. Noting that the company had taken "substantial risks along the way, not the least of which was company growth while the industry was retrenching," Summer declares, "We've come out where we want to be."

He points to five areas of RCA's well-being: a "strong" domestic operation; a "healthy" international group; "dynamic" direct-marketing; strength in video distribution; and the company's own music video production unit.

Summer says that the label has met its goal of "exploiting the fact that the record industry is a number of mini-markets" through its own artist development and signings and through its distribution association with A&M and co-ownership of

(Continued on page 61)

## RIAA: LP Releases Down Again

### '83 Figures Show 13% Drop; Cassettes, Singles Slide

By LEO SACKS

NEW YORK—Releases of 12-inch singles, cassette EPs and 90-minute ("double play") tapes by U.S. manufacturers rose significantly in 1983, but new LP titles during the period declined for the fifth consecutive year, according to figures released last week by the Recording Industry Assn. of America (RIAA).

The RIAA study shows that major labels reaped big benefits from 12-inch sales, which climbed 33% to 610 releases from 460 in 1982. Releases of cassette EPs rose 300% to 150 titles from 50 the prior year. Growth was also seen among "double play"

tapes in both pop and classical repertoires, which jumped 57% from 105 selections to 165.

New album product, however, continued its slide. The RIAA report says that record companies shipped about 2,300 new LPs last year, or 13% fewer than were issued in 1982 (2,630). The tally signifies a 45% drop from an industry high of 4,170 titles released in 1978, generally recognized as the boom year for the record business.

Other configurations that experienced declines in 1983 were cassettes (down 8% to 2,500 titles from 2,710 the preceding year); seven-inch singles (down 8% to 2,105 from 2,285);

## TOKYO COURT RULES:

# Labels Can Shun Dealing With Renters

By SHIG FUJITA

TOKYO—In a precedent-setting decision, the Tokyo District Court has ruled that record companies can refuse to sell disks to retailers who in turn sell them to record rental stores.

The court turned down a suit filed by the Miyagi Family Club, a record retailer located in Sendai City in northern Japan, against Nippon Columbia Co., Toshiba-EMI and Sei-

kodo, a record wholesaler.

It was decreed that the three firms could scrap a wholesale contract with Miyagi, which had been supplying records to a major record rental chain. Miyagi has asked for a court order to reinstate the deal cancelled by the three firms in 1981, charging that the action ran counter to the Anti-Monopoly Law here.

The new court ruling, made March 29, in turn goes against the warning issued by the Japanese Fair Trade Commission in December, 1982 to the Japan Phonograph Record Assn. (JPRA) that its action in suspending deliveries of records to traders servicing record rental stores could be contravening the country's Anti-Monopoly Law (Billboard, Jan. 15).

In the Tokyo District Court, though, Judge Kozo Fujita ruled that the record rental business was not in line with the principles of the Copyright Law, which recognizes the rights of record makers to reproduce records and aims at ensuring their economic profitability.

Though the court decision avoided saying directly whether record rental violates the Copyright Law, it did recognize that the record and tape rental business, which has spread throughout Japan since 1980, has caused losses for manufacturers and retail stores.

The Miyagi Family Club, whose president is Seiichiro Ichino, signed a

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APRIL 21, 1984, BILLBOARD

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## BOGUS GOODS ON DISPLAY

## Push For Stronger Piracy Law

By BILL HOLLAND

WASHINGTON — The American business community, including the record and tape industry and Hollywood, made its case for stronger, specific anticounterfeiting and antipiracy language in pending trade legislation last week by presenting a pan-industry exhibit of genuine and bogus merchandise in the Dirksen Senate Office Building, underlining a problem said to be costing the U.S. more than 130,000 lost jobs and as much as \$8 billion in lost sales annually.

Recording Industry Assn. of America (RIAA) president Stan Gortikov was on hand to tell the press and public that the world market for illicit records and tapes was estimated at \$915 million in 1982,

and that at least half of that total represented unauthorized sales of recordings originally created and owned by American artists and their companies.

At the news conference, Senator Jack Danforth (R-Mo.) announced he will seek legislation to crack down on commercial counterfeiting by attaching anticounterfeiting language to the renewed Generalized System of Preferences (GSP) bill, which permits limited duty reductions for some products from developing nations (Billboard, Feb. 4).

Many of the member nations are also seen as havens for international pirates and counterfeiters, and little has been done by the countries to stop the problem. "They have been slow in responding because the profits mean more people have jobs and

more money is circulating," Danforth said.

Besides counterfeited and pirated records, tapes and videocassettes, there are also sizeable illegal businesses in the manufacturing of bogus automotive and aircraft parts, as well as pharmaceuticals, agricultural chemicals, books, watches, clothing and computers, the senator explained.

Another bill Danforth has championed is the International Trade & Investment Act (Title III of H.R. 3398), now awaiting action on the Senate floor, which would make such violations "explicitly actionable" under section 301 of the Trade Act of 1974—which allows for trade retaliation against foreign barriers to U.S. exports.

"The property rights provision of the reciprocity bill is an important first step," Danforth said. "Already a number of our trading partners are sitting up to take notice for the first time, and there is some evidence that improvements are in the works."

Danforth, who is the chairman of the Senate subcommittee on international trade, added that he is introducing the GSP amendment (S. 1718) because "many of these countries have a long way to go," and that the "U.S. cannot, and will not, tolerate the wholesale piracy and counterfeiting of American merchandise."

Gortikov, in his remarks, said that the record industry does not find it "unreasonable to expect that the nations which enjoy U.S. trade benefits should protect U.S. copyright, trademark and patent owners against the wholesale expropriation of their property." He added that failure to do so "may result in revocation of their preferential trading status."

ing a pre-tax income of \$57,100,000. Income for the same quarter in '83 was \$39,400,000. The company attributed the hike to a significant increase in domestic sales.

The Broadcast Group was also up, with profits more than doubling in the quarter. Revenues rose from \$561,100,000 to \$640,200,000, a rise of 14%, producing a pre-tax income of \$51,600,000. Income for the comparable period in '83 was \$24,500,000.

The gains by Records and Broadcast offset losses by the Columbia and Publishing Groups, with Publishing posting a loss of \$11,700,000 and Columbia spilling \$3,400,000 worth of red ink.

## RECORDS, B'CAST LEAD WAY

## Record First Quarter For CBS

NEW YORK—The Records and Broadcast groups led CBS Inc. to a record first quarter that saw net income rise 119% over the same period last year.

Total revenues for the quarter were \$1,177,800,000 producing a net income of \$38,900,000. For the comparable period last year, revenues were \$1,039,000,000 and net income \$17,800,000. First quarter earnings per share of common stock were \$1.31, compared to 60 cents in the first quarter of 1983.

The Records Group also achieved a new first quarter profit record, topping 1983's watermark by 45%. Revenues rose from \$296,600,000 to \$350,400,000, a hike of 18%, produc-

Pension Plan, secured by a third trust deed on his home, owed \$228,000; group member Christine McVie, owed \$50,000, secured by his personal recording and musical equipment valued at \$35,000; and the Wells Fargo and Security Pacific banks here, owed \$25,000 and \$18,000, respectively, on car loans. Also listed is a

furniture loan secured by rental property managed by Budget Furniture Rentals valued at \$325,000 against a debt of \$175,200.

Jenny Fleetwood of Sherman Oaks is owed \$25,000 for child support. First Interstate Bank here is owed \$629,412.67, according to the sched-

(Continued on page 66)

## Fleetwood Files For Bankruptcy

LOS ANGELES—Michael J.K. Fleetwood, better known to rock fans as drummer Mick Fleetwood, has filed a Chapter VII bankruptcy petition here, listing debts totalling \$3,697,163.20 and personal property valued at \$2,404,430.

Fleetwood, described in the petition as a musician, has also served as personal manager for Fleetwood Mac, the band he co-founded in the late '60s, and other acts.

Fleetwood's largest creditor is Columbia Savings & Loan here, listed as being owed \$1,429,293.94 in a loan secured by a first trust deed on his \$1.65 million Malibu home, his largest listed asset. Warner Communications Inc. has \$525,000 coming, collateralized by 100 shares in Penguin Promotions, with an estimated worth of \$9,000; 1,000 shares, Mick Fleetwood Enterprises, \$5,000; 100 shares, Rockhopper Music, \$1,500; one-third interest in Fleetwood Mac Records, \$1,000; one-third interest in Fleetwood Mac Music, \$1,549; 70% of Seedy Management, no estimated value; and 404 N. Maple Partnership, \$200,000.

Parks, Adams & Steinberg, local accountants, are owed \$60,000 secured by 100 shares in Lights Out worth \$8,500, and 15.35% interest in Westlake Las Palmas property, \$90,000. Local legal firm Shapiro & Steinberg is down for \$60,000, secured by 300 shares in The Alley Inc., \$5,452; 400 shares, Rainbow Cleaners, \$8,848; 350 shares, Arville Inc., \$3,000; and 18.8572% interest in property at 6520 DeLongpre, worth \$20,000.

Other debtors include: Mick Fleetwood's Enterprises Defined Benefit

## Mutual Employees Asked To Sign 'Loyalty' Document

By LEO SACKS

NEW YORK—Employees of the Mutual Broadcasting System have been asked to sign a document assuring the confidentiality of trade secrets and the prompt disclosure of inventions or improvements relating to the company's products.

A copy of the memo was forwarded to attorney Tom Powers, counsel for the Washington-Baltimore chapter of the American Federation of Television & Radio Artists (AFTRA). A caller to the Mutual newsroom in Arlington, Va., was told that a notice placed on the AFTRA bulletin board directed employees to refrain from signing the document until further notice.

Mutual president Marty Rubenstein defends the memo, which was distributed late last month to approximately 250 staffers. "It's not a loyalty oath," he contends. "We're simply acknowledging our place in the satellite research and development business, and that inventions or creations conceived on Mutual's time are the company's property."

Rubenstein, who chairs the National Assn. of Broadcasters' First Amendment Committee, insists that the document has "nothing to do" with free speech. "From a technological point of view," he explains, "if something is patentable, it's in the name of Mutual Broadcasting." The policy, he notes, is recognized by Amway Inc., the Mutual parent firm in Ada, Mich., which markets non-preparatory pharmaceutical and household goods.

"It's no big deal," says Bruce Goodman, vice president and general counsel for Mutual. "Like our payola forms, we don't discriminate in whom we send them to."

Goodman acknowledges that AFTRA attorney Powers called him on the matter, but he says the discussion was friendly: "He wasn't complaining. He was just curious." Powers was unavailable for comment at presstime.

Mutual owns WCFL Chicago and WHN here.



BOUNTY OF THE MUTINY—Toni Tennille launches her solo voyage by signing a contract with Mirage Records. Her first Mirage album is "More Than You Know," a collection of '30s and '40s pop standards using a 43-piece orchestra including several notable jazz artists. Pictured behind Tennille are, from left, her executive producer Bruno Cicotti, her attorney Gerald Edelstein and Mirage executive vice president Bob Greenberg.

## Executive Turntable

## Record Companies

Jim Foglesong is appointed president of Captiol/EMI America Nashville. He was president of MCA Nashville (story, page 40) . . . Kick Van Hengel is upped to international division vice president for Capitol Industries/EMI America. Now based in Hollywood, he was general manager of that operation . . . In its Madrid headquarters, RCA Spain promotes Luis Lara to president. He was gen-



Foglesong



Lara



Medina



Fowler

eral manager . . . Benny Medina is elevated to director of artist development and talent acquisition for Motown in Los Angeles. He was a writer and producer for the label . . . Shelley Fowler joins MCA in Los Angeles as director of administration, black music. She was national promotion coordinator, black music, for A&M.

Arista makes three promotions in its sales department. Jim Cawley is named national sales director, based in New York. He was East Coast regional marketing director. Ed Simpson becomes associate director of East Coast sales, also in New York. He was East Coast regional advertising coordinator. And Jonathan Klein is named West Coast associate sales director in Los Angeles. He was local marketing manager there . . . At PolyGram's Edison Depot distribution facility, Robert Nellegar is appointed operations manager. He was assistant operations manager . . . In New York, RCA names Michael Omansky marketing director. He joins the label from Nabisco Brands, where he was senior product manager. Also at RCA, Susan Elliot comes aboard as manager of public affairs. She was managing editor of High Fidelity magazine.

David Novik is upped to a&r director for CBS Records International, based in its U.K. headquarters. He was a&r manager for CBS U.K. On the homefront, Lynne Frost is appointed producer of CBS Special Products, based in New York. She was an editor of music textbooks for the Macmillan Publishing Co. . . . Jim Wagner is named director of advertising for Warner Bros. in Burbank. He was national merchandising manager for the label.

In Nashville, Tony D'Antonio joins Union Station Records in a national promotion capacity. He was with an independent country promotion firm there . . . Walter O'Brian has left his post as label manager for New York-based Important Records. He has yet to announce future plans.

## Marketing

Carla Olson and Barbara Firstman-Chavez are upped at Macey Lipman Marketing in Los Angeles, both to regional directors of marketing and research. They have been part of the company's research/marketing staff for two and three years respectively. Filling in that staff are newcomers Jan Teifeld, Jack Bratel and Stephani Resnick.

## Publishing

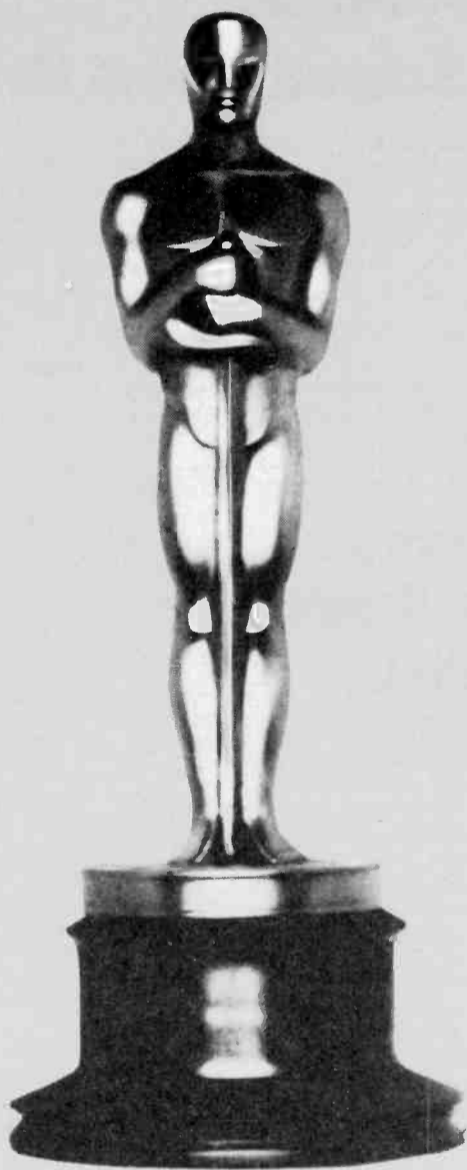
Paul Tannen leaves Screen Gems-EMI Music to start his own management and publishing firm in New York. He was with the company 11 years, and it has not yet announced a replacement . . . Chris Vaughan-Smith retires from Peer-

(Continued on page 68)

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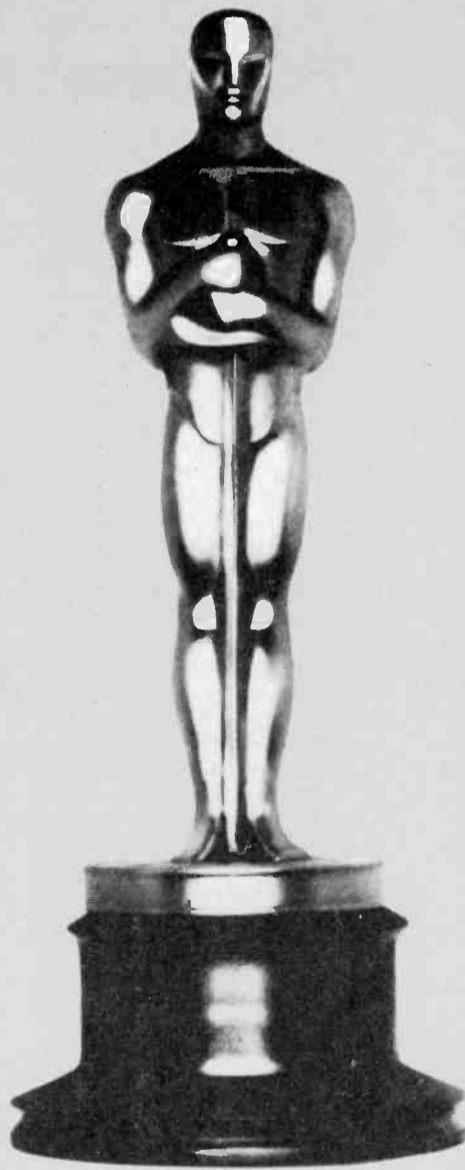
# HISTORY REPEATS ITSELF

## WE TOOK IT ALL



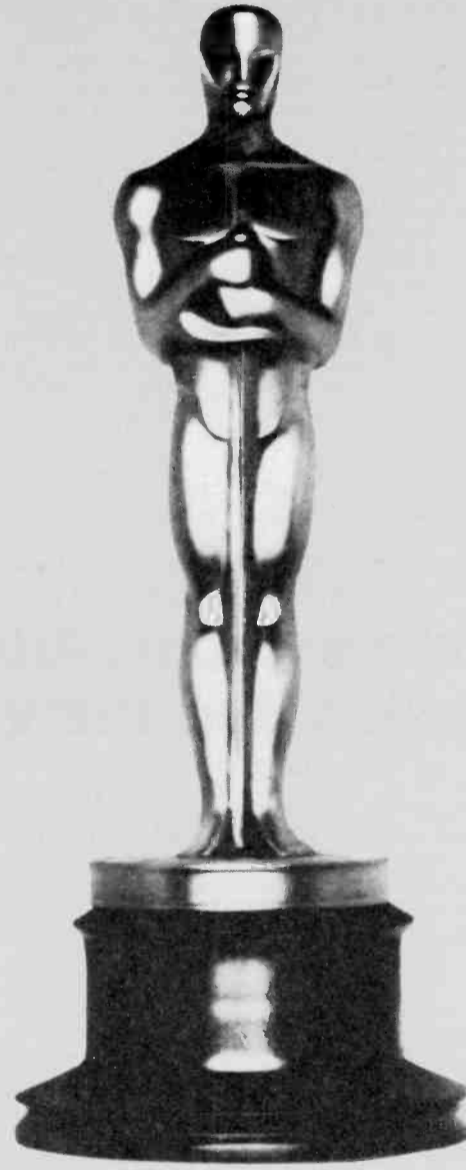
**BEST ORIGINAL SONG SCORE**

Yentl  
Alan & Marilyn Bergman,  
Michel Legrand (SACEM)



**BEST ORIGINAL SCORE**

The Right Stuff  
Bill Conti



**BEST ORIGINAL SONG**

"Flashdance... What a Feeling"  
Flashdance  
Irene Cara, Keith Forsey (GEMA)  
Giorgio Moroder (SUISA)

American Society of Composers, Authors & Publishers



70 YEARS OF AMERICA'S GREATEST MUSIC

## Computer Marketing Shifts Urged Call For 'Drastic' Strategy Changes Sounded At Seminar

By FAYE ZUCKERMAN

NEW YORK—As Apple Computer stands poised to enter the home computer market next Tuesday (24) with a low-cost system, market researcher The Yankee Group is alerting home computer firms to make pivotal shifts in marketing strategies.

These warnings came during a two-day Yankee Group-sponsored seminar here last week on the computer industry at which Clive Smith, director of the Boston company, pointed out that many firms will need to make "drastic" changes by June to survive a shakeout. "Coleco will have to fix Adam (the company's flagship home computer system) and reposition it," he added.

The \$700 computer system, originally predicted to sell about 500,000 units by this June, has achieved sales of only 50,000 units, Smith notes. "Coleco is having real problems with dealers. It (Coleco) needs to get rid of the digital tape drive and put in a disk (drive)."

Apparently, toy stores are the only retail outlets showing adequate sales figures for the computer system, Smith suggests. To get "results" beyond toy outlets, he adds, Coleco might want to change the name of the system, and switch over to the MSX standard, a popular computer hardware system in Japan, where 17 companies have committed to the standard. American software maker Activision has already started to make software for MSX machines.

These Japanese companies, which include Yamaha, are expected to roll out units at the upcoming Consumer Electronics Show in Chicago, June 3-6. Smith forecasts that Japanese firms could sell as many as 120,000 units in the U.S. this Christmas.

Leading the home computer hardware pack in sales this year is Com-

modore Business Machines with its C-64 computer, which has sold some two million units. The total number of homes estimated to own microcomputers is nearing six million.

"Writing software for Commodore machines makes good sense," notes Ihor Wolosenko, president of Synapse Software, which recently launched a C-64 version of best-seller "Zaxxon." Other software firms, including Electronic Arts, Broderbund and Epyx, have committed conversion and development funds to Commodore products.

According to Smith, Commodore itself has taken an aggressive stand in the software arena. It will complete 1984 with some \$64 million in software sales, he adds. Even its competitor Atari has started to market Commodore 64 software via its Atarisoft division.

As for Atari, Smith is predicting a comeback. He believes that the 800XL will be a major player, "if Atari positions it correctly."

Also contributing to the firm's comeback, he says, will be its joint effort with Lucasfilms, which comes in the form of two film-like computer games. One is a two-person soccer game, the other a driving game. However, Electronic Arts' software designer Dan Bunten, who has seen the new Atari entries, points out, "The visuals are great, but game action leaves a lot to be desired."

Smith predicts that the company's "Atari Lab" products will also bring success to the company in the last quarter of 1984. By year's end, the company is hoping to change from a money loser to a profit maker.

Poised to command the home market is Apple Computer, which is preparing to launch the long-awaited Apple IIc with a mouse, a cursor controller. Giving kudos to Apple's new machine is Guy Nouri, president

of Interactive Picture Systems Inc., which has been designing "Grandma's House" on the IIc.

The Apple IIc, with disk drive, is expected to list between \$600 and \$1,000, and will be sold through the company's already established dealer network. "We are dedicated to our dealers, and we are not about to make any changes," states John Cavalier, Apple's vice president and general manager for the Americas, the Far East and Africa.

Meanwhile, sales figures for Apple's more sophisticated Macintosh are nearing 100,000, says Cavalier. Earlier projections for the machine placed total sales figures by May at about 50,000. Interestingly, the machine, initially targeted to the business community, is primarily selling to homes and hobbyists.



**HOT STUFF**—Active fans of the newly-formed independent label FastFire put their heads together for the NARM debut of the label, distributed by Alpha and marketed by the Macey Lipman firm. FastFire's first release, a self-titled album by Night Crossing, is now on the market. Shown from left are Macey Lipman; Alpha's president John Casetta; FastFire's executive vice president Judie Bronsther, chairman Ed Rinderknecht and president Frank Lalli; and Mel Fuhrman, Alpha's general manager.

## Chartbeat

### 'Footloose': No. 1 Soundtrack & Single

By PAUL GREIN

"Footloose" this week becomes one of only a dozen soundtracks in the rock era to hit No. 1 and produce a No. 1 single. "Footloose" does the trick by kicking Michael Jackson's "Thriller" out of the No. 1 album spot, three weeks after Kenny Loggins' title single took over the top spot on the Hot 100.

The importance of a smash single in marketing a soundtrack is underscored by the fact that the last six soundtracks to reach No. 1 on the Billboard chart (dating back to "A Star Is Born" seven years ago) have all been boosted by No. 1 singles.

Here's a complete list of the rock era soundtracks to reach No. 1 and spin off a No. 1 hit. They're listed in reverse chronological order.

1. "Footloose," Columbia, 1984; Kenny Loggins' "Footloose."
2. "Flashdance," Casablanca 1983; Irene Cara's "Flashdance . . . What A Feeling" and Michael Sembello's "Maniac."
3. "Chariots Of Fire," Polydor, 1982; Vangelis' "Chariots Of Fire—Titles."
4. "Grease," RSO, 1978; John Travolta & Olivia Newton-John's "You're The One That I Want" and Frankie Valli's "Grease."
5. "Saturday Night Fever," RSO, 1978; the Bee Gees' "How Deep Is Your Love," "Stayin' Alive" and "Night Fever" and Yvonne Elliman's "If I Can't Have You."
6. "A Star Is Born" Columbia, 1977; Barbra Streisand's "Evergreen."
7. "Shaft," Enterprise, 1971; Isaac Hayes' "Theme From 'Shaft.'"
8. "Let It Be," Apple, 1970; the Beatles' "Let It Be" and "The Long And Winding Road."
9. "The Graduate," Columbia, 1968; Simon & Garfunkel's "Mrs. Robinson."
10. "Help!," Capitol, 1965; the Beatles' "Help!"
11. "A Hard Day's Night," United Artists, 1964; the Beatles' "A Hard Day's Night."
12. "Loving You," RCA, 1957; Elvis Presley's "(Let Me Be Your) Teddy Bear."

By moving up to No. 1, "Footloose" ends a run of 17 consecutive weeks in the top spot by "Thriller."

That's as long as "Thriller" has ever been No. 1 at one stretch. The album first hit the top in February, 1983 and stayed there for 17 weeks before being displaced by—you guessed it—the "Flashdance" soundtrack.

★ ★ ★

Collins Conquers: While "Footloose" moves up to No. 1 on the pop album chart, Kenny Loggins' title song drops to number two on the Hot 100. It was displaced by another film theme, Phil Collins' "Against All Odds." This is the first time that film

### 40% Share Of Datasoft Bought By Gillette Co.

NEW YORK—The Gillette Co. has acquired a 40% share of Datasoft, marking one of the first major purchases of a third party software vendor by a publicly held concern.

Under the terms of the agreement, signed Tuesday (11), Gillette, a \$2.2 billion conglomerate, has the option to purchase the remaining 60% of the company over the next four years. Datasoft president Pat Ketchum, the entrepreneur behind the \$10 million software company, reports that Gillette will infuse substantial equity into the company. While not specifying the amount, Ketchum implies it's in the seven-figure realm.

Datasoft has also received from Gillette, which is based in Boston, substantial loan money for research and development costs, Ketchum adds.

Ketchum, who masterminded the startup of the Chatsworth, Calif. firm nearly four years ago, says he is not contracted to remain with the company for a period of time. "I can quit anytime," he notes, pointing out that many acquisition contracts contain employment clauses for the startup entrepreneurs.

Since last summer, Datasoft had been actively looking for a buyer. The company had been approached by Time Inc. and last August came close to an agreement with Warner Software, a division of Warner Publishing. According to Ketchum, the company was in negotiations with Gillette for about six months.

FAYE ZUCKERMAN

themes have hit No. 1 back-to-back since October, 1981, when Christopher Cross' "Arthur's Theme" followed Diana Ross & Lionel Richie's "Endless Love."

"Odds" is the second No. 1 single in less than 18 months to emerge from a feature film directed by Taylor Hackford. The first was Joe Cocker & Jennifer Warnes' "Up Where We Belong" from "An Officer And A Gentleman." That ballad won the 1982 Oscar for best song; "Odds" is sure to be nominated, though its strongest competition may come from the songs from "Footloose."

By hitting No. 1, "Odds" continues an interesting pattern whereby the music industry's two leading corporations have alternated in the No. 1 spot all year long.

CBS was No. 1 as the year began with Paul McCartney & Michael Jackson's "Say Say Say" (Columbia), but then WEA took over with Yes' "Owner Of A Lonely Heart" (Atlantic). CBS returned to the top with Culture Club's "Karma Chameleon" (Virgin/Epic), before WEA took over again with Van Halen's "Jump" (Warner Bros.). Bloodied but unbowed, CBS made it back to No. 1 with Kenny Loggins' "Footloose" (Columbia), before WEA countered with Collins' "Against All Odds" (Atlantic).

If this pattern—spotted by reader Louis Iacuo—is to continue, we can only conclude that the next No. 1 record will be Culture Club's "Miss Me Blind," which moves up a notch this week to number five.

★ ★ ★

Culture Shock: While we're on the topic of Culture Club, we should point out that "Miss Me Blind" this week becomes their first top 10 hit on Billboard's black chart. The song leaps 12 points to number nine.

Of the group's other single releases, "Do You Really Want To Hurt Me" peaked at number 39 on the black chart, "Time (Clock Of The Heart)" at 34, "I'll Tumble 4 Ya" at 70 and "Karma Chameleon" at 67. Despite its strong Motown influence, "Church Of The Poison Mind" failed to crack the black chart.

★ ★ ★

Fast Facts: Marvin Gaye is being remembered by the record-buying public in the wake of his murder, as (Continued on page 66)

## Koppelman Warns Artists On Music Video 'Burnout'

By IRV LICHTMAN

NEW YORK — With his music video involvement now a corporate reality, veteran music man Charlie Koppelman nevertheless cautions recording acts to watch their step in moving into video projects.

Koppelman, who runs recently-formed The Entertainment Music & Television Co. with Marty Bandier, cites the "burnout" factor as among the threats to artist stability if music video is not carefully thought out. "Music tv is terrific," Koppelman says, "and it can obviously be a valuable tool when utilized to promote records. But if it's used on a wholesale basis, it can damage sales because of the burnout factor."

Koppelman also suggests that some acts may, for visual reasons, be ill-suited to the video medium. "Bob Dylan, for instance, might have been harmed by overexposure in video. The industry has to be careful to not overstate the case for video, keep the human element alive instead of shooting for the bizarre and, certainly, make sure the music is keyed to the video."

This fall, Koppelman and Bandier launch their joint video venture with Williams Electronics, the Livingston Taylor-hosted "This Week's Music," which Koppelman refers to as a "1984 'Bandstand.'" Its debut Sept. 23 in syndication will cover 50% of the U.S. market on an everyday basis and another 20% on a weekly basis. All key markets are served by 70%

coverage of the U.S.

Koppelman says he'll soon announce a number of other video projects, among which are ideas to flow through MGM/UA Home Video under a non-exclusive agreement, and a special on Showtime.

The new Koppelman and Bandier company—with the former chairman and CEO, while the latter serves as president—was formed earlier this year after the pair's split from real estate tycoon Sam Lefrak in a company formed in 1975 as The Entertainment Co. Under the parting, Koppelman, Bandier and Lefrak, now chief of Sam Lefrak Entertainment Co., agreed to share ownership and administration of some 10,000 copyrights and income from record production acquired or made before December, 1983.

Koppelman and Bandier have brought with them key personnel from the Entertainment Co., including Gary Klein, senior vice president, a&r; JoAnn Boris, vice president of publishing; Michael Goldberg, vice president of operations; and Linda Gerrity, vice president of artist relations.

Both continue to operate Entertainment Records, the CBS-distributed label that has had marked success with product by Eddie Murphy and the Weather Girls. For Columbia, Koppelman says a new album with Barbra Streisand gets under way this spring.

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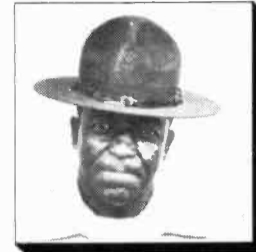
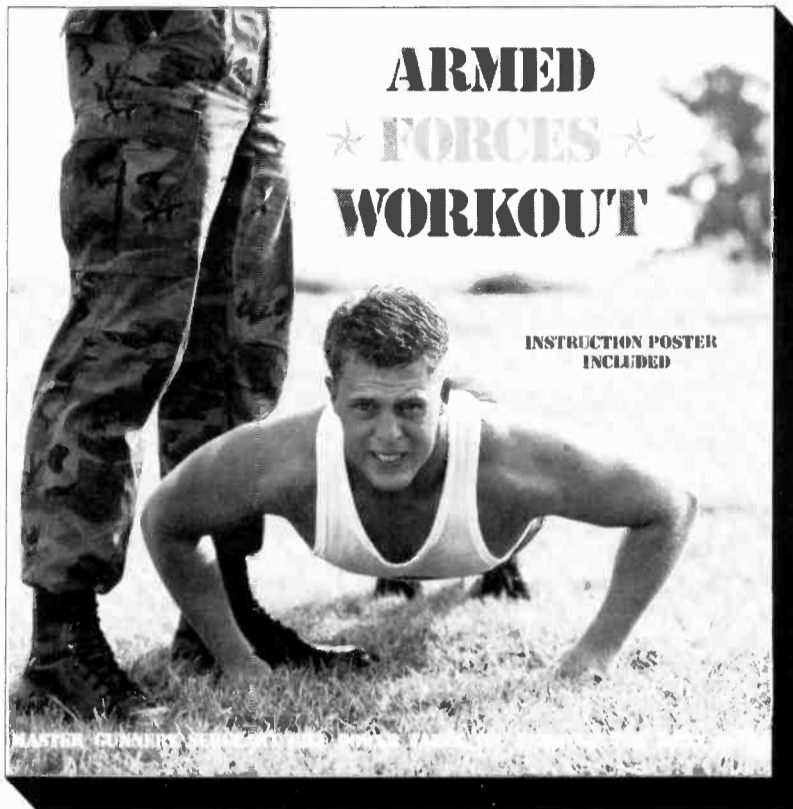
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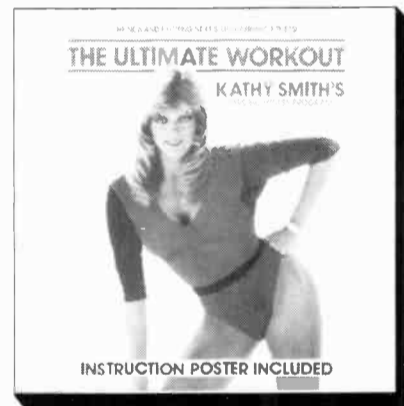
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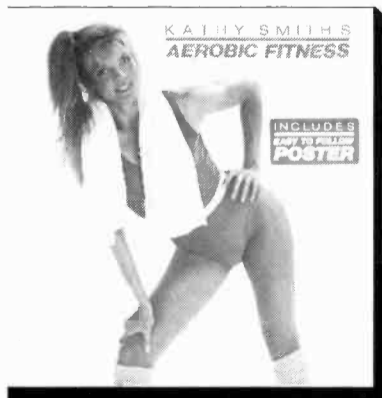
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# Gene Pitney World Tour '83

EVENING **POST** Tuesday, February 15, 1983

## Pitney—still the star of the show

BY RICHARD HARRIS

IT'S ONLY when he shares a bill with someone like Renee and Renato that you realize just how good Gene Pitney is. While the roly-poly Italian gave a performance which was competent but not much more, Pitney came on stage at the Royal Concert Hall last night oozing what the old TV shows would have called "star quality."

### Powerful voice

He's a bit older and grayer these days, but the dapper little man in the plain blue suit and tie has lost nothing from that extraordinarily powerful voice that gave us so many memorable hit songs in the '60s and '70s. He knows precisely what his fans want and he gives it to them—in his best songs. He makes no concession to anyone who might say he should incorporate new songs into his act—he has a hard enough time choosing which of

his many hits he should squeeze into his hour-long performance. "Twenty-Four Hours From Tulsa" and closed with "Town Without Pity." In between, he gave us snatches of around 20 other songs. Aided by a lively 13-piece orchestra he took us through nearly all his top tenors—"Backstage" and "I'm Gonna Be Strong," in particular, brought roars of approval from the audience—and went back for other people in his very early songwriting days. There was "Hello Mary Lou" and "Rubber Ball" which took Ricky Nelson and Marty Wilde into the charts—but nothing more recent than "Blue Angel," the one that Roger Cook, of Blue Mink fame, wrote for him.

At the end there were no complaints from anyone. He gave us what we expected... and what we wanted.

But what of Renee and Renato, the most unlikely chart-toppers of the past year? Well, he (that's Renato, looking for all the world like a waiter lost from an Italian restaurant) sang a few songs which gave a new meaning to the term "comic opera" before being joined by his blonde sidekick—and together they looked uncomfortable through a couple more standard ballads.

### Squeals of delight

And then... "Save Your Love For Me." It brought squeals of delight and an enthusiastic ovation from many of the ladies in the hall. But class? When it comes to Gene Pitney and Renee and Renato, they're in a different league.

THE COURIER-MAIL, TUESDAY, JUNE 7, 1983

## Arts and Entertainment

### Pitney wows them

THE Gene Pitney show is a lot of fun. Not only are the audience treated to some fine singing, but they are also given the chance to learn a little about this high-pitched Romeo they call "Gene". For the women, the concert represented the chance to see their 42-year-old idol in the flesh and to ask him some personal questions. For the men, it meant relaxing with a cold beer and listening to a veteran of 22 years in showbusiness peit out old favorites like "The Man Who Shot Liberty Valance", "Twenty-Four Hours to Tulsa", "Town Without Pity" and "If I Only Had Time". The most unusual part of the concert was the manner in which Pitney endeared himself to the audience (especially the ladies) by means of a questionnaire that was handed out before the concert. Pitney, dressed in a dark suit and tie, was offered a pair of stubbies and a t-shirt after one question on what sort of clothes

he liked. "I like to get dressed up to perform," Pitney quipped. "And I like to get dressed up to sing as well."

Another question was "Did you have an affair with Mrs Jones in 1946? If so, hello Dad." Pitney replied yes, adding "Hello son. That wasn't a bad effort considering I was only five."

Pitney's antics won more than considerable favor and, because of this, his songs were probably better received.

An impressive backing band was another plus. Pitney brought his own percussion section—drums, bass and lead guitar—as well as his musical brass and strings section from Melbourne injected something special into the presentation. To add a finishing touch, Pitney handed out numerous personally autographed photographs of himself after the concert.

Gene Pitney continues at the Twin Towns Services Club, Tweed Heads, until Sunday.

— BRETT FREE

THE PLAIN DEALER, FRIDAY, NOVEMBER 4, 1983

## Gene Pitney's Front Row show is a winner

REVIEW

By Jane Scott

Gene Pitney said he was referred to as "durable" in an announcement in Canada the other day. Then the newspapers called him a slightly stockier, graying Pitney.

"I'm not only glad to be back, I'm happy to be alive," he told the Front Row audience last night.

Pitney was not only lively, but in great shape. Well, yes, he's 42 now. He has put on around 25 pounds and there are silver threads among his dark hair. But there's nothing wrong with his pipes.

His show, the first one here in 15 years, was a well-balanced winner.

He may not be able to hit as high a note in "Town Without Pity" as he did in 1962—but his voice is a little mellower—but that full-bodied resonance is still there.

"Just like his records," said Alice Ramos of Garfield Heights, who has them all.

Pitney has something else now. A gentle kind of maturity, a happy self-confidence. He doesn't have to prove anything. He sings his heart out, but there's nothing frantic about it. He moves around the stage, but it's not too jumpy. His energy is in his voice.

The audience wasn't a sellout—about 1,500—but of them seemed hard-core, most of them in their 30s. Barbara Stadler

stood up and whistled through her fingers as Pitney came down the aisle in his dark pants and shirt and white jacket and kicked off with "24 Hours From Tulsa."

Pitney is one of the few stars that have spiced their song life with variety. He recorded country songs with George Jones and won a country western group-of-the-year award with him. He wrote million-sellers for others. And he sang in many languages.

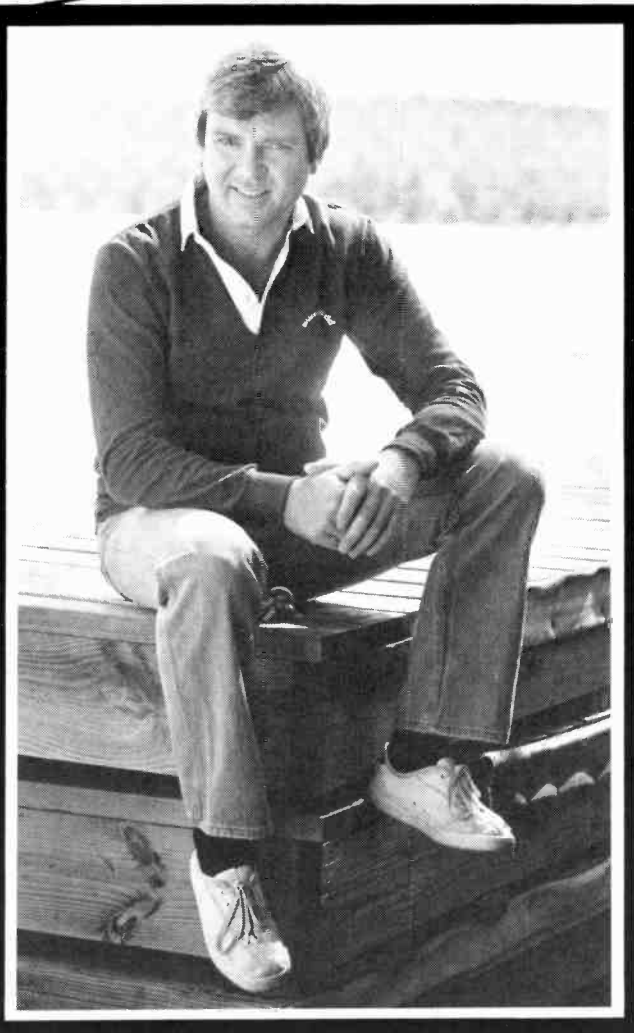
"Now I want to sing songs that I felt were some of the best written ones, even though they didn't hit the heights," he said, leading into a lovely "Somewhere in the Country."

He whistled in "If I Only Have Time." He's a great whistler. There even seemed to be little nuances in his whistles.

There were 13 players up there, including four violinists, his own rhythm section, and music director/pianist, Mau-rice Merry. It may have been the first time you have seen a guitarist sitting down and reading music from a music stand.

So did his country songs. "Big Job" had a staccato touch, a good contrast to sweeter ones such as "Only Love Can Break a Heart" and "Looking Through the Eyes of Love."

The only sour note for me was his "Heartbreaker" song. That's more rock. Clapping called him back for his encore. "Town Without Pity." "I was going to come back anyway," he told the fans, surprising many by shaking hands in the first rows.



WEDNESDAY, OCTOBER 19, 1983

## The Edmonton Journal

IT'S UP TO YOU!

## Pitney is pure platinum

BY LOU HOBSON

More than a little silver has crept into Gene Pitney's hair, but none of the platinum has left his voice. Pitney is still a remarkable talent, 42 years after he broke onto the pop charts with "Love My Life Away."

Last night amidst whistles, cheers and camera flashes, Pitney joined his 13-piece Calgary orchestra to thrill 1,200 fans at the Jubilee Auditorium with a collection of pure-golden hits that he made famous as a singer and a writer.

"I'd been at the top of the charts for 10 years. It was simple to tour then. You just rode on the strength of your hits. Suddenly, I had to learn to be an entertainer, not just a singer. I didn't want to fade away."

And what an entertainer he is. His smile, his easy manner and his lively between-songs patter shrinks a building as large as the Jubilee into an intimate cabaret.

The voice, though, and the powerful backup of the orchestra are on the grand scale of any auditorium. Pitney may not be reaching the incredibly high notes he once did, but his voice is fuller and more dynamic than it used to be on these

Pitney has always had magic. There is no deny ing that. He was able to remain a chart-topper alongside Elvis, the Beatles, the Stones and a dozen other top acts of the fabulous '60s. He gave us that magic last night, with renditions of his famous hits, such as "Backstage Looking Through the Eyes of Love," "I'm Gonna Be Strong" and "Town Without Pity."

Each number was greeted with cheers and applause. Pitney had rekindled warm memories of his old hits, but gives his audiences glimpses of the hipside of the more popular tunes he goes.

Pitney was well served by the backup band as well. It provided the kind of emotional back ground that his ballads require.

Warm up was provided by High River balladeer Stan Foster. He's a cross between B.J. Thomas and Neil Diamond and his stylings were pure pop.

It was a treat, though, to hear an Albertan working through his own compositions.

Thanks for a great 1983

Gene Pitney

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**GONE EAST**—Atlantic Records chairman Ahmet Ertegun, center, stops over in Japan to visit staff of the Warner-Pioneer Corp., the Atlantic affiliate there. Pictured with him are Tokugen Yamamoto, left, Warner-Pioneer's senior managing director, and Osamu Nagashima, Atlantic label manager/Warner-Pioneer Corp.

## West Berlin Court Rules: 'Little Peace' Not Original

By JIM SAMPSON

MUNICH—A West Berlin court has ruled that "considerable parts" of the 1982 Eurovision Song Contest winner "Ein Bisschen Frieden," composed by Ralph Siegel, were taken from a 10-year-old Julio Iglesias hit, written by Otto Demmler of Hamburg.

If upheld, the decision could cost Siegel and his publishing company around \$120,000. He plans to appeal.

Sung by Nicole, "Ein Bisschen Frieden," or "A Little Peace," was Germany's first Eurovision winner, selling roughly three million records in several languages, not including cover versions. It reached No. 1 in the U.K., Germany and several other countries.

Even before the song won the contest, in April, 1982, similarities were noticed between the Siegel composition and "Alle Liebe Dieser Erde," written and produced in 1973 by Otto Demmler for one of Iglesias' German-language albums on Phonogram.

Demmler's music publishers, Magazine Music in Hamburg, proposed a settlement deal to Siegel. But Peter Schmidt, Magazine's general manager, says the Munich-based composer was "absolutely not interested in a compromise," so the case went to court.

Then, last Tuesday (10), in a preliminary verbal decision, the copyright chamber of the West Berlin State Court determined that 17 notes in the 32-note chorus of "Ein Bisschen Frieden" were identical to Demmler's song.

The court ordered Siegel and his publishing company to stop exploiting the copyright immediately or pay a penalty of \$200,000. Damages were to be determined following an independent accounting of royalty statements. The court placed a value of \$120,000 on the suit.

Contacted after the hearing, Siegel acknowledged "a certain similarity" between the two tunes but insisted: "I have a clear conscience. I had not heard that other song."

## WEA U.K. Fined Over Charts

### BPI Cites Van Halen Offer As Conduct Code Breach

By PETER JONES

LONDON—WEA Records U.K. has been fined 6,000 pounds (roughly \$8,700) by the British Phonographic Industry for breaches of its chart code of conduct.

The penalty was imposed following the offer of free copies of the Van Halen album "1984" to shops, including chart panel shops reporting to Gallup, the chart market research firm, conditional upon the Van Halen single "Jump" making the top 30.

This is the second sizeable fine imposed on a U.K. major within a couple of months for chart code infringements. EMI Records Ltd. was fined 10,000 pounds (around \$14,500) when it was found that company salesmen promoting singles were offering dealers free albums by artists other than those whose records were being promoted (Billboard, March 24).

In that case, Gallup reported to BPI that albums had been offered by EMI to retailers on the basis of singles attaining certain positions on the chart. Offers based on chart performance here, it was stressed, were outlawed according to the national chart

code. But it was also emphasized that there was no evidence that any dealer had made false entries into the machines used in-store for chart returns.

Regarding the WEA offense, Rob Dickins, U.K. chairman since last June, says: "Van Halen's 'Jump' was a No. 1 in the U.S. and has been top 10 around most of the rest of the world.

"The success of it in the U.K. confirms the quality of the single. This offense was the result of over-enthusiasm for a great record by a few salesmen and was certainly not company policy.

"And I'd also stress that the product involved was by the same artist. In no way was one artist's product used to promote another."

This was the second time WEA has had to pay BPI over chart offenses and the third time it has been implicated in chart-associated controversy.

In August, 1980, the company was spotlighted in a "World In Action" television investigation on chart manipulation in Britain. Allegations were aired that former WEA staffers had made false entries in chart diaries.

## German Industry Still Struggling; Turnover, Releases Down In '83

By WOLFGANG SPAHR

HAMBURG—Though some positive impulses surged through the music business here, and the German record industry registered a total monetary turnover of \$788.5 million for records, prerecorded cassettes and Compact Discs in 1983, that's still 5% down on the previous year, according to the national Phono Assn., which represents 90% of the corporate action.

Nearly \$100 million was additionally spent on direct imports and sundry illegal sales of counterfeit product, according to the trade group.

But the overall state of the market here is reflected in the decline in the number of new releases in 1983. Only singles reached the same level as 1982, with the success of the maxi-single playing an important role. However, there was a 25% decrease in the number of new albums released and a 20% drop in cassettes.

The German retail sector remained stable in structure and trade through 1983, with 57% (as against 59%) of all sales being through record/tape divisions of department stores.

As a relatively new selling line, the Compact Disc's share of the music business appears to be developing well. There are now nearly 500 titles available in the format, of which 60% are classical releases. In the last quarter of 1983, a total of 161 new titles were added. In its first nine months on the market, the CD format had claimed 2% of the total retail sales turnover.

In unit terms, singles, LPs and cassettes sold a total of 161.4 million last year, around 3% down on 1982. But inclusion of the Compact Disc adjusts that deficit to 2%.

During the last quarter of 1983, the share of the annual unit turnover was 29.7%, compared with a 31.5% share the previous year.

Says Peter Zombik, director of the German Phono Assn.: "The clear signs are that we have to persuade older consumers to buy more of our

products, and make that a matter of marketing urgency. In age-group terms, some 26% of total sales in 1982 was within the under-20 bracket, but we predict that will cut back to 24% in 1985 and just 21% in 1990. In 1985, according to our research, there will be 9% fewer people under 20 in Germany, and probably nearly 20% less by the end of the decade.

"Sales development in the German record industry is concentrated more and more on just a few popular top hits, while the broad offer of repertoire and catalog material is reduced. In suburban areas particularly, there is a shortage of attractive material in the shops. The record companies and dealers must pay attention to these key aspects of today's business facts of life."

Singles in fact did well here last year. In 1983, trade deliveries totalled 50.8 million units, up 12.6% on the previous year. The maxi-single

factor is underlined by its share of the total singles market, which more than doubled from 4.9% in 1982 to 11% in 1983.

In 1983, LP sales were 13% down from the previous year at 68.7 million units, a dip of more than 10 million units. Prerecorded cassette sales were slightly up at 41.9 million, but that's a percentage upturn of only 0.2%. Total sales of album sound carriers decreased 8.4%, and if CD action is included the total is still 7.6% below the previous year's.

Among the welter of statistics is the fact that 1983 produced a 12% drop in full-price LPs, against an 8% fall the previous year. But there is reasonable optimism about full-price cassettes, down just 1.4% last year compared with a dip of 9% in 1982.

In the budget-price sector, there was a slight increase (300,000 units or 1%), but that didn't make up for the drop in low-price LPs of 15.2%

(Continued on page 57)

## Piracy Ruling In London Is Hailed As Breakthrough

LONDON—Two audiocassette pirates said to have sold more than 20,000 fake EMI tapes were ordered in the High Court here to pay \$135,000 in damages and provide the record company with a list of their customers and suppliers.

The result is being hailed as an important breakthrough in the fight against audio piracy in Britain. Lawyers for EMI note that the pirates were sued not only in their own right but as "representatives" of anyone dealing in the counterfeit cassettes. This means that the orders can be enforced against anyone handling the fakes.

Investigators for the British Phonographic Industry (BPI) therefore now have the right to enforce the High Court order on traders in street markets all over the country.

It's the first time that such an action, known to the legal fraternity as a class action because the men are sued as "representatives of a class of

persons," had resulted in a permanent High Court order.

The EMI legal team said that the men, Kevin Kudhail and Larry Blackwell, had sold the pirate cassettes under the name Oak Records. The cassette inlay cards were exact replicas of EMI artwork, but the Oak logo was substituted for the original.

This, it was said, enabled the two men to hold off action by trading standards officers who might otherwise have brought prosecutions for false trade descriptions. It was also said that the pirate operation was clouded by secrecy and that EMI was "satisfied it has not as yet uncovered the full extent of their trading."

The damages order was made in default of defense to the EMI claim. The judge also banned the two men from infringing EMI copyrights and passing off their goods as those of EMI, along with the order to provide the "class action" list of customers and suppliers.

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## Biting The Hand That Feeds

By GARY ROSENOWITZ

As co-owner of a small retail operation I have become increasingly frustrated to see major U.S. labels attempt to curtail the sale of imported recordings. From my vantage point this is an act of lunacy on their part, biting the very hand that feeds them.

I know that my early sale of an imported record can help establish a new band, acting as a barometer to measure a band's chance for success. These limited sales are my main source of clientele, but their extent would be negligible to a major.

Our stores deal mostly with cult buyers who are looking for the "next big thing." It's very shortsighted for the majors to crack down on what is essentially a farm league system. We report to stations WNEW-FM and WPLJ in New York, and over

### 'Early sales of imports can help establish a new band'

the years have helped expose many new bands by promoting their records well before any American label showed interest.

Sure, we sell a lot of imports, but we sell five times as many domestic records. People come to stores such as ours to find out what's new, and they respect the opinions of our staff. Often, we'll play new releases in our stores, both domestic and imports. Our customers are active listeners, and they often are in the vanguard of public taste.

By their very nature, major labels tend to ignore the "record collector" or "vinyl freak." That's how I got into this business. U.S. labels that gear themselves to mass marketing too often ignore the foundation upon which the strength of a band rests—its cult core.

It has been estimated that 50,000 to 75,000 imports come into the country each month. Big deal! Little more than a half-million a year. A drop in the bucket.

I find it amazing that in the current climate of deregulation a small group of record companies have been allowed to pursue this protectionist bar to free trade.



Rosenowitz: "Our customers are active listeners."

I suggest that record company executives stop worrying about the few thousand sales they may lose through imports, and look at stores like mine as farm teams which help develop new talent—the lifeblood of the industry.

A more constructive concern on their parts would be to concentrate on how to energize stores like mine into active participants by making available window posters, in-store promotion copies, and more picture sleeves on singles.

I have more to say on the stupidity of curtailing record imports, but someone is signalling for my attention. Another record company a&r man has just entered the store to shower me with questions about unsigned acts whose records are being imported.

Gary Rosenowitz is co-owner of Zig Zag Records, a small retail chain in New York City.

## Letters To The Editor

### A Vote For Video-Based Digital

Thank you for the article on us in the Pro Equipment & Services section of the March 24 issue. However, we take issue with the words, "Sound quality, while not up to the open-reel-based systems..." This quote is subjectively based and detrimental to our business and to the JVC product.

Due to the unique nature of digital audio, there are advantages and perhaps disadvantages to all currently available open-reel and video-based systems. However, in this case, personal preference and the applied use of digital audio will choose which system is best suited for each application.

There are currently more video-based digital audio systems in professional use than there are open-reel. The performance of video-based systems is perhaps the single largest reason why they continue to lead in the number of units sold.

Fred F. Mitchell  
CMS Digital  
Los Angeles

### A Warning On 'Parallels'

We are concerned by the statement in your March 31 Latin Notas column that it is "absolutely legal" to buy Mexican-made records and import them into the United States for sale here in competition with American-made units of the same recordings (see Notas this week, page 55).

In fact, these parallel imports are absolutely illegal if they are carried out without the permission of the owners of the U.S. copyrights. This prohibition is stated clearly in Section 602 of the U.S. Copyright Law.

The law has been applied in a series of copyright infringement suits brought by CBS Records. Violation of the law subjects unauthorized importers and distributors to substantial money damages as well as injunction, seizure of the infringing product, and liability for costs and the copyright owners' attorney fees. Infringers may also be subject to criminal penalties.

We would appreciate your bringing this information to your readers' attention.

Andrew J. Gerber  
General Attorney, CBS Inc.  
New York

### A Cutting Response

It's too bad that John Kiernan, of the Record World Store in this town, missed my point in his response (March 31) to my earlier letter deploring heavy price cutting. The Record World stores are a good example of a chain with an aggressive sales development policy. They are not the people I referred to.

Maybe when Mr. Kiernan has been in the record

business for more than 30 years, as I have, he will be more able to comprehend what I meant. He just hasn't yet had the experience.

I received over 20 calls from dealers all over the country who agreed with my letter, and none from any who disagreed, although people certainly have the right to feel any way they like.

Jayson Cutler  
Cutler's Record Shop  
New Haven, Conn.

### Expanding MTV's Universe

I enjoyed James Michael Carroll's perceptive comments on MTV (commentary, April 7). He is right to say they have already reached the point where they need to avoid repetitive programming. I once wrote to them myself to suggest retaining more of their oldie videos, to use an almost ridiculous term that, yet, will surely become more and more commonplace.

Unfortunately, they seem to run in an "oldies" rotation only old (pre-video boom) clips, such as classic groups of the '60s. My suggestion was to keep good videos from their own earlier years. Why can we never see the wonderful Michael Nesmith work that was shown ever so briefly?

As usual, the marketplace may turn out to be the arbiter. It may take a better-run music video outlet established at even higher cost than was MTV (because now there's competition, right?) to correct the situation. Odd that until now no one has apparently thought of starting an adult contemporary video format with just enough punch to siphon off viewers who, after all, are not metal-heads or punks. In that event, MTV's priorities would get right in a hurry.

Finally, kudos to independents who have learned to benefit from "end-around" promotion. So often, the counter to stagnation comes from the little guys who by sheer determination force a deserving artist onto the national scene. A similar benefit comes from small record shops who carry specialty records their customers enjoy buying, not just to acquire the known, but to relish exploring the unknown.

MTV has challenged AOR and other rock outlets to innovate, but, ironically, is programming rotations similar to other stations. Were MTV to adopt a kind of free-form approach, upcoming competitors would face the kind of giant found at long-established MOR formats in certain radio markets. These are the ones who often remain the bulwarks of AM. There may come a day when MTV wished it had allowed itself a little maneuvering room on musical selections.

Ted Knight, WDBF  
Delray Beach, Fla.

### Happy Memories

Your photo, April 7, of the Kit Kats and the "Geeter" (Jerry Blavat) brought back some happy memories to this native Philadelphian. However, the gentleman on the far right is "Big John," who was responsible for all falsetto vocals on the band's string of singles on the old Jamie label.

The Kit Kats never reached Billboard's Hot 100 (though they did bubble under twice), but the group climbed to the number 57 position in 1970 under the name New Hope. The tune was "Won't Find Better Than Me." I still miss their live performances at The Village in Lancaster, Pa., and at The Riptide in Wildwood, N.J.

Bill Campbell  
Houston

### Digital Certification

It is interesting to note that the idea for a digital certification code was presented to the record labels by the Society of Professional Audio Recording Studios (SPARS) well over a year ago. The SPARS plan not only clarified the confusion over Compact Disc product, but also over analog which is claimed to be digitally processed, all or in part.

While we at SPARS still feel very strongly that the only effective method for certification is one that is independently administered, we are happy to see PolyGram embrace the SPARS concept (Billboard, March 31), even in a less effective form.

Joseph D. Tarsia  
Chairman Emeritus, SPARS  
Philadelphia

### More On Manilow

Judging by the last Grammy Awards telecast, as well as by other parameters, the music industry prides itself on the acceptance of individuals who are "different." In fact, a primary attraction of many seems to be their very appeal as oddities.

In contrast to the tacit acceptance of such individuals, I find it sad and unfortunate that a more traditional person of outstanding musical training and merit, who had distinguished himself as composer, vocalist, musician, arranger and performer, can become the target of periodic derogation.

Barry Manilow is the personification of everything music should be. He is extensively trained, multi-talented and pure in his music, which is clean and without gimmickry. He appears impeccable in his personal lifestyle and public image, and should be a constant source of pride and respect to all in this industry.

Stephen M. Portugal  
East Northport, N.Y.

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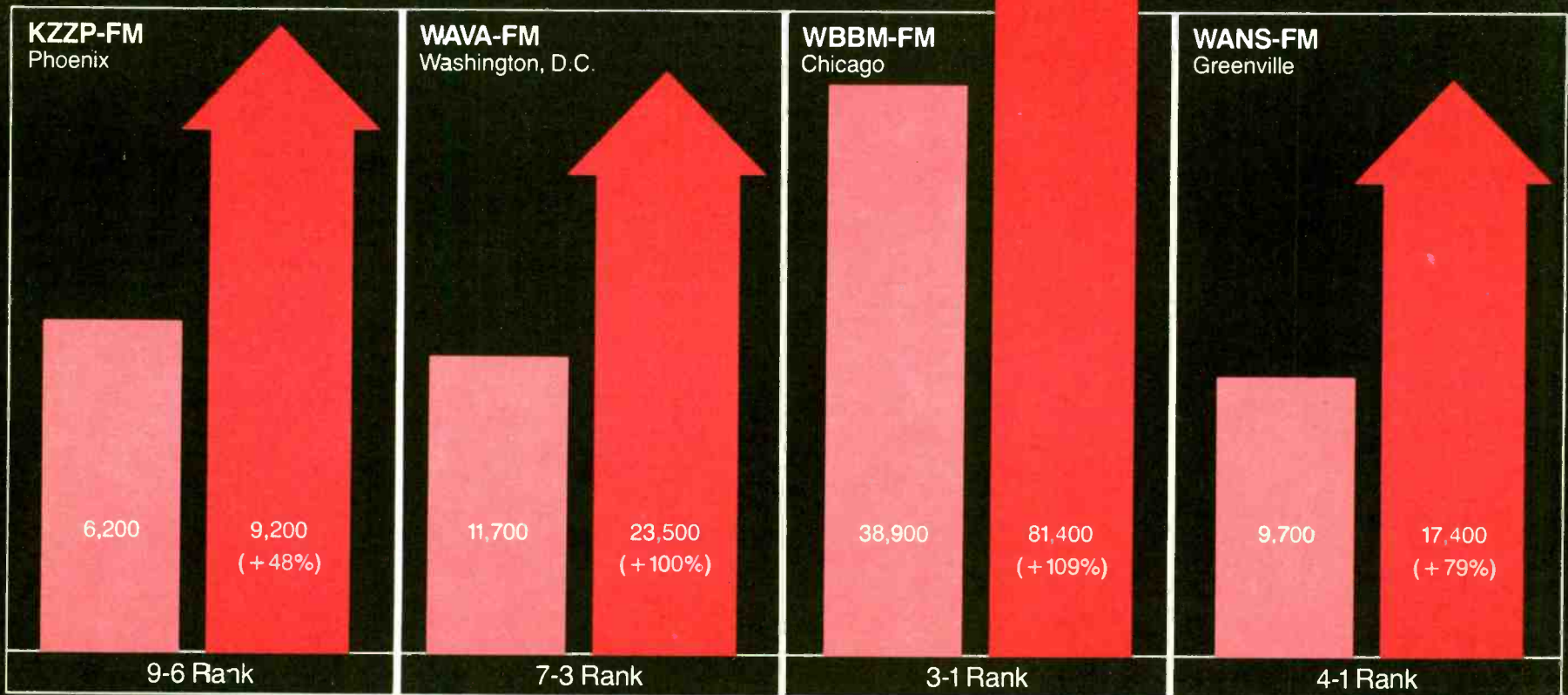
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Source: Fall 1982, Fall 1983 Arbitron ADI, Persons 12-34, AQH, Actual broadcast time.

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**RKO RADIO SHOWS**

## NEW FORMAT FOR KKRZ

## Z-100 On Its Way To Portland Market

PORTLAND—Radio fans here are about to be treated to Z-100—not Scott Shannon's infamous New York outlet, but the latest incarnation of Taft's newest property, KKRZ, which has announced its imminent switch to top 40. The move ends the brief relationship the station had with George Johns, when it dropped its KQFM calls and made a commitment to an adult contemporary approach under former owner Golden West and KEX/KKRZ PD Bill Ford.

Ford, who will remain PD of KEX, is also overseeing the transition of "The Rose" into Z-100 until a new PD is named. In its first major move, the FM outlet, which has sported several formats in the last few years, including AOR, has lured away half of the KMJK morning

team of Thomas and Ross.

Brian Thomas, a British subject with a quack wit, will now be teamed up with KKRZ newsman Mark Gerek. Kevin Ross has also exited KMJK, with no plans announced as yet. Filling in at "Magic" is midday man Alan Budweill.

In a related announcement from Taft, KKRZ VP/GM Dave Crawl's former post at WLWQ Columbus has been filled by local sales manager Tom Thon, who now serves as station manager. Promoted from WKRC Cincinnati VP/GM to VP/sales for Taft Radio is Harold Calvin. His former post is now filled by WGR Buffalo VP/GM John Soller. Moving into Soller's post at the Taft outlet, which is in the process of being sold (Vox Jox, page 14), is WGR general sales manager Dick Aaron.

## WPIX's John Goodwill Joins R&amp;R Broadcasting

NEW YORK—"We did this for WLTW, so they could have a better book," laughs Robbins & Reis Inc. president/CEO Sherman Robbins, referring to the appointment of WPIX-FM New York VP/GM John C. Goodwill as president/CEO of Robbins & Reis' newest subsidiary, R&R Broadcasting Inc.

Robbins & Reis, a New York holding company, also owns Robbins & Reis Advertising, which handles the Viacom account. Viacom's station here, WLTW, has been flooding the market with television spots since its format switch from country to a soft AC approach, competing with Goodwill's WPIX, as well as WYNY and the easy listening outlets on the other end of the spectrum.

Robbins & Reis also owns R&R Syndicators, which produces, among other properties, a weekly radio program in conjunction with Business Week. At present R&R Broadcasting has no stations. "But we expect an announcement of our first acquisition within 10 days," notes Goodwill, adding, "We'll acquire 14 radio stations in the next three years, concentrating on markets in the 25-100 size range."

"I love radio. Basically this oppor-



John C. Goodwill

tunity will satisfy the entrepreneurial side of my makeup. We'll be a radio company. We're not looking at cable, or tv," says Goodwill, who took WPIX-FM to its greatest heights during his tenure as GM.

Goodwill's belief in such controversial positioning statements as "Your X wants you back" catapulted the station from an also-ran status to fifth position in advertising revenues here in less than two years. Prior to joining WPIX, Goodwill was VP/sales for NBC's The Source, and GSM of CBS' WBBM Chicago.

## Cochran Named PD At WQSR

BALTIMORE — "We'll definitely be more personality-oriented," says WQSR's new PD Steve Cochran about the change in direction of the top 40-formatted outlet situated at 105.7, between competitors B-104 (WBSB) and WMAR-FM. "We think we're going to give people an opportunity to stop and find something different.



ON THE WATERFRONT—WNOP Newport, Ky., air personality Ray Scott poses with recording artist Amanda Ambrose outside the station studio, which floats on the Ohio River.

"The market has been in a state of turmoil, and I think we can fill a need with fresh radio," the former WKTK PD asserts, echoing the sentiments of many top 40 PDs these days. "We've increased our oldies 20%, so we're leaning more AC than we had been, but we'll look at the book when it comes out and either increase that ratio or back off and stay where we are." Black records, long a staple in this market, account for 20% of the current list and 30% of the oldies.

Cochran, who replaced Waylon Richards, left his PD post at AOR-formatted WKTK in 1979 to try his hand at record promotion for Island, and moved into standup comedy before serving as director of marketing for WQSR owner Key Broadcasting. Cochran also serves as the station's morning man, teaming up with former WBJW Orlando "crazy" Barry Michaels. Libby Foxx remains with the station in middays, followed by WNAP's Jennifer Steele in afternoons. Kym Landers handles nights, with Mike Anderson on overnights.

By ROLLYE BORNSTEIN

When New York radio execs weren't talking about the pros and cons of John Goodwill's move (separate story, this page), the favorite topic of conversation was the Wednesday (11) morning resignation of well-known WNEW VP/GM Jack Thayer. No details as yet, as Thayer was attending Goodwill's farewell party when we heard the news.

Any jock slot is coveted at Z-100 (WHTZ New York), and so it is that Diana Pryor exits crosstown WKTU to do overnights on the Malrite top 40 outlet, replacing Shauna King, who returns to Roanoke due to illness in the family. Z-100's Scott Shannon, by the way, has been up to his usual antics, including giving away a Duran Duran tour jacket because it was ugly. "But the winner had to be named Scott," he laughed. MTV's Les Garland quickly offered his to anyone calling in named Les. The latest Birch for Shannon shows things humming right along with a 9.8 overall, followed by Barry Mayo's WRKS at a 6.3.

★ ★ ★

When Shannon wasn't giving away tour jackets, he found time to redesign the Z-100 "Z," as Zenith got a bit upset at the similarity. Interesting, in that several stations, perhaps less successful, have sported a similar logo over the years. Then again, Zenith, like Z-100, does reside in the Meadowlands complex.

Departing from regular format, Shannon joined WWDC Washington's infamous Greaseman on the Larry King show last week, declared the "highlight" of April by King's press corps.

We promised not to mention this until veteran air personality and programmer Scott Burton had time to tell 427 of his close personal friends, so if you haven't heard, Scott has left his VP/station manager post at Apache Junction's KSTM (Phoenix metro), which carried with it an equity position to join Golden West's KVI as program manager. Burton replaces Jay Johnson at the station, which has recently returned from its news/talk tenure to become a personality AC outlet.

★ ★ ★

Winning the "most moves in the market this month" award is San Francisco. If you're keeping score, you know Gerry Cagle's replacement has yet to be named at KFRC. You also know that Mike Novak has exited competing NBC-owned KYUU, with no replacement appointed. Jeff Hunter leaving KITS is equally old news, which leaves only K-101 open for rumor. Plenty of words about Mike Phillips, but as of this writing he's still ensconced in his PD chair at the Price Communication outlet. However, K-101 afternoon jock ex-

## Vox Jox

## WNEW's Jack Thayer Resigns

traordinaire Chuck Browning now holds that post at KFRC. What does that do to Harry Nelson, you ask? It moves him to evenings, while Chuck Geiger exits. If you want to reach the former KKCI Kansas City personality before he leaves the Bay Area in search of Southern California employment, call now: (415) 586-5872. Other KFRC moves include Sue Hall to 10 p.m. to 1 a.m., with Don St. John vacating that shift to fill Hall's midday slot, and Willy Sancho joining the RKO facility from Houston's oldies outlet, KNUZ.

KKCI? They've got a new GM, as sales manager John Kizer is upped to that post, filling John Beck's vacancy. That delivers Joe Schwartz from Kansas City back to Norfolk, to 2WD. WWDE owner Dick Lamb, who has almost formed the consultant-du-jour club, announces he's most impressed with Jeff Pollack's work.

★ ★ ★

Here's something that won't surprise you: Eric Hauenstein will be president/GM of Phoenix's newest radio station, KLZI-100. As you'll recall, Hauenstein and Bob Herpe own KLZI under the Transcom banner... More management changes? Urban-formatted KACE Los Angeles loses VP/GM Bill Shearer to similarly formatted KGFJ/KUTE. He replaces Miriam Rogers at the Inner City station, where midday jock Tyrone Boogie Nelson is upped to PD, replacing Levi Booker. Nelson will also take over Booker's former morning slot.

Moving from GSM to station manager at New Haven's WPLR is Manuel Rodriguez... Leaving the WSHH Pittsburgh GM post to become GSM at Minneapolis' KRRS is John Rohm.

★ ★ ★

Congratulations to KUBE Seattle GM Michael O'Shea, who now also holds the title of VP of First Media of Washington, a nice accolade for a job more than well done... Also upped to VP is WHAS/WAMZ Louisville station manager Mike Crushman... Roy Shapiro goes from VP/GM of Group W Radio Sales to senior VP of Group W Radio.

Joe Patrick, the guy who turned WNOE-AM New Orleans into a country success story as PD, will now try his hand at KCBQ-AM. The Infinity station's been looking for a PD since Bob McKay exited several months ago. Fuzzy Herron will continue handling the FM side. No word on a replacement at WNOE-AM for Patrick, who formerly programmed

Tampa's WQYK, though afternoon driver Ron Harper's acting in that capacity. Now that New Orleans' WGSO is WQUE-AM, 'NOE-AM has filled the nighttime talk void, picking up NBC's Talknet from 7 to 11 p.m.

Have we told you Bob Stroud is back in Chicago? The host of "Rock & Roll Roots," who has been serving as WYSP Philadelphia production director, now leaves his razor blades at The Loop... Also at WLUP, former 'MMR account exec Kathy Stinehour joins as GSM.

★ ★ ★

The search is over for KNBQ Tacoma's afternoon host. The station's production director R.P. Murphy has been given the nod... Art Dieneen is permanently in place as afternoon talker on Denver's KOA... Looking for the opportunity of a lifetime are former WLS-AM-FM MD Steve Perun; KHTZ Los Angeles MD Shaune McNamara, who has survived the Greater Media experience; and WCOZ Boston afternooner Jeremy Savage, who did not survive the horrors of AC... Leaving but not looking is KOPA Scottsdale morning loon Howard Hoffman. He's going to drive around the country, a sport near and dear to our hearts... Finding a more permanent form of retirement is Leo Underhill, which will be a great loss to Cincinnati jazz fans and the listeners of WNOP, where he's hung his hat for the past 22 years... Gone forever from the airwaves of St. Louis is the former host of the KSHE "Classics" program, Ruth Hutchinson. The 90-year-old mother of former KSHE GM Nancy Poole Leffler died last week. Her eight-year tenure as an air personality was a bright spot in AOR radio.

Moving up to PD at KTRH Houston is program coordinator Laura Morris, who will work with consultant and former PD Ed Shane... WLUM Milwaukee MD Susie Austin adds PD to that title, replacing Mark Driscoll, who's now at Indy's Apple (WZPL)... Former WPLJ New York personality Marc Coppola continues to do afternoons on WAPP across town, but also takes on the responsibility of PD and afternoon host on Long Island's AOR outlet, WRCN... Back to KGGI San Bernardino, this time as PD, is former KPRI San Diego personality Cliff Roberts... Have you gotten your demo yet from the American Comedy Network? If not, give Andy Goodman a call at (203) 384-9443.

(Continued on page 14)

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



ONE FOR THE HOGS—The WMZQ Washington morning crew sings a pre-Superbowl version of "In The Bowl Again" with the team's right guard Mark May, left. Shown to May's right are the station's Mary Bal, Evan Carl and Jim London.

## Washington Roundup

The FCC voted last Thursday (12) to ask for comments on the Fairness Doctrine, whether it is still necessary and whether the Commission has the power to modify it without Congressional authorization.

The vote came after a recommendation by FCC general counsel Bruce Fein. The recommendation noted that the Fairness Doctrine was adopted when the "spectrum scarcity" of radio and television stations made it necessary for some government intervention, but that the current proliferation of new telecommunications makes the rule unnecessary.

Although all the commissioners voted to approve the inquiry, several stated their reservations of some of Fein's conclusions.

Where's the chief? President Reagan has had to bow out of his scheduled live-by-satellite feed to the NAB's annual convention May 1 because of scheduling differences—he will be meeting with Pope John Paul

II in Fairbanks, Alaska on that day, according to the White House.

The Senate Commerce Committee finally got around to confirming Dennis Patrick as an FCC commissioner late last month. Patrick, who will sit for the remainder of former commissioner Anne Jones' term (June 30, 1985), has been a recess appointee since last December. The 32-year-old Republican formerly served in the White House personnel office.

The National Federation of Community Broadcasters (NFCB) is accepting entries of outstanding radio programs for its 1984 awards competition. Entries can be up to 60 minutes long. Both open reel and cassette entries are acceptable. Deadline is May 15. For submission guidelines, write NFCB, 1313 14th St. N.W., Washington, D.C. 20005.

The unofficial word at the FCC is that KTTL in Dodge City, Kan. will not find its license recommended for

renewal by the mass media bureau. The station gained national notoriety for broadcasting attacks on Jews and blacks. No word yet on what the commissioners will do with the recommendation, but sources say that the station's record is so bizarre that chances are slim that it will get away with a simple wrist-slapping for its activities, and many petitions to deny have been filed.

The NRBA is looking for a few good men—and women. If you're a college student interested in radio and would like to apply for a summer internship at the Washington office of the broadcast association this summer, working with its publication staff and helping out with activities on Capitol Hill and at the FCC, write NRBA for an application. The new address is 2033 M St. N.W., Washington, D.C. 20036.

BILL HOLLAND

## CKJY Switch Postponed Until Windsor Hearing

DETROIT — The billboards are up, but "The Fox" is still in hiding. Baton Broadcasting officials, who've spent a bundle in recent weeks promoting CKJY's call letter switch to CFXX, have postponed the official launch of their new album-oriented AC sound pending a July hearing before the Canadian Radio-Television & Telecommunications Commission.

Pat Holiday, vice president of programming for CKJY, says that a "textbook" campaign featuring prizes and promotions to formally inaugurate the station's switch from big band music was prepared, but that Baton chose to postpone the shift until a panel of CRTC commissioners meets July 4 to study the radio market in Windsor. In the interim, the CRTC has allowed the station to broadcast its new sound for two hours each morning and afternoon.

The move is seen as an attempt to regain some of the stature that CKJY sister station CKLW enjoyed in the '60s as an AM clear channel powerhouse programming the hits.

Last month the CRTC stripped MOR outlet CJMF Quebec City of its license for playing rock (Billboard, April 14), and Holiday concedes that this development played a decisive role in the postponement of the CFXX launch.

## Study Cites Problems In Digital FM Broadcasting

By BILL HOLLAND

WASHINGTON—A cloud of doubt about the role FM radio broadcasters will play in the increasing popularity of the Compact Disc has been generated by a new study released last week by the broadcasting publishing firm Waters & Co., which has come to the conclusion that FM radio simply cannot deliver the goods.

Dennis P. Waters, the author of the new study as well as the editor and publisher of four widely-read radio, cable and satellite newsletters, says that FM stations "are promoting a technology that ultimately they cannot deliver" because bandwidth problems make it impossible to transmit in full digital quality, unlike cable and direct broadcast satellite.

"Saying FM stations should go on the air with CDs is something like an AM station in the '60s playing a stereo record. The capability is just not

there. The CD could be a Trojan horse," Waters says.

Waters also concludes that unless radio presses the FCC to develop a "new type of service or reallocate part of the spectrum," there is very little chance FM stations can play CDs over the air (in analog form) with the quality that another type of service will be able to provide.

He recommends that the radio industry investigate the possibility of an establishment of a "third form of aural broadcasting service" in addition to AM and FM. He also suggests that broadcasters contact their industry associations to bring the matter to light at the FCC.

"If FCC regulatory constraints are keeping aural broadcasting from remaining state-of-the-art, then perhaps the regulations should be changed," Waters says.

## FROM KRQQ PD POST Zapoleon Moving To WBZZ

By JOHN MEHNO

PITTSBURGH — Guy Zapoleon, program director at KRQQ Tucson for the past two and a half years, will take over programming duties at EZ's contemporary WBZZ (B-94) on April 30. He succeeds Steve Kingston, who resigned last month to move to B-104 (WBSB) Baltimore.

"We started with a list probably in excess of 30 people," says B-94 GM Tex Meyer. "There was local interest, and we heard from people in Chicago, Dallas and Detroit. Guy's extremely bright, and he has an impeccable record."

"B-94 has great potential," says Zapoleon. "It's going to be a killer. It's already good and it can get even better."

The job entails fine tuning the existing format, rather than overhaul. Meyer cites the latest monthly Birch report, which puts B-94 second in the market with a 9.8 share.

B-94 slipped from a 7.4 to 6.0 in the fall Arbitron, marking the first time the station failed to show growth after switching from beautiful music three years ago. Shortly after the book was released, market veteran Jim Quinn was hired away from WTAE and teamed in morning drive with incumbent Banana Don Jefferson.

The station is still searching for a six to 10 p.m. personality to replace

Shotgun Mark Rivers, who went to B-104 with Kingston. Zapoleon says that he'll first look within the current staff for a replacement. Jeff McKay will keep his assistant PD title, and Bruce Kelly remains music director.

Zapoleon is taking a crash history course in Pittsburgh radio via air checks for his first Eastern job. Before KRQQ, he was assistant PD and music director under Bob Hamilton at KRTH and was Art Laboe's music director at KRLA, in his hometown of Los Angeles.

## Metromedia Inc. Buyout Okayed

WASHINGTON — The FCC last Wednesday (11) approved the buyout of Metromedia Inc. by its four top officers. The deal is valued at roughly a billion dollars.

The Commission said it was approving the deal after concluding that it represented no real change in the operating control of the company. Metromedia's chairman, John W. Kluge, will control the company now, since he is also the largest single stockholder with about 25% of common shares.

Metromedia has 13 radio stations and seven tv stations. The deal is considered the largest in communications history.

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "The Reflex," Duran Duran, Capitol	95	97
2 "The Heart Of Rock 'N' Roll," Huey Lewis & the News, Chrysalis	80	83
3 "Time After Time," Cyndi Lauper, Portrait	62	152
4 "Self Control," Laura Branigan, Atlantic	58	100
5 "You Can't Get What You Want," Joe Jackson, A&M	51	53
<b>BLACK (94 Stations)</b>		
1 "Let's Hear It For The Boy," Deniece Williams, Columbia	30	56
2 "Extraordinary Girl," The O'Jays, Philadelphia International	24	24
3 "Love Me Right," Melba Moore, Capitol	20	24
4 "Live Without Your Love," Windjammer, MCA	20	20
5 "Land of Hunger," the Earons, Island	17	26
<b>COUNTRY (125 Stations)</b>		
1 "When We Make Love," Alabama, RCA	89	97
2 "Atlanta Blue," The Statler Brothers, Mercury	44	57
3 "Eyes That See In The Dark," Kenny Rogers, RCA	40	54
4 "The Whole World's In Love When You're Lonely," B.J. Thomas, Columbia	35	61
5 "Somebody's Needin' Somebody," Conway Twitty, Warner Bros.	30	106
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Time After Time," Cyndi Lauper, Portrait	15	23
2 "Eyes That See In The Dark," Kenny Rogers, RCA	14	25
3 "Let's Hear It For The Boy," Deniece Williams, Columbia	12	17
4 "Downtown," Dolly Parton, RCA	11	32
5 "Mystery," Manhattan Transfer, Atlantic	10	48

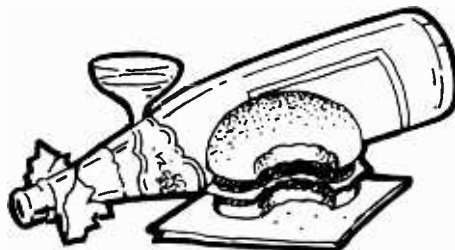
## WHAT THE CRITICS SAY...

"The bar's closed already?!"

Rick Rieger, Marketing Director WEA

"More Green Pie - I dropped mine!"

Steve Rennie, Promoter—Avalon Attractions



"How did that Green Pie get on the ceiling?"

Eddie Delena—Record Plant

"The new hangout for the music industry in-crowd!"

LA Weekly

The new restaurant in the Palace.

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Palace admission not required.

## Vox Jox

• Continued from page 12

We spent the weekend driving around Westchester County, only to find a gas station in Armonk covered with radio station bumper stickers. In addition to a large WKTU poster which looked home-made, these guys displayed WAXY (Ft. Lauderdale), WBLM (Lewiston, Me.), I-95 (WRKI Danbury), and several outlets closer to home, including half of an Apple (WAPP) sticker and a small portion of a WNEW-FM strip. Asked the attendant about it, but he claimed not to listen to the radio.

We listened to WZFM, which a local Westchester resident informed us nobody listens to, "and we only listen to WFAS when it's snowing"—happily for all concerned, this guy wasn't carrying an Arbitron diary. However, we've got to admit, for a few moments it sounded like the jock said "this spot break is brought to you by..." We dropped by former Billboarder Peter Kanze's new home. He runs WARY on the Valhalla campus of Westchester Community College. Doing a fairly good job, too. Several kids are moving on to real jobs with his help, but funding has cut him to the quick in equipment upgrades.

Cruisin' toward Connecticut, we checked out WKTU, then happened upon WLIR-FM, where a not-too-bad-sounding female jock informed us she was giving away "free Thompson Twins stuff." The Merritt Parkway took us to New Canaan, where we somehow felt a listen to WYNY would be appropriate given the upscale surroundings. Unable to bring ourselves to that point of boredom (and that conclusion is based on old information—we've yet to sample it this trip, opting more often for WPIX-FM, which seems to have a more colorful music mix), we were

snagged by Nat King Cole and discovered that WRTN (Return Radio) indeed sounds like its owner, Bill O'Shaughnessy, looks. It's probably the best sounding nostalgia station we've heard, though we've got to admit we didn't hear it for long.

Dave Martin turned us on to "YRS" as we drove him home to Stamford in blinding rain—"It's only a couple more blocks, honest," he convincingly said, and the trip was worth it. YRS has some of the tastiest sounding light jazz, which more than made up for the "personalities" ... Barry Mayo himself did a more than creditable Sunday afternoon shift on Kiss (WRKS), while Ross Brittain kept it together on Z-100. The station uses every old radio trick, line and gimmick in the book, but its been so long since we've heard some of these gags, they work.

Scott Shannon, by the way, still has the best morning show in town, and analyzing why, we find that all the elements fit his personality and delivery. The show cohesively embodies an attitude that would fall flat without his demeanor. The key to building a zoo, then (for the 234 stations who've called this week mentioning they were planning a similar approach), is first to find the central personality, and then tailor the gimmicks to his persona. Bent Fabric's "Alley Cat" won't work behind PSAs when Frankie Crocker is reading 'em.

Speaking of Frankie Crocker, WBSL has a great feature we caught the other morning on Jerry Bledsoe's show: "10 at 10," featuring r&b oldies going back to the early '50s. Everything from "Sixty Minute Man" to the Intruders' "Cowboys To Girls" made us believe beach music is alive in New York, even if New

Yorkers don't know it. WCBS-FM, by the way, did a creditable beach music special a few weeks back—even airing some of the non-charting regional stuff, which was a joy to our ears.

\*\*\*

John Sherman, longtime KJRB Spokane program director and assistant manager of both KJRB and KEZE, leaves the Kaye-Smith outlet to join BPI (Seattle-based consultants Broadcast Programming International) as director of adult contemporary programming. He joins former WUBE Cincinnati PD Bob English, BPI's president, and continues his relationship with KJRB principal Les Smith, who also serves as BPI's chairman of the board. He's still consulting KJRB, which will air BPI's latest AC offering.

While we were out and about last week, we neglected to tell you about a few things, so in case you haven't heard: WXYV Baltimore's Roy Sampson is upped to PD, replacing Tim Watts ... Former WBBM-FM Chicago morning man Tomm Rivers is on the loose again, exiting the WZOK Rockford afternoon slot after a mere two months ... Moving from GM at King-FM Seattle to VP/GM at King-AM is Tim Davidson. He replaces Edith Hilliard ... Dave Ryder's replacement's been found at WINZ-AM Miami, as college prof David Hosley heads south from Gainesville's Univ. of Florida to program the news/talk outlet ... Former WINZ-AM GSM Tim Williams moves north to similarly-formatted WPLP Pinellas Park (Tampa metro), now that the station's been taken over by WINZ owner Guy Gannett ... Across town at Gannett, W-101 (WIQI) now has an AM counterpart, or will when the sale of Taft's WDAE is approved. Along with the deal, Gannett gets Taft's syndicated Primetime offering. All this was made possible by Plough's spring clearance sale. Taft picked up WSUN and has to sell WDAE. Being in a selling mood, they've also sold Buffalo's WGR/WGRQ to WAEB Allentown owner CRB Broadcasting. Exiting WAEB as PD is Mike Chapman, who now holds that position at Bernie Mann's WKIX in Raleigh. The Taft Buffalo combo, by the way, went for \$5.5 million. Across town at Buffalo's WBEN, PD Bob Wood is looking for a primo promo guy, as production director Michael Jetter moves to Titusville's WAMT.

Back to Miami for a moment, here's a quiz: What was Love 94 before it was WWWL/If you answered WBUS—The Magic Bus, or WBUS—Business & Information Radio, or WGOS—the Wild Goose, or even QWWB-FM, you'd be correct. But these days 93.9 sports yet another set of calls. WLVE.

\*\*\*

Noble Broadcasting has officially applied to buy L.A.'s KJOI from Coca-Cola of Los Angeles, for \$18.5 million cash, if you're counting. Considerably less, in fact under a million, will get WDRU Durham's owners an FM counterpart. Former WDNC GM Howard Wilcox and some partners acquired 'DBS, once owned by Duke Univ., and have now sold it to the urban operator. WDRU PD Alvin Stowe, consequently, is looking for tapes and resumes, so send him a tape (don't call) to P.O. Box 2169, Durham, N.C. 27702.

Price Broadcasting (no relation to Price Communications, whose colorful president Bob Price is a great dinner companion if you've got some time on your hands) announces that Terry Schmidt is upped from sales

manager to GM of Salt Lake's KCPX and its AM counterpart K-Bug ... Upped to station manager from PD at Sumter, S.C.'s WWDM is Kevin B. Fleming, who replaces Leroy Durant.

Well known bilingual broadcaster Mary Helen Barro (besides her wide experience in Southern California, you may recognize her if you spend any time watching the commercials in Spanish on SIN, as we do) has been appointed GM of Spanish-language KXEM-AM (licensed to McFarland but serving Porterville to Bakersfield).

\*\*\*

Moving back to GSM at Orlando's WHOO-AM-FM is WLW Cincinnati's Robert Park Johnson. It's actually a return to the country combo for Johnson, who for years was known as Bob Shannon at WKLO Louisville, where he worked with WHOO GM Max Rein before defecting to sales in 1969, leaving WLW in '73 to spend two years as GSM at 'HOO in the '70s.

Hannah Storen joins Houston's 97 Rock (KSRR) as a sports reporter from her perch as an AOR jock at C-101 (Corpus Christi's KNCC) ... Want to be a "news people?" Urban-formatted WKND Hartford is looking for one—or more. Check out PD Eddie Jordan at P.O. Box 1480, Windsor, Conn. 06095 ... Moving up to MD at similarly-formatted KHYS Port Arthur, Tex. is assistant MD Doug Davis, who retains his 7 to midnight shift as former MD Mark Petry is upped to PD.

Veteran Palm Beach broadcaster Ray Marsh joins Joe Nuckols' "Music Of Your Life" outlet there, WNJY ("Joy 94"), doing mornings. Replacing him at Steart's WHLG, which his son Barry Grant programs, is Chuck Thomas, who was known to WJML Petosky, Mich. listeners as Tom Chorley.

\*\*\*

Frank Bennett writes to say he's alive, well and happy to be in Phoenix. After several years in L.A., he concludes, "I wouldn't trade the last 15 years for anything, except maybe a couple of days in isolation with Heather Thomas." Perhaps Thomas will be one fo his call-in guests as he celebrates his 30th birthday and 15th year in broadcasting next week at Phoenix's KSTM ... Moving across town from Rochester's WMJQ and WPXY to Malrite's WNYR as mid-day personality is Sheila McGrath ... Dave Claborn is upped to news director at Columbus' WTVN.

Those of you in Los Angeles checking out "Thicke Of The Night" on Channel 11 can now hear the live rock portion of the program in stereo, courtesy of co-owned KMET. Word is the "Instant Simulcast" will also be offered to other markets.

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

1. TSOP, M.F.S.B., Philadelphia International
2. Bennie & The Jets, Elton John, MCA
3. Hooked On a Feeling, Blue Swede, EMI
4. Best Thing That Ever Happened To Me, Gladys Knight & The Pips, Buddah
5. Come And Get Your Love, Redbone, Epic
6. Oh My My, Ringo Starr, Capitol
7. Sunshine On My Shoulder, John Denver, RCA
8. The Loco-Motion, Grand Funk, Capitol
9. The Lord's Prayer, Sister Janet Mead, A&M
10. I'll Have To Say I Love You In A Song, Jim Croce, ABC

### POP SINGLES—20 Years Ago

1. Can't Buy Me Love, Beatles, Capitol
2. Twist And Shout, Beatles, Tollie
3. Suspicion, Terry Stafford, Crusader
4. Hello, Dolly!, Louis Armstrong, Kapp
5. Do You Want To Know A Secret, Beatles, VeeJay
6. Shoop Shoop Song, Betty Everett, VeeJay
7. Glad All Over, Dave Clark Five, Epic
8. She Loves You, Beatles, Swan
9. Don't Let The Rain Come Down (Crooked Little Man) Serendipity Singers, Phillips
10. Dead Man's Curve, Jan & Dean, Liberty

### TOP LPs—10 Years Ago

1. John Denver, Greatest Hits, RCA
2. Paul McCartney & Wings, Band On The Run, Capitol
3. Chicago VII, Columbia
4. M.F.S.B. Love Is The Message, Philadelphia Intl.
5. The Sting/Soundtrack, MCA
6. Mike Oldfield, Tubular Bells, Atlantic
7. Joni Mitchell, Court And Spark, Asylum
8. Doobie Brothers, What Were Once Vices Are Now Habits, Warner Bros.
9. Deep Purple, Burn, Warner Bros.
10. Grand Funk, Shinin' On, Capitol

### TOP LPs—20 Years Ago

1. Meet The Beatles, Capitol
2. Introducing The Beatles, VeeJay
3. Honey In The Horn, Al Hirt, RCA
4. Hello Dolly!, Original Cast, RCA
5. Barbra Streisand/The Third Album, Columbia
6. Dawn (Go Away) And 11 Other Great Songs, 4 Seasons, Phillips
7. In The Wind, Peter, Paul & Mary, Warner Bros.
8. Charade, Henry Mancini & Orch., RCA
9. Sweet & Sour Tears, Ray Charles, ABC-Paramount
10. Pure Dynamite, James Brown, King

### COUNTRY SINGLES—10 Years Ago


1. A Very Special Love Song, Charlie Rich, Columbia
2. Hello Love, Hank Snow, RCA
3. Hang In There Girl, Freddie Hart, Capitol
4. Things Aren't Funny Anymore, Merle Haggard, Capitol
5. (Jeannie Marie) You Were A Lady, Tommy Overstreet, Dot
6. Is It Wrong (For Loving You), Sonny James, Columbia
7. I'll Try A Little Harder, Donna Fargo, Dot
8. We Should Be Together, Don Williams, JMI
9. The Older The Violin, The Sweeter The Music, Hank Thompson, Dot
10. I've Got A Thing About You Baby/Take Good Care Of Her, Elvis Presley, RCA

### SOUL SINGLES—10 Years Ago

1. TSOP, M.F.S.B., Philadelphia International
2. Outside Woman, Bloodstone, London
3. Touch A Hand, Make A Friend, Staple Singers, Columbia
4. The Payback, James Brown, Polydor
5. Mighty Mighty, Earth, Wind & Fire, Columbia
6. Honey Please, Can't Ya See, Barry White, 20th Century
7. Best Thing That Ever Happened To Me, Gladys Knight & The Pips, Buddah
8. Dancing Machine, The Jackson 5, Motown
9. Heavenly, The Temptations, Motown
10. You Make Me Feel Brand New, Stylics, Avco

APRIL 21, 1984, BILLBOARD

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**TIM SEARCHY**

Based on station playlists through Tuesday (4/10/84)

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

## Northeast Region

### TOP ADD ONS

- DURAN DURAN—The Reflex (Capitol)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)
- VAN STEPHENSON—Modern Day Delilah (MCA)
- LAURA BRANIGAN—Self Control (Atlantic)

### WFLY—Albany

- GENESIS—Illegal Alien
- NIK KERSHAW—Wouldn't It Be Good
- FRANKIE GOES TO HOLLYWOOD—Relax
- JOE JACKSON—You Won't Get What You Want
- SCORPIONS—Rock You Like A Hurricane
- DURAN DURAN—The Reflex
- VAN STEPHENSON—Modern Day Delilah

### WGUY—Bangor

- DURAN DURAN—The Reflex
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- THE STYLE COUNCIL—My Ever Changing Moods
- VAN STEPHENSON—Modern Day Delilah
- CYNDI LAUPER—Time After Time
- JOSIE GOTTON—Jimmy Loves Maryann
- SHAKIN' STEVENS—I Cry Just A Little Bit
- YARBROUGH AND PEOPLES—Don't Waste Your Time

### WIGY—Bath

- DENIECE WILLIAMS—Let's Hear It For The Boy
- DURAN DURAN—The Reflex
- JOE JACKSON—You Won't Get What You Want
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- LAURA BRANIGAN—Self Control
- SHANNON—Give Me Tonight
- JOSIE GOTTON—Jimmy Loves Maryann

### WHTT—Boston

- DENIECE WILLIAMS—Let's Hear It For The Boy
- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- LAURA BRANIGAN—Self Control
- SHAKIN' STEVENS—I Cry Just A Little Bit

### WXKS—Boston

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- THE TEMPTATIONS—Sail Away
- LAURA BRANIGAN—Self Control
- BILLY RANKIN—Baby Come Back
- SCORPIONS—Rock You Like A Hurricane
- THE STYLE COUNCIL—My Ever Changing Moods
- DURAN DURAN—The Reflex

### WBEN-FM—Buffalo

- DURAN DURAN—The Reflex
- VAN STEPHENSON—Modern Day Delilah
- JOE JACKSON—You Won't Get What You Want
- GENESIS—Illegal Alien
- VAN HELEN—I'll Wait
- SHALAMAR—Dancing In The Sheets
- CYNDI LAUPER—Time After Time

### WKBW—Buffalo

- MANHATTAN TRANSFER—Mystery
- JOHNNY MATHIS AND DENIECE WILLIAMS—Love Won't Let Me Wait

### WNSY—Buffalo

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- DURAN DURAN—The Reflex
- VAN STEPHENSON—Modern Day Delilah
- JOE JACKSON—You Won't Get What You Want

### WPHD—Buffalo

- VAN STEPHENSON—Modern Day Delilah
- DURAN DURAN—The Reflex
- WANG CHUNG—Dance Hall Days
- ICICLE WORKS—Wisper To A Scream (Birds Fly)

### WTSN—Dover

- DENIECE WILLIAMS—Let's Hear It For The Boy
- LAURA BRANIGAN—Self Control
- REAL LIFE—Catch Me I'm Falling
- JOE JACKSON—You Won't Get What You Want

### WERZ—Exeter

- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- LAURA BRANIGAN—Self Control
- SHEENA EASTON—Devil In A Special Way
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- JAMES INGRAM—There's No Easy Way
- VAN STEPHENSON—Modern Day Delilah
- SHAKIN' STEVENS—I Cry Just A Little Bit
- DARQUE—Jenny's Out Tonight
- JON BUTCHER AXIS—Don't Say Goodnight

### WTIC-FM—Hartford

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- HOWARD JONES—What Is Love
- THE STYLE COUNCIL—My Ever Changing Moods

### WFEA—Manchester

- SHAKIN' STEVENS—I Cry Just A Little Bit
- DENIECE WILLIAMS—Let's Hear It For The Boy
- DOLLY PARTON—Downtown
- DURAN DURAN—The Reflex
- NIK KERSHAW—Wouldn't It Be Good
- REAL LIFE—Catch Me I'm Falling

### KC-101 (WKCI)—New Haven

- IRENE CARA—Breakdance
- LAURA BRANIGAN—Self Control
- SLADE—Run Runaway
- LAID BACK—White Horse

### WJBQ—Portland

- DURAN DURAN—The Reflex
- SHALAMAR—Dancing In The Sheets
- CYNDI LAUPER—Time After Time
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- VAN STEPHENSON—Modern Day Delilah
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- JOE JACKSON—You Won't Get What You Want
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- VAN STEPHENSON—Modern Day Delilah

### WSPK—Poughkeepsie

- VAN HELEN—I'll Wait
- CYNDI LAUPER—Time After Time
- JOE JACKSON—You Won't Get What You Want
- HOWARD JONES—What Is Love
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- VAN STEPHENSON—Modern Day Delilah

### WPRO-FM—Providence

- VAN HELEN—I'll Wait
- SHAKIN' STEVENS—I Cry Just A Little Bit
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- SHALAMAR—Dancing In The Sheets
- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

### WMJQ—Rochester

- GENESIS—Illegal Alien
- DENIECE WILLIAMS—Let's Hear It For The Boy

### WPXY-FM—Rochester

- DURAN DURAN—The Reflex
- VAN STEPHENSON—Modern Day Delilah
- JOE JACKSON—You Won't Get What You Want
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll

### WGF—Schenectady

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- SHALAMAR—Dancing In The Sheets
- REAL LIFE—Catch Me I'm Falling
- LAURA BRANIGAN—Self Control
- DURAN DURAN—The Reflex

### WRCK—Utica

- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- CYNDI LAUPER—Time After Time
- WANG CHUNG—Dance Hall Days
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- K.C.—Are You Ready
- VAN STEPHENSON—Modern Day Delilah

## Mid-Atlantic Region

### TOP ADD ONS

- DURAN DURAN—The Reflex (Capitol)
- LAURA BRANIGAN—Self Control (Atlantic)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)
- CYNDI LAUPER—Time After Time (Portrait)

### WFBG—Altoona

- CYNDI LAUPER—Time After Time
- DENIECE WILLIAMS—Let's Hear It For The Boy
- WANG CHUNG—Dance Hall Days
- VAN STEPHENSON—Modern Day Delilah
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- DURAN DURAN—The Reflex

### WJLK-FM—Asbury Park

- DURAN DURAN—The Reflex
- JOE JACKSON—You Won't Get What You Want
- K.C.—Are You Ready

### B-104 (WBSB)—Baltimore

- JOHN COUGAR MELLENCAMP—The Authority Song
- LAURA BRANIGAN—Self Control
- DURAN DURAN—The Reflex

### WMAR-FM—Baltimore

- CYNDI LAUPER—Time After Time
- VAN HELEN—I'll Wait
- LAURA BRANIGAN—Self Control
- TALK TALK—It's My Life
- SHANNON—Give Me Tonight
- JAMES INGRAM—There's No Easy Way
- DURAN DURAN—The Reflex

### WOMP-FM—Bellaire

- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- VAN STEPHENSON—Modern Day Delilah
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- LAID BACK—White Horse

### WWSR—Charleston

- CHRIS BAILEY—P.D.

## TOP ADD ONS - NATIONAL

- DURAN DURAN—The Reflex (Capitol)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)
- CYNDI LAUPER—Time After Time (Portrait)

### WILK—Wilkes Barre

- JOE JACKSON—You Won't Get What You Want
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- THE TEMPTATIONS—Sail Away
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- EBM/OZN—Stop, Stop Give It Up
- VAN STEPHENSON—Modern Day Delilah
- NENA—Just A Dream
- PACO—Days Gone By

### WZYQ—Frederick

- DURAN DURAN—The Reflex
- JOE JACKSON—You Won't Get What You Want
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- VAN HELEN—I'll Wait
- DOLLY PARTON—Downtown
- NIK KERSHAW—Wouldn't It Be Good
- TALK TALK—It's My Life
- DEBARGE—Love Me In A Special Way

### WKEE-FM—Huntington

- CYNDI LAUPER—Time After Time
- DURAN DURAN—The Reflex
- JOE JACKSON—You Won't Get What You Want
- NIK KERSHAW—Wouldn't It Be Good

### WBLI—Long Island

- LAURA BRANIGAN—Self Control
- DURAN DURAN—The Reflex

### WPLJ—New York

- MENUDD—If You're Not Here
- THE CARS—You Might Think
- CYNDI LAUPER—Time After Time

### Z-100 (WHTZ)—New York

- STEVE PERRY—Oh, Sherrie
- CYNDI LAUPER—Time After Time

### WKTU—New York City

- THE EARONS—Land Of Hunger
- PHIL COLLINS—Against All Odds (Take A Look At Me Now)
- UB 40—Red, Red Wine
- RUN D.M.C.—Roxbox
- DENIECE WILLIAMS—Let's Hear It For The Boy

### WKHI—Ocean City

- THE STYLE COUNCIL—My Ever Changing Moods
- DURAN DURAN—The Reflex
- SHANNON—Give Me Tonight
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- THE TEMPTATIONS—Sail Away
- WANG CHUNG—Dance Hall Days

### WCAU-FM—Philadelphia

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- DURAN DURAN—The Reflex
- SERGIO MENDES—Olympia
- THE STYLE COUNCIL—My Ever Changing Moods
- HOWARD JONES—What Is Love
- VAN STEPHENSON—Modern Day Delilah
- DAVID LASLEY—It's A Crying Shame

### WUSL—Philadelphia

- ALISHA—All Night Passion
- PETER BROWN—They Only Come Out At Night
- WOMACK & WOMACK—Baby I'm Scared Of You
- CHANGE—Change Of Heart
- DENIECE WILLIAMS—Let's Hear It For The Boy
- BILLY GRIFFIN—Serious
- ANGELA BOFILL—I'm On Your Side
- REAL TO REEL—Love Me Like This
- DAZZ BAND—Swoop (I'm Yours)

### B-94 (WBZZ)—Pittsburgh

- SLADE—Run Runaway
- LAURA BRANIGAN—Self Control
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

### WHTX—Pittsburgh

- SLADE—Run Runaway
- LAURA BRANIGAN—Self Control
- NIK KERSHAW—Wouldn't It Be Good
- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll

### WPST—Trenton

- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- LAURA BRANIGAN—Self Control
- JOE JACKSON—You Won't Get What You Want
- THE STYLE COUNCIL—My Ever Changing Moods

### Q-107 (WRQX)—Washington

- KOOL AND THE GANG—Tonight
- VAN HELEN—I'll Wait
- LAID BACK—White Horse
- BERLIN—No More Words

### WASH—Washington D.C.

- SHANNON—Give Me Tonight
- STEVE PERRY—Oh, Sherrie
- THE CARS—You Might Think
- BILLY JOEL—The Longest Time

### WAVA—Washington D.C.

- VAN HELEN—I'll Wait
- SCORPIONS—Rock You Like A Hurricane
- DWIGHT TWILLEY—Girls

### WILK—Wilkes Barre

- JOE JACKSON—You Won't Get What You Want
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

### WKRZ-FM—Wilkes-Barre

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- CAMEO—She's Strange
- DURAN DURAN—The Reflex
- LAURA BRANIGAN—Self Control
- WANG CHUNG—Dance Hall Days
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- VAN STEPHENSON—Modern Day Delilah
- ICICLE WORKS—Wisper To A Scream (Birds Fly)
- DEBARGE—Love Me In A Special Way
- SHEENA EASTON—Devil In A Special Way
- JEFFREY OSBORNE—We're Going All The Way

### Q-106 (WQXA)—York

- JOHN COUGAR MELLENCAMP—The Authority Song
- CYNDI LAUPER—Time After Time
- SERGIO MENDES—Olympia
- DENIECE WILLIAMS—Let's Hear It For The Boy

### WYCR—York

- JOE JACKSON—You Won't Get What You Want
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- DURAN DURAN—The Reflex
- CAMEO—She's Strange
- SANDY STEWART—The Saddest Victory
- SHAKIN' STEVENS—I Cry Just A Little Bit
- SLADE—Run Runaway
- WANG CHUNG—Dance Hall Days

## Southeast Region

### TOP ADD ONS

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

### WANS-FM—Anderson/Greenville

- LAID BACK—White Horse
- JOE JACKSON—You Won't Get What You Want
- LAURA BRANIGAN—Self Control
- MR. MISTER—Hunters Of The Night
- SLADE—Run Runaway

### WISE—Asheville

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- JOE JACKSON—You Won't Get What You Want
- VAN STEPHENSON—Modern Day Delilah
- DOLLY PARTON—Downtown
- LAURA BRANIGAN—Self Control
- THE TEMPTATIONS—Sail Away
- CYNDI LAUPER—Time After Time
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- DAVID GILMOUR—Blue Light

### 94-Q (WQXI-FM)—Atlanta

- NIGHT RANGER—Sister Christian
- JOE JACKSON—You Won't Get What You Want
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- VAN STEPHENSON—Modern Day Delilah

### V-103 (WVEE)—Atlanta

- CYNDI LAUPER—Time After Time
- THE 0' JAYS—Extraordinary Girl
- THE FOUR TOPS—Make Yourself Right At Home
- KENNY LOGGINS—Footloose
- DAZZ BAND—Swoop (I'm Yours)
- TIMMY THOMAS—Gotta Give A Little Love (Ten Years)
- THE EARONS—Land Of Hunger
- MARSHA GRIFFITH—Electric Boogie
- THE MALEMEN—Baby Doll
- JUICE—Rock Your Body Down

### Z-93 (WZGC)—Atlanta

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- JOE JACKSON—You Won't Get What You Want
- SCORPIONS—Rock You Like A Hurricane
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- VAN STEPHENSON—Modern Day Delilah

### WBBQ-FM—Augusta

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- JOE JACKSON—You Won't Get What You Want
- VAN STEPHENSON—Modern Day Delilah
- THE STYLE COUNCIL—My Ever Changing Moods
- DEBARGE—Love Me In A Special Way
- HOWARD JONES—What Is Love

### WSSX—Charleston

- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- DURAN DURAN—The Reflex
- LAURA BRANIGAN—Self Control

### WBCY—Charlotte

- JOE JACKSON—You Won't Get What You Want
- THE TEMPTATIONS—Sail Away
- NIGHT RANGER—Sister Christian
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll

- MADONNA—Borderline
- DURAN DURAN—The Reflex

### CK-101 (WCKS)—Cocoa Beach

- DENIECE WILLIAMS—Let's Hear It For The Boy
- SERGIO MENDES—Olympia
- 3B SPECIAL—One Time For Old Times

### WNOK-FM—Columbia

- CYNDI LAUPER—Time After Time
- CAMEO—She's Strange
- DURAN DURAN—The Reflex
- THE STYLE COUNCIL—My Ever Changing Moods
- SCORPIONS—Rock You Like A Hurricane
- GENESIS—Illegal Alien

### G-105 (WDCG)—Durham/Raleigh

- DURAN DURAN—The Reflex
- LAID BACK—White Horse

### WFLB—Fayetteville

- JOE JACKSON—You Won't Get What You Want
- VAN HELEN—I'll Wait
- STEVE PERRY—Oh, Sherrie
- DURAN DURAN—The Reflex
- DENIECE WILLIAMS—Let's Hear It For The Boy
- VAN STEPHENSON—Modern Day Delilah
- SHAKIN' STEVENS—I Cry Just A Little Bit
- CHERI GANE—I Want You Back

### WFOX—Gainesville

- DURAN DURAN—The Reflex
- HUEY

# Billboard Singles Radio Action

Based on station playlists through Tuesday (4/10/84)

Playlist Top Add Ons

Continued from page 15

- ### WCZY—Detroit
- (Lee Douglas-P.D.)
- BERLIN—No More Words
  - MADONNA—Borderline
  - STEVE PERRY—Oh, Sherrie
  - LAID BACK—White Horse

- ### WDRQ—Detroit
- (Tony Gray-P.D.)
- NEWCLEUS—Jam On It
  - YARBROUGH AND PEOPLES—Don't Waste Your Time
  - RAY PARKER JR.—In The Heat Of The Night
  - DENIECE WILLIAMS—Let's Hear It For The Boy
  - WINDJAMMER—Living Without Your Love
  - ORBIT—Too Busy Thinking About My Baby
  - CYNDI LAUPER—Time After Time

- ### WHYY—Detroit
- (Gary Berkowitz-P.D.)
- DURAN DURAN—The Reflex
  - THE TEMPTATIONS—Sail Away
  - CAMEO—She's Strange
  - CYNDI LAUPER—Time After Time
  - SERGIO MENDES—Olympia
  - SHANNON—Give Me Tonight
  - SLADE—Run Runaway
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - TALK TALK—It's My Life

- ### WNAP—Indianapolis
- (Larry Mage-P.D.)
- SHALAMAR—Dancing In The Sheets
  - DENIECE WILLIAMS—Let's Hear It For The Boy
  - NIGHT RANGER—Sister Christian

- ### WZPL—Indianapolis
- (Gary Hoffman-P.D.)
- DEBARGE—Love Me In A Special Way
  - K.C.—Give It Up
  - NIGHT RANGER—Sister Christian

- ### WVIC—Lansing
- (Bill Martin-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - MR. MISTER—Hunters Of The Night
  - CYNDI LAUPER—Time After Time
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - NERBIE HANCOCK—Rockit
  - DURAN DURAN—The Reflex

- ### WZEE—Madison
- (Johnathan Little-P.D.)
- JOE JACKSON—You Won't Get What You Want
  - CYNDI LAUPER—Time After Time
  - VAN HALEN—'I'll Wait
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex

- ### WTKI—Milwaukee
- (Dallas Cole-P.D.)
- THE ALAN PARSONS PROJECT—Don't Answer Me
  - NIGHT RANGER—Sister Christian
  - THE GO GO'S—Head Over Heels

- ### WZUU—Milwaukee
- (Steve Schram-P.D.)
- CYNDI LAUPER—Time After Time
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - VAN HALEN—'I'll Wait
  - DURAN DURAN—The Reflex
  - SLADE—Run Runaway

- ### WRKR—Racine
- (Pat Martin-P.D.)
- NIGHT RANGER—Sister Christian
  - BILLY RANKIN—Baby Come Back
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - CHAD & JEREMY—Bite The Bullet
  - DAVID GILMOUR—Blue Light

- ### WZOK—Rockford
- (Jeff Davis-P.D.)
- CYNDI LAUPER—Time After Time
  - THE ALAN PARSONS PROJECT—Don't Answer Me
  - Lenny Williams—Always
  - DENIECE WILLIAMS—Let's Hear It For The Boy
  - THE PRETENDERS—Show Me

- ### WSPT—Stevens Point
- (Jay Bouley-P.D.)
- VAN HALEN—'I'll Wait
  - LAURA BRANIGAN—Self Control
  - LAID BACK—White Horse
  - MR. MISTER—Hunters Of The Night
  - DURAN DURAN—The Reflex

## Midwest Region

- TOP ADD ONS
- DURAN DURAN—The Reflex (Capitol)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)
- CYNDI LAUPER—Time After Time (Portrait)
- VAN HALEN—'I'll Wait (Warner Bros.)

- ### KFYR—Bismark
- (Sid Hardt-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - SCORPIONS—Rock You Like A Hurricane
  - VAN HALEN—'I'll Wait

- ### KFMZ—Columbia
- (Jim Williams-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - BONNIE TYLER—Holding Out For A Hero
  - JOE JACKSON—You Won't Get What You Want
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex

- ### KIHK—Davenport
- (Jim O'Hara-P.D.)
- MICHAEL GORE—Terms Of Endearment
  - DEBARGE—Love Me In A Special Way
  - STEVE PERRY—Oh, Sherrie
  - SLADE—Run Runaway
  - LAURA BRANIGAN—Self Control
  - THE STYLE COUNCIL—My Ever Changing Moods

- ### KMGK—Des Moines
- (Al Brock-P.D.)

- VAN STEPHENSON—Modern Day Deliah
- DURAN DURAN—The Reflex
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
- JOE JACKSON—You Won't Get What You Want
- WANG CHUNG—Dance Hall Days
- ICICLE WORKS—Wisper To A Scream (Birds Fly)

- ### WECB—Duluth
- (Dick Johnson-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - VAN HALEN—'I'll Wait
  - CYNDI LAUPER—Time After Time
  - DOLLY PARTON—Downtown

- ### KQWB—Fargo
- (Craig Roberts-P.D.)
- NIGHT RANGER—Sister Christian
  - KENNY ROGERS—Eyes That See In The Dark
  - TALK TALK—It's My Life
  - DENIECE WILLIAMS—Let's Hear It For The Boy

- ### KKXL—Grand Forks
- (Don Nordine-P.D.)
- CYNDI LAUPER—Time After Time
  - VAN HALEN—'I'll Wait
  - DENIECE WILLIAMS—Let's Hear It For The Boy
  - DURAN DURAN—The Reflex

- ### KRNA—Iowa City
- (Bart Goyshor-P.D.)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex
  - BONNIE TYLER—Holding Out For A Hero
  - VAN STEPHENSON—Modern Day Deliah
  - JOE JACKSON—You Won't Get What You Want
  - ICICLE WORKS—Wisper To A Scream (Birds Fly)

- ### Q-104 (KBEQ)—Kansas City
- (Pat McKay-P.D.)
- VAN HALEN—'I'll Wait
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex
  - SCORPIONS—Rock You Like A Hurricane

- ### KDWB—Minneapolis
- (Lorin Palagi-P.D.)
- CYNDI LAUPER—Time After Time
  - DENIECE WILLIAMS—Let's Hear It For The Boy

- ### WLWL—Minneapolis
- (Tac Hammer-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - THE GO GO'S—Head Over Heels

- ### KJ-103 (KJYO)—Oklahoma City
- (Dan Wilson-P.D.)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - SLADE—Run Runaway
  - DURAN DURAN—The Reflex
  - LAURA BRANIGAN—Self Control
  - JOE JACKSON—You Won't Get What You Want

- ### KQKQ—Omaha
- (Jerry Dean-P.D.)
- CYNDI LAUPER—Time After Time
  - SLADE—Run Runaway
  - LAURA BRANIGAN—Self Control

- ### KKLS—Rapid City
- (Randy Sherwyn-P.D.)
- NIK KERSHAW—Wouldn't It Be Good
  - SCORPIONS—Rock You Like A Hurricane
  - DENIECE WILLIAMS—Let's Hear It For The Boy
  - JOE JACKSON—You Won't Get What You Want

- ### KKRC—Sioux Falls
- (Dan Kiley-P.D.)
- VAN HALEN—'I'll Wait
  - DENIECE WILLIAMS—Let's Hear It For The Boy
  - DURAN DURAN—The Reflex
  - SLADE—Run Runaway

- ### KHTR—St. Louis
- (Bob Tarrett-P.D.)
- CYNDI LAUPER—Time After Time
  - VAN HALEN—'I'll Wait
  - SHALAMAR—Dancing In The Sheets

- ### V-100 (KDVV)—Topeka
- (Tony Stewart-P.D.)
- SHALAMAR—Dancing In The Sheets
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - VAN STEPHENSON—Modern Day Deliah

- ### KAYI—Tulsa
- (Phil Williams-P.D.)
- BILLY JOEL—The Longest Time
  - VAN HALEN—'I'll Wait
  - CYNDI LAUPER—Time After Time
  - NIK KERSHAW—Wouldn't It Be Good
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - LAURA BRANIGAN—Self Control
  - SLADE—Run Runaway

- ### KRAV—Tulsa
- (Rick Allan West-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy

- ### KFMW—Waterloo
- (Kipper McGee-P.D.)
- THE STYLE COUNCIL—My Ever Changing Moods
  - VAN STEPHENSON—Modern Day Deliah
  - ICICLE WORKS—Wisper To A Scream (Birds Fly)
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - JOE JACKSON—You Won't Get What You Want
  - DENIECE WILLIAMS—Let's Hear It For The Boy

- ### KEYN—Wichita
- (Ron Eric Taylor-P.D.)
- IRENE CARA—Breakdance
  - CYNDI LAUPER—Time After Time
  - LAURA BRANIGAN—Self Control
  - SLADE—Run Runaway
  - NIK KERSHAW—Wouldn't It Be Good

- ### Southwest Region
- TOP ADD ONS
  - DURAN DURAN—The Reflex (Capitol)
  - LAURA BRANIGAN—Self Control (Atlantic)
  - CYNDI LAUPER—Time After Time (Portrait)
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)

- ### DURAN DURAN—The Reflex (Capitol)
- LAURA BRANIGAN—Self Control (Atlantic)
  - CYNDI LAUPER—Time After Time (Portrait)
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)

- ### KHFI—Austin
- (Roger Garrett-P.D.)
- CYNDI LAUPER—Time After Time
  - VAN HALEN—'I'll Wait
  - SHAKIN' STEVENS—I Cry Just A Little Bit
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - SLADE—Run Runaway
  - DURAN DURAN—The Reflex

- ### WFMT—Baton Rouge
- (Randy Rice-P.D.)
- VAN HALEN—'I'll Wait
  - KENNY ROGERS—Eyes That See In The Dark

- ### WQID—Biloxi
- (Mickey Coulter-P.D.)
- DURAN DURAN—The Reflex
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DOLLY PARTON—Downtown

- ### WKXX—Birmingham
- (Kevin McCarthy-P.D.)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex
  - THE TEMPTATIONS—Sail Away
  - JAMES INGRAM—There's No Easy Way
  - THE STYLE COUNCIL—My Ever Changing Moods

- ### KITE—Corpus Christi
- (Ron Chase-P.D.)
- DURAN DURAN—The Reflex
  - 38 SPECIAL—One Time For Old Times
  - WANG CHUNG—Dance Hall Days
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - JOE JACKSON—You Won't Get What You Want
  - ICICLE WORKS—Wisper To A Scream (Birds Fly)
  - VAN STEPHENSON—Modern Day Deliah

- ### KAFM—Dallas
- (John Shomby-P.D.)
- CYNDI LAUPER—Time After Time
  - DURAN DURAN—The Reflex

- ### KAMZ—El Paso
- (Bob West-P.D.)
- STEVE PERRY—Oh, Sherrie
  - SPANDAU BALLET—Communication
  - NIK KERSHAW—Wouldn't It Be Good
  - THE STYLE COUNCIL—My Ever Changing Moods

- ### KSET—El Paso
- (Gat Simon-P.D.)
- CYNDI LAUPER—Time After Time
  - LAURA BRANIGAN—Self Control
  - JOE JACKSON—You Won't Get What You Want
  - LENNY WILLIAMS—Always
  - CAMEO—She's Strange
  - THE TEMPTATIONS—Sail Away

- ### KISR—Fort Smith
- (Rick Hayes-P.D.)
- LAURA BRANIGAN—Self Control
  - YARBROUGH AND PEOPLES—Don't Waste Your Time
  - BILLY RANKIN—Baby Come Back
  - DURAN DURAN—The Reflex
  - SHALAMAR—Dancing In The Sheets
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll

- ### Q-104 (WQEN)—Gadsden
- (Pat McKay-P.D.)
- JOE JACKSON—You Won't Get What You Want
  - JAMES INGRAM—There's No Easy Way
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DAVID GILMOUR—Blue Light

- ### KILE—Galveston
- (Scott Taylor-P.D.)
- WANG CHUNG—Dance Hall Days
  - SHANNON—Give Me Tonight
  - LAID BACK—White Horse
  - SLADE—Run Runaway

- ### 93-FM (KKBQ-FM)—Houston
- (John Lander-P.D.)
- BILLY IDOL—Eye Without A Face
  - LAURA BRANIGAN—Self Control
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex
  - BILLY JOEL—The Longest Time

- ### WTYX—Jackson
- (Jim Chick-P.D.)
- LAID BACK—White Horse
  - BERLIN—No More Words
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - TALK TALK—It's My Life
  - JOE JACKSON—You Won't Get What You Want

- ### KKYK—Little Rock
- THE ALAN PARSONS PROJECT—Don't Answer Me
  - TRACEY ULLMAN—They Don't Know

- ### KBFM—McAllen/Brownsville
- (Bob Mitchell-P.D.)
- DURAN DURAN—The Reflex
  - LAURA BRANIGAN—Self Control
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - BILLY RANKIN—Baby Come Back

- ### FM-100 (WMC-FM)—Memphis
- (Robert John-P.D.)
- CYNDI LAUPER—Time After Time
  - STEVE PERRY—Oh, Sherrie
  - THE TEMPTATIONS—Sail Away

- ### Q-101 (WJDQ-FM)—Meridian
- (Tom Kelly-P.D.)
- CYNDI LAUPER—Time After Time
  - DURAN DURAN—The Reflex
  - LAURA BRANIGAN—Self Control
  - VAN STEPHENSON—Modern Day Deliah
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - JAMES INGRAM—There's No Easy Way
  - DOLLY PARTON—Downtown
  - CAMEO—She's Strange

- ### WABB—Mobile
- (Leslie Fran-P.D.)
- TONY CAREY—A Fine Fine Day
  - DURAN DURAN—The Reflex
  - BILLY JOEL—The Longest Time
  - SHALAMAR—Dancing In The Sheets
  - VAN HALEN—'I'll Wait
  - YARBROUGH AND PEOPLES—Don't Waste Your Time
  - JOE JACKSON—You Won't Get What You Want

- ### WHHY—Montgomery
- (Mark St. John-P.D.)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - SLADE—Run Runaway
  - JOE JACKSON—You Won't Get What You Want

- ### KX-104 (WVWX)—Nashville
- (Michael St. John-P.D.)
- LAURA BRANIGAN—Self Control
  - CAMEO—She's Strange
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex

- ### B-97 (WEZB)—New Orleans
- (Nick Bazoo-P.D.)
- LAURA BRANIGAN—Self Control
  - JOHN COUGAR MELLENCAMP—The Authority Song
  - SHANNON—Give Me Tonight

- ### WTIX—New Orleans
- (Robert Mitchell-P.D.)
- THE TEMPTATIONS—Sail Away
  - CYNDI LAUPER—Time After Time
  - DEBARGE—Love Me In A Special Way
  - BERLIN—No More Words

- ### KITY—San Antonio
- (Kis Curry-P.D.)
- BILLY RANKIN—Baby Come Back
  - DURAN DURAN—The Reflex
  - LAURA BRANIGAN—Self Control
  - CYNDI LAUPER—Time After Time
  - PACO—Days Gone By

- ### KROK—Shreveport
- (Peter Stewart-P.D.)
- LAURA BRANIGAN—Self Control
  - CYNDI LAUPER—Time After Time
  - SHAKIN' STEVENS—I Cry Just A Little Bit
  - DURAN DURAN—The Reflex

## Pacific Southwest Region

- TOP ADD ONS
- DURAN DURAN—The Reflex (Capitol)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)
- LAURA BRANIGAN—Self Control (Atlantic)
- CYNDI LAUPER—Time After Time (Portrait)

- ### KKXX—Bakersfield
- (Dave Kamper-P.D.)
- SHALAMAR—Dancing In The Sheets
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll

- ### KIMN—Denver
- (Doug Erickson-P.D.)
- SHALAMAR—Dancing In The Sheets
  - CYNDI LAUPER—Time After Time
  - ICICLE WORKS—Wisper To A Scream (Birds Fly)
  - LAURA BRANIGAN—Self Control
  - SCORPIONS—Rock You Like A Hurricane

- ### KOAG—Denver
- (Jack Regan-P.D.)
- SLADE—Run Runaway
  - LAURA BRANIGAN—Self Control
  - DURAN DURAN—The Reflex
  - CYNDI LAUPER—Time After Time
  - THE STYLE COUNCIL—My Ever Changing Moods

- ### KPKA—Denver
- (Tim Fox-P.D.)
- TRACEY ULLMAN—They Don't Know
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - KOOL AND THE GANG—Tough

- ### KLUC—Las Vegas
- (Dave Anthony-P.D.)
- DURAN DURAN—The Reflex
  - FRANKIE GOES TO HOLLYWOOD—Relax
  - ICICLE WORKS—Wisper To A Scream (Birds Fly)
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - VAN STEPHENSON—Modern Day Deliah
  - CYNDI LAUPER—Time After Time

- ### KIIS—Los Angeles
- (Jerry DeFrancesco-P.D.)
- DURAN DURAN—The Reflex

- ### KKHR—Los Angeles
- (Ed Scarborough-P.D.)
- DURAN DURAN—The Reflex
  - JOE JACKSON—You Won't Get What You Want
  - NENA—Just A Dream

- ### KRTH—Los Angeles
- (Bob Hamilton-P.D.)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - LAURA BRANIGAN—Self Control
  - IRENE CARA—Breakdance

- ### KOPA—Phoenix
- (Reggie Blackwell-P.D.)
- CYNDI LAUPER—Time After Time
  - THE GO GO'S—Head Over Heels
  - VAN HALEN—'I'll Wait

- ### KZZP—Phoenix
- (Charlie Quinn-P.D.)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - SHALAMAR—Dancing In The Sheets

- ### K96 KFMY—Provo
- (Scott Gentry-P.D.)
- CYNDI LAUPER—Time After Time
  - DEBARGE—Love Me In A Special Way
  - SERGIO MENDES—Olympia
  - JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

- ### KDZA—Pueblo
- (Rip Avila-P.D.)
- LAURA BRANIGAN—Self Control
  - DURAN DURAN—The Reflex
  - SLADE—Run Runaway
  - THE STYLE COUNCIL—My Ever Changing Moods
  - SCORPIONS—Rock You Like A Hurricane
  - JOE JACKSON—You Won't Get What You Want
  - SPANDAU BALLET—Communication
  - HOWARD JONES—What Is Love

- ### KS-103 (KSDO-FM)—San Diego
- (Mike Preston-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - LAURA BRANIGAN—Self Control
  - DURAN DURAN—The Reflex
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll

- ### XTRA—San Diego
- (Jim Richards-P.D.)
- DURAN DURAN—The Reflex
  - CYNDI LAUPER—Time After Time
  - DEBARGE—Love Me In A Special Way
  - YARBROUGH AND PEOPLES—Don't Waste Your Time

- ### KSly-AM—San Luis Obispo
- (Joe Collins-P.D.)
- CYNDI LAUPER—Time After Time
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - CAMEO—She's Strange
  - DURAN DURAN—The Reflex
  - DAVID GILMOUR—Blue Light
  - HOWARD JONES—What Is Love

- ### KIST—Santa Barbara
- (Dick Williams-P.D.)
- CYNDI LAUPER—Time After Time
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - CAMEO—She's Strange

- ### 13-KHYT—Tucson
- (Sherman Cohen-P.D.)
- STACY LATTISAW & JOHNNY GILL—Perfect Combination
  - THE TEMPTATIONS—Sail Away
  - LAURA BRANIGAN—Self Control
  - DURAN DURAN—The Reflex
  - VAN STEPHENSON—Modern Day Deliah

- ### KRQQ—Tucson
- (Guy Zapoleon-P.D.)
- CYNDI LAUPER—Time After Time
  - BON JOVI—Runaway
  - LAURA BRANIGAN—Self Control
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex
  - SERGIO MENDES—Olympia

- ### KTKT—Tucson
- (Bobby Rivers-P.D.)
- JOE JACKSON—You Won't Get What You Want
  - LAURA BRANIGAN—Self Control
  - SLADE—Run Runaway
  - DURAN DURAN—The Reflex
  - VAN STEPHENSON—Modern Day Deliah

## Pacific Northwest Region

- TOP ADD ONS
- DURAN DURAN—The Reflex (Capitol)
- CYNDI LAUPER—Time After Time (Portrait)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock 'N' Roll (Chrysalis)
- LAURA BRANIGAN—Self Control (Atlantic)

- ### KYYA—Billings
- (Jack Bell-P.D.)
- DENIECE WILLIAMS—Let's Hear It For The Boy
  - SHALAMAR—Dancing In The Sheets
  - CYNDI LAUPER—Time After Time
  - SCORPIONS—Rock You Like A Hurricane

- ### KBBK—Boise
- (Tom Evans-P.D.)
- WANG CHUNG—Dance Hall Days
  - JOE JACKSON—You Won't Get What You Want
  - CAMEO—She's Strange
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex

- ### KCDQ—Bozeman
- (Chad Parrish-P.D.)
- WANG CHUNG—Dance Hall Days
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex
  - VAN STEPHENSON—Modern Day Deliah
  - SHAKIN' STEVENS—I Cry Just A Little Bit
  - JOE JACKSON—You Won't Get What You Want
  - PACO—Days Gone By

- ### KBBK—Boise
- (Tom Evans-P.D.)
- WANG CHUNG—Dance Hall Days
  - JOE JACKSON—You Won't Get What You Want
  - CAMEO—She's Strange
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll
  - DURAN DURAN—The Reflex

- ### KBBK—Boise
- (Tom Evans-P.D.)
- WANG CHUNG—Dance Hall Days
  - JOE JACKSON—You Won't Get What You Want
  - CAMEO—She's Strange
  - HUEY LEWIS AND THE NEWS—The Heart Of Rock-N-Roll



## Featured Programming

For five years people thought William Allen was a vampire. Like Edgar Winter, he only came out at night to broadcast his "Midnight Economist" feature for such stations as KBIG Los Angeles and WGMS Washington. Now Allen is making his commentary on economic issues available to a wider audience with a redesigned version of the show called "The Sound Economist." The market exclusive—available free to stations in the top 150 markets—is considerably more "listenable" than its predecessor, according to Allen, whose perspectives are regularly heard in the halls of the Los Angeles think tank he oversees (the International Institute for Economic Research). The show, heard daily for three minutes, supplements "Perspective On The Economy," a second program offered free to broadcasters by The Syndicate in Oakland (415-832-5171). Norman Burgos will take your calls.

★ ★ ★

Apparently, the Radio Advertising Bureau's new toll-free "Helpline" (1-800-232-3131) has been such a success that clients in New York have been unable to connect with the operators on duty. "Yes, there's been a screw-up," acknowledges Danny Flamberg, the RAB's communications honcho. "We're handling with AT&T executives as we speak."

For member stations in other states, however, Flamberg says the phones have been ringing off the hook. "They're happy they don't have to spend the money," he says of the new system, designed to improve the RAB's service efficiency. "Either that, or five guys from Paduca keep calling to tell us their troubles." Flamberg promises to fix the lines for stations in the Apple as soon as he can.

★ ★ ★

We wanted to tell you who won D.I.R. Broadcasting's annual "Rock Radio Awards," but Carol Straus Klenfner said it wouldn't be "fair" to scoop the competition. Nice to know

there's a strong sense of ethics at the company, even though the annual awards were announced Friday (13) at Elaine's, the popular East Side eatery (does Woody Allen still go there?), where rock stars have been showing up to learn everybody's favorite new model since 1979. This year's hosts for the two-hour show (April 29 on the D.I.R. network) are Norm Weiner, who programs WXRT Chicago, and Rob Halford of Judas Priest, who Straus says is "a swell guy, for a metal person." Expect 225 album rock stations to broadcast the ceremony.

★ ★ ★

Some of our favorite celebrities, including Laura Branigan, Larry Elgart, Dick Button and Grand Master Flash, have taped PSAs endorsing the sale of gold and silver Olympic coins to benefit the nation's U.S. team. Chuck McConnell of D'Arcy/Poppe Tyson, domestic marketing consultants for the U.S. Treasury, expects the spots to register more than 180 million "impressions" before the Summer Games begin in July. They're available from Narwood Productions in New York.

★ ★ ★

McGavern Guild has opened its 16th office in Denver, headed by Gary Donohue... Changes at CBS Radio in New York. Helene Blieberg has been named director of media relations, replacing Pam Haslam, who's moved to Burson Marsteller. Also, Stephen Youlios has taken over as director of sales. He has a BS in speech from Northwestern... Blair Radio, which is now repping WIMZ-AM-FM Knoxville, has appointed Leslie Greene to its sales staff in Los Angeles.

LEO SACKS

Videocassette Top 40  
Sales & Rentals  
Charts  
Every Week  
In Billboard

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

- April 16, Golden Earring, Rockline, Global Satellite Network, 90 minutes.
- April 16, Olivia Newton-John, Bruce Springsteen, History Of Rock & Roll, Drake-Chenault, one hour.
- April 16-20, Gary Moore, BBC Rock Hour, London Wavelength, one hour.
- April 16-21, Slade, Rock Over London, London Wavelength, one hour.
- April 16-22, Whites, Live From Gilley's, Westwood One, one hour.
- April 16-22, Dionne Warwick, Special Edition, Westwood One, one hour.
- April 16-22, Les Paul, The Music Makers, Narwood Productions, one hour.
- April 16-22, David Gilmour, Off The Record Special, Westwood One, one hour.
- April 16-22, Christine McVie, In Concert Westwood One, 90 minutes.
- April 16-22, Carly Simon, Star Trak Profile, Westwood One, one hour.
- April 16-22, Joe Stampley, Country Closeup, Narwood Productions, one hour.
- April 17, Paul Simon, Al Jarreau, Rock N' Roll Families, History Of Rock & Roll, Drake-Chenault, one hour.
- April 18, Three Dog Night, Supertramp, History Of Rock & Roll, Drake-Chenault, one hour.
- April 19, Beatles, Association, History Of Rock & Roll, Drake-Chenault, one hour.
- April 20, Rascals, Foreigner, Jazz Men, History Of Rock & Roll, Drake-Chenault, one hour.
- April 20-21, Steve Perry of Journey, The Hot One, RKO Radioshows, one hour.
- April 20-22, Bobby Rydell, Chubby Checker, The Philly Sound, Don & Deanna On Blecker Street, Continuum Broadcasting, one hour.
- April 20-22, Saga, Captured Live!, RKO Radioshows, one hour.
- April 20-22, Moody Blues, The Source, NBC, 90 minutes.
- April 20-22, Pointer Sisters, Rick Dees' Weekly Top 40, United Stations, four hours.
- April 20-22, Three Suns, The Great Sounds, United Stations, four hours.
- April 20-22, Peter, Paul & Mary, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- April 20-22, Larry Gatlin & the Gatlin Brothers Band, Solid Gold Country, United Stations, three hours.
- April 20-22, John Andersen, Weekly Country Music Countdown, United Stations, three hours.
- April 20-22, Genesis, Superstar Rock Concert, Westwood One, 90 minutes.
- April 20-22, Solo Flights, part two, Rock Chronicles, Westwood One, one hour.
- April 20-22, Dr. Demento Salutes Easter, Westwood One, two hours.
- April 20-22, Van Halen, Alan Parsons, Rock Album Countdown, Westwood One, two hours.
- April 20-22, Angela Bofill, Bar-Kays, The Countdown, Westwood One, two hours.
- April 21, Earl Thomas Conley, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 21, Top 40 In Living Color, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 21-22, David Gates, Music & Memories, Strand Broadcast Services, three hours.
- April 22, Kinks, Rolling Stones, Who, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- April 22-28, Steve Levine (Culture Club producer), Rock Over London, London Wavelength, one hour.
- April 23, Fleetwood Mac, Paul Revere & the Raiders, Great Horn Sections, History Of Rock & Roll, Drake-Chenault, one hour.
- April 23, Scorpions, Rockline, Global Satellite Network, 90 minutes.
- April 23-29, Statler Brothers, Country Closeup, Narwood Productions, one hour.
- April 23-29, Wang Chung, China Crisis, BBC Rock Hour, London Wavelength, one hour.
- April 23-29, Jimmy Dorsey tribute, part one, The Music Makers, Narwood Productions, one hour.
- April 23-29, Ted Nugent, Off The Record Special, Westwood One, one hour.
- April 23-29, Carole King, Star Trak, Westwood One, one hour.

# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
2	2	8	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
3	3	7	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
4	5	9	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)
5	7	5	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
6	4	12	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
7	8	7	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
8	9	8	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)
9	10	9	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)
10	12	5	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
11	18	5	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
12	16	5	THERE'S NO EASY WAY James Ingram, Qwest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
13	13	7	MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)
14	15	6	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)
15	6	11	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
16	20	8	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
17	11	10	I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)
18	21	5	LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams, Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)
19	17	16	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
20	27	4	SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)
21	29	3	OLYMPIA Sergio Mendes, A&M 2623 (Dyad, BMI)
22	14	14	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
23	26	4	SOMEONE IS FALLING IN LOVE Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas Canyon/Criterion/Space Case, BMI/ASCAP)
24	32	2	DOWNTOWN Dolly Parton, RCA 13756 (MCA, ASCAP)
25	28	4	LOVE ME IN A SPECIAL WAY DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)
26	22	20	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
27	24	16	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
28	33	2	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)
29	19	12	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
30	NEW ENTRY		EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Brothers, BMI)
31	NEW ENTRY		TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reila, BMI/Dub Notes, ASCAP)
32	23	11	BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)
33	25	6	YOU'RE LOOKING HOT TONIGHT Barry Manilow, Arista AS1-9185 (Townsway, BMI)
34	NEW ENTRY		LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
35	NEW ENTRY		I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
36	36	6	AUTOMATIC Pointer Sisters, Planet 13730 (RCA) (Music Corp. of America/Fleedleedle/MCA, BMI/ASCAP)
37	30	11	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)
38	NEW ENTRY		THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)
39	34	13	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)
40	31	19	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros. Music, ASCAP)
41	35	6	A NIGHT IN NEW YORK Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial August, BMI)
42	38	18	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)
43	37	10	DONNA Cliff Richard, EMI-America 8193 (Beechwood, BMI)
44	41	11	YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI)
45	40	3	COME BACK AND STAY Paul Young, Columbia 38-04313 (Red Admiral, BMI)
46	39	23	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
47	45	19	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
48	46	11	THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)
49	48	21	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
50	44	16	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)

● 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).

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	THE CARS—Heartbeat City, Elektra	2	1	7	THE CARS—You Might Think, Elektra	2
2	2	9	SOUNDTRACK—Against All Odds, Atlantic		2	12	7	TONY CAREY—A Fine Fine Day, MCA
3	3	15	VAN HALEN—1984, Warner Bros.		3	6	12	VAN HALEN—I'll Wait, Warner Bros.
4	6	8	TONY CAREY—Some Tough City, MCA		4	10	5	NIGHT RANGER—Sister Christian, MCA
5	5	8	SCORPIONS—Love At First Sting, Mercury		5	5	3	STEVE PERRY—Oh, Sherrie, Columbia
6	12	25	NIGHT RANGER—Midnight Madness, MCA		6	7	8	SCORPIONS—Rock You Like A Hurricane, Harvest
7	4	25	YES—90125, Atco		7	3	11	YES—Leave It, Atco
8	9	3	STEVE PERRY—Street Talk, Columbia		8	2	9	PHIL COLLINS—Against All Odds, Atlantic
9	7	19	THE PRETENDERS—Learning to Crawl, Sire		9	8	10	THE PRETENDERS—Show Me, Sire
10	8	6	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista		10	9	7	THOMPSON TWINS—Hold Me Now, Arista
11	10	9	THOMPSON TWINS—Into The Gap, Arista		11	4	11	DWIGHT TWILLEY—Girls, EMI-America
12	13	31	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		12	13	6	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
13	17	5	SLADE—Keep Your Hands Off My Power Supply, CBS Associated		13	16	5	RICK SPRINGFIELD—Love Somebody, RCA
14	11	12	DWIGHT TWILLEY—Jungle, EMI/America		14	27	5	SLADE—Run, Runaway, CBS Associated
15	15	12	BON JOVI—Bon Jovi, Mercury		15	18	5	THE ALAN PARSONS PROJECT—Don't Answer Me, Arista
16	14	9	DAVID GILMOUR—About Face, Columbia		16	15	4	THE CARS—Magic, Elektra
17	20	4	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen		17	11	11	BON JOVI—Runaway, Mercury
18	16	6	SOUNDTRACK—Hard To Hold, RCA		18	22	5	JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury
19	19	27	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		19	25	5	THE ALAN PARSONS PROJECT—Prime Time, Arista
20	18	12	SOUNDTRACK—Footloose, Columbia		20	20	5	STEVIE NICKS—Violet And Blue, Atlantic
21	24	11	HOWARD JONES—Humans Lib, Elektra		21	14	12	SOUNDTRACK—Footloose, Columbia
22	28	11	WANG CHUNG—Points On A Curve, Geffen		22	44	5	THE ROMANTICS—One In A Million, Nipper
23	21	31	THE ROMANTICS—In Heat, Nipper		23	45	4	DAVID GILMOUR—Murder, Columbia
24	25	9	BILLY RANKIN—Growin' Up Too Fast, A&M		24	17	14	VAN HALEN—Panama, Warner Bros.
25	34	3	BERLIN—Love Life, Geffen		25	34	5	BILLY RANKIN—Baby Come Back, A&M
26	30	5	THE GO-GO'S—Talk Show, I.R.S.		26	37	6	WANG CHUNG—Dance Hall Days, Geffen
27	36	3	ICICLE WORKS—Icicle Works, Arista		27	47	4	HOWARD JONES—What Is Love, Elektra
28	35	3	JOE JACKSON—Body And Soul, A&M		28	42	4	JOE JACKSON—You Can't Get What You Want, A&M
29	47	3	SOUNDTRACK—Up The Creek, Pasha		29	49	2	SCORPIONS—Big City Nights, Mercury
30	22	11	DAN FOGELBERG—Windows and Walls, Full Moon/Epic		30	32	5	BERLIN—No More Words, Geffen
31	33	8	THE ALARM—Declaration, IRS		30	32	5	BERLIN—No More Words, Geffen
32	29	27	GENESIS—Genesis, Atlantic		31	39	5	HAGAR/SCHON/AARONSON/SHRIEVE—Top Of The Rock, Geffen
33	27	10	QUEEN—The Works, Capitol		32	28	2	Z.Z.TOP—Legs, Warner Bros.
34	37	6	MISSING PERSONS—Rhyme And Reason, Capitol		33	NEW ENTRY		THE GO-GO'S—Head Over Heels, I.R.S.
35	23	21	MANFRED MANN—Somewhere In Afrika, Arista		34	21	9	DAN FOGELBERG—The Language Of Love, Full Moon/Epic
36	46	2	TALK TALK—It's My Life, EMI-America		35	19	2	ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista
37	26	13	CHRISTINE McVIE—Christine McVie, Warner Bros.		36	NEW ENTRY		MR. MISTER—Hunters Of The Night, RCA
38	43	19	CYNDI LAUPER—She's So Unusual, Portrait		37	NEW ENTRY		CYNDI LAUPER—Time After Time, Portrait
39	31	24	38 SPECIAL—Tour De Force, A&M		38	24	12	MANFRED MANN'S EARTH BAND—Runner, Arista
40	32	13	EURYTHMICS—Touch, RCA		39	NEW ENTRY		ORION THE HUNTER—So You Ran, Epic
41	NEW ENTRY		Z.Z.TOP—Eliminator, Warner Bros.		40	NEW ENTRY		HEART—The Heat, Pasha
42	38	4	MODERN ENGLISH—Ricochet Days, Sire		41	36	14	EURYTHMICS—Here Comes The Rain Again, RCA
43	NEW ENTRY		INXS—The Swing, Atco		42	41	5	MISSING PERSONS—Give, Capitol
44	NEW ENTRY		DIRE STRAITS—Alchemy, Warner Bros.		43	52	2	INXS—Original Sin, Atco
45	40	11	APRIL WINE—Animal Grace, Capitol		44	26	2	TALK TALK—It's My Life, EMI-America
46	44	10	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I, RCA		45	31	2	MI-SEX—Castaway, Columbia
47	45	4	MI-SEX—Where Do They Go, Epic		46	40	3	38 SPECIAL—One Time For Old Times, A&M
48	48	2	MR. MISTER—I Wear The Face, RCA		47	23	2	PAT TRAVERS—Killer, Polydor
49	39	10	ROGER DALTRY—Parting Should Be Painless, Atlantic		48	29	12	THE PRETENDERS—Time, The Avenger, Sire
50	42	6	PAUL YOUNG—No Parlez, Columbia		49	58	5	MODERN ENGLISH—Hands Across The Sea, Sire

## Top Adds

1	STEVE PERRY—Street Talk, Columbia		
2	SOUNDTRACK—Up The Creek, Pasha		
3	ORION THE HUNTER—So You Ran, Epic (12 Inch)		
4	DUKE JUPITER—White Knuckle Ride, Morocco		
5	RUSS BALLARD—Russ Ballard, EMI-America		
6	ULTRAVOX—One Small Day, Import (12 Inch)		
7	Z.Z.TOP—Eliminator, Warner Bros.		
8	DURAN DURAN—Seven And The Ragged Tiger, Capitol		
9	NIGHT RANGER—Midnight Madness, MCA		
10	STYX—Caught In The Act Live, A&M		
50	53	10	APRIL WINE—This Could Be The Right One, Capitol
51	33	7	PAUL YOUNG—Come Back And Stay, Columbia
52	55	5	THE ALARM—68 Guns, I.R.S.
53	50	2	HAGAR, SCHON, AARONSON, SHRIEVE—Missing You, Geffen
54	60	4	THE CARS—Hello Again, Elektra
55	35	2	DAVID GILMOUR—Blue Light, Columbia
56	NEW ENTRY		VAN HALEN—Jump, Warner Bros.
57	NEW ENTRY		SLADE—My, Oh My, CBS Associated
58	30	6	DAVID GILMOUR—All Lovers Are Deranged, Columbia
59	48	2	DARYL HALL AND JOHN OATES—Adult Education, RCA
60	46	2	REAL LIFE—Catch Me I'm Falling, MCA/Curb

# Radio Pro-Motions

### Station: WRKR Racine (AC)

Contact: Pat Shanahan

Concept: Radio's largest trivia contest

Execution: Thanks in part to the popularity of the board game "Trivial Pursuit," trivia contests are becoming commonplace among radio promotions. Here the angle is the progressive nature of the contest. Unrelated to "Trivial Pursuit," WRKR is asking a trivia question every hour, every day. The first correct caller wins a prize and eligibility for the grand prize, a one-karat diamond from J.B. Robinson Jewelers.

Additionally, air personalities making personal appearances will carry with them contest forms and lists of trivia questions, with the answers available on the air the following day. At the culmination of the contest, a name will be drawn from the trivia winners, and if that person responds in 100.7 seconds (dial position), he or she will win the grand prize.

Known as "Super Quiz," the idea incorporates several elements into one cohesive promotion. A variation might be to award the major prize in a super trivia contest, limited to those who previously won in the first round.

★★★

### Station: KFAC Los Angeles (classical)

Contact: George R. Fritzing, president

Concept: Olympic Maps

Execution: Perhaps the biggest topic of conversation in Los Angeles is the state of the city during the upcoming Olympics. Horror stories abound about no parking, traffic jams, blocked-off streets—not to mention the problems encountered by those who actually want to see the events.

In keeping with its class image, KFAC has designed a characterized freeway/street map of the city highlighting game locations and points of interest in the city, including a directory listing significant sites with telephone numbers and map locations. It's suitable for framing, with the station's call letters prominently yet tastefully displayed.

★★★

### Station: WGAR Cleveland (AC)

Contact: Dolores Doran

Concept: V-8 wake-up call

Execution: This one's a bit old, but undated. It goes back to the time when John Lanigan was doing mornings and offered a unique prize that cost the station nothing. He asked listeners to nominate someone for the

"V-8 Wake-Up Call," explaining why they should receive the honor. Birthdays, promotions and anniversaries were the typical responses to the idea, which put the surprised recipient on the air, creating some interesting scenarios for listeners, as well as a neat gesture for the honoree and honorer.

A variation on this has listeners nominating someone for a day off with pay. Usually employers will go along with the contest without charging the station for the temporary help necessary (offer not good for neurosurgeons), as everybody gains.

★★★

### Station: WCAO Baltimore (country)

Contact: Dee Myers, promotion director

Concept: Celebrity look-alikes

Execution: Several stations have held celebrity look-alike contests with some outstanding contestants who reap a prize and are never heard from again. At WCAO, a dead ringer for Willie Nelson was discovered, and the station signed him to a contract.

Willie (Ed Poplin) sings, speaks and moves just like the real thing, and is regularly featured at community events, creating much talk for the station.

★★★

NOTES: There are two promotions you may want to take advantage of. The first, from New York-based Jane Shea, is targeted to AOR outlets. A large glossy calendar, suitable for hanging, featuring eye-catching shots of artists in concert, as well as daily information about rock stars, is available for customization. Call letters prominently displayed, and, if desired, a sponsor tie-in to defray the cost, make this an interesting item for sale or giveaway. Information on the "Rock By Numbers" calendar includes dates of artists' first No. 1 records, information about birthdays, and such catchy items as "Lou Reed suffers bite on butt by excited fan" (March 24, 1973) and "Radio Caroline sinks" (March 20, 1980). For a sample, contact Jane at (212) 869-3460.

The other item is actually a range of promotional services available from the newly formed Harris Marketing Group of Dallas. We'll profile specific concepts in future weeks, including "Football Fortune" and other promotion pieces suitable for sales as well as programming purposes. For complete information on Bob's client services, phone him at (214) 960-8733. ROLLYE BORNSTEIN



AFFAIRS OF THE HEART—KPRZ Los Angeles air personality Gary Owens, right, hosts a benefit for the American Heart Assn. at the Spruce Goose, where listeners dance to music of the Glenn Miller Orchestra. Pictured from left are members of tv's "Hart To Hart" cast and honored guests Lionel Stander, Stephanie Powers and Robert Wagner.

# Retailing

## Recordland Programs Strong '84 Cleveland Chain's Convention Focuses On Efficiency

By FRED GOODMAN

CLEVELAND—It's fitting for 1984 to be the year the Recordland chain, based here, proves the combination of man and computer a winning formula for retailing. But Orwellian analogies aside, the 37-store outfit is enjoying a burst of profitability, and two of the main reasons are a complete data processing system and a unique managers' incentive program. Both topics proved focal points of the chain's convention here April 1-3.

David Burke, president of Recordland, made it clear that efficiency is an ultimate goal in the chain's programs. "Sales are only part of the story," he told store managers during his welcoming remarks. "Volume is great, but expenses must be controlled and margins must be maintained."

And while Burke was quick to point out that other factors—such as an upswing in regional employment, price markdowns, and the success of artists like Michael Jackson—also had a hand in the 1983 sales increase, he stressed that the chain's computerized system helped streamline mechanics, while the incentive program has provided an extra nudge to managers.

With a main frame in the chain's warehouse and hand-held terminals and scanners in each outlet, the Recordland computer is now handling all sales analysis, inventory and accounting functions with the exception of payroll, which is done by an outside accounting firm.

"We've cut our information lag from five or seven days to overnight," said Dan Jucikas, Recordland's data processing manager. "The product we sold yesterday is back on its way today. And we've cut the inventory in our warehouse by 25% because we move product faster. We see less dust."

Jucikas described the chain's data processing system as being in its "puberty years." But, he added, hand-held terminals in the stores have allowed Recordland to do all its own inventories with exact results.

Controlling inventory has also been a key factor in the chain's management incentive program, which Burke described as "really a form of profit sharing." Once based entirely upon a store's sales figures, the three-year-old bonus system has been amended to include other factors, most notably shrinkage.

"The result is that shrinkage is now less than one-half of one percent," said Terry Cooper, vice president and general manager of the chain. "We've created a well-knit group of excellent people who are working for themselves as well as the company. They're motivated because there's no ceiling on what they can do."

And while an incentive program like Recordland's can be expected to be a hit with the home office, it's obviously been popular in the field as well, where the chain can boast an unusually high number of employees who have been with the company for over 10 years.

While future efficiency was stressed at the convention, there was also room for self-congratulations. "During the past year we saw an increase in sales for the first time in years, and it seems to be carrying into this year," Burke told conventioners. "We did it with less inventory and we turned it over better."

Adding that the first quarter of this year "looks very good," Burke

also cautioned, "We still have 264 days until Christmas."

Although the chain's number of outlets hasn't grown in the last few years, Burke noted that growth is being seen in other ways. "Our payroll no longer exceeds \$2 million, and I consider that significant," he said. "If somebody had told me that two years ago, I would have been flabbergasted."

Traditionally a mall store chain, Recordland is investigating a return to downtown and strip locations, Burke revealed.

"I think some malls are still very good," he said. "But we intend to be flexible. It would have to be in the right market with a certain population base."

"I don't care if there's competi-

tion. If the numbers make sense, we'll do it. The savings is on rents." Recordland's present leases oblige the chain to pay at least \$6.5 million over the coming years.

The lion's share of this year's convention schedule was devoted to seminars on improving communication between the stores and the home office, and streamlining operations.

Seminar topics included: operations overview, conducted by Cooper and his assistant, Dotti Krenca; warehousing, conducted by Jim Elyko, warehouse manager, Renee Hodges, product coordinator, and Marie Zins, assistant product coordinator; cutting down on employee theft, conducted by Jeff Morse and

(Continued on page 24)

15-SECOND 'DOUGHNUT'

## Licorice Pizza Unveils Year-Round TV Spots

LOS ANGELES—An institutional-flavored "doughnut," created with the same agency and director that produced the Jane Fonda videos, has Licorice Pizza pioneering year-round tv spots.

Using input that ranged from sporadic focus groups to customer remarks, the 33-store chain's marketing director Lee Cohen experimented with concepts in mid-1983. By November, Sid Galanty of Zimmerman, Galanty & Finan here, who did the best-selling Jane Fonda "Workout" videos for Karl, and Cohen felt they had it.

"ZG&F had done largely political tv, except for the Karl videocassettes. They wanted to broaden their scope, get more commercial. They allowed us input, sometimes 50-50. Our art director Larry Barsky and our advertising director Randy Gerston helped in a really joint project," Cohen says.

"We wanted [to show] in 15 seconds records, accessories, CDs, video sales and rentals, literally the seven product lines Jim Greenwood (chain president) addressed in his keynote at NARM (Billboard, April 7). We found a terrific model-maker, Ed Sussman, locally. He created a prototype miniature of a Pizza store so authentic we photographed it, showed it to our chief carpenter, and he thought it was a picture of a real store. We got great lighting to carry out the illusion that this was done in real scale. Galanty used real people

and products plus special optical effects to bring off the climactic closer."

At the conclusion of the "doughnut," a voice states: "You'll wanna take the whole store home," as a giant hand takes off the roof and brings out handfuls of product.

"Record vendors were the hardest to convince," Cohen says. "It caught on more readily with accessories people like BASF and Maxell. We think we were the first record chain to get Warner Home Video. Karl Video is continuing a program with us. We expect 60% to 70% of our total ad budget will be in tv in 1984. Of that amount, probably 50% will go to MTV.

"I've found the cable is good. We've been on ESPN and the USA Network. We favor local programming that is music-oriented."

Cohen hesitates to talk about cost factors, but terms the "doughnut's" cost "inexpensive," vaguely suggesting around \$30,000 to \$40,000, which provided nine different sets.

Cohen attributes much of the credit for the tv campaign to Jack Fyman. "Jack can take a few thousand dollars and get the greatest exposure. We are going to expand coverage to include San Diego. Then I think 25 of our 34 stores are very involved in our video spots," he says.

JOHN SIPPEL

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## NEW AUDIO/VIDEO PLUS STORE

## Lou Berg Following His Own Act

By EARL PAIGE

Award-winning Audio/Video Plus has been a single-unit video store for almost four years, but owner Lou Berg recently decided to take the plunge and open store number two. In this second of a series, Berg details his views on merchandising, competition and new product categories.

HOUSTON—As Lou Berg anticipates the opening of a second unit here, he has what many retailers would find an enviable problem. Audio/Video Plus is so unusual and has won so many supplier display and merchandising awards that Berg doesn't know how to follow his own act and make store number two different.

The store opening in the Westheimer Galleria district of Houston will be automatically different in one vital respect. The present store is actually linked though a hallway in a strip center to Berg's pro audio store. In this respect, Audio/Video Plus is already two units.

Berg has said from the beginning that the "plus" in the store's logo was intentional. "We always wanted to look ahead toward new products." Two similar product categories are now eliminated: video games and computer software. Discussing video games, Berg says, "We're now giving away what's left of our Intellivision. I don't mean the cartridges—the consoles. We're giving one with every VCR we sell. Isn't that sad?"

The dedicated video game business may have shifted to Toys R Us and similar stores, Berg acknowledges, but he gave it Audio/Video Plus' usual all-out shot. Computer software, Berg has decided, is "a product for the specialty stores."

Compact Disc hardware, however, intrigues Berg and the staff. "We've talked to Sony about it," he says. "Right now, they only want the audio stores and the record/tape chains to handle it. We're definitely interested."

Audio/Video Plus, like video specialty stores everywhere, is seeing the record/tape stores move aggressively into video. "Sound Warehouse is here with really low prices on rental. They use a tiered pricing. But customers always complain to us that they have a limited selection," Berg says.

Berg describes Houston as one of the most stable video retail markets anywhere. He cites as one factor the continued survival of four competing distributors: VSA, W.H. Daily, East Texas Periodicals and Commtron. "It makes it fantastic. If one doesn't have something, the others will."

There's one interesting exception to Houston retailers' access to suppliers: X-rated product. Because of stringent local pornography laws, Berg and other dealers have had to avoid carefully anything but what Berg calls "the soft stuff." He notes, "I couldn't get the sex instructional title 'Guide To Making Love' on Ves-

tron at all. Our wholesalers wouldn't carry it."

Another clue to Houston's viability for home video is the stable rental price Audio/Video Plus has been able to maintain. Berg still charges \$3 for one day, \$6 for two. "However," he says, "if they bring it back after one day they get a wooden nickel worth a day's rental."

The wooden nickel gimmick comes from Berg's buddy John Dinwoodie of Video Specialties here. The two, veterans who started when the home video business was born, have often traded ideas and cooperated.

"I'm going to get John talked into merchandising movies like we do," says Berg. "John is in here a lot and keeps remarking about the trailers."

Berg's use of trailers on 50 television screens and 10 giant screen projection systems has impressed a solid stream of Hollywood studio executives. What's always bothered Hollywood is Berg's insistence on three-quarter-inch tapes. "Our reason is that we run trailers so hard. If they're half-inch, the quality deteriorates so fast. Customers stop and say, 'Will my movie be that bad when I get it home?'"

While on the phone for an interview, Berg was feverishly opening a package just received from Paramount, following a visit by the studio's Tim Clott. Berg was bubbling with delight over receiving the trailers. "We still make them ourselves because we go through so many."

One aspect of the competition, as more and more outlets vie for the home video dollar, is longer hours, Berg says. "We had to open Sundays. It's a fact of life in this business." Hours now are: Sunday, noon-6 p.m.; Monday-Friday, 10 a.m.-9 p.m.; Saturday, 11 a.m.-7 p.m.

Berg claims the store really doesn't know how many regular rental customers it has. He's used a VIP rental card for over a year to speed up transactions.

## Print On Print

This column offers dealers a sampling of new folio releases.

The early birds among print retailers are getting an extra edge at Columbia Pictures Publications. The company terms it "The 9 O'Clock Jump!" This means an extra 5% discount on orders placed between 9-10 a.m. Monday-Friday, or as Columbia puts it, "before your day gets hectic—before our lines get tied up." Among the newcomer folios available under the new system are "Footloose" (9.95), music from the smash soundtrack with 10 copies available at a 50% discount, bringing the price to \$49.75; "Dan Fogelberg/Windows And Walls" (\$9.95); "What's Popular Now!" (\$4.95), 12 chart hits in both Easy Piano and Big Note Piano Editions; "Culture Club/Kissing To Be Clever" (\$7.95), and "The 1984 Superstar Platinum Plus Songbook" (\$14.95).

At Warner Bros. Publications, there's "Van Halen/1984" (\$10.95), "Always On My Mind & 30 Super Country Hits" (\$6.95), "Yes/90125" (\$10.95), "Tonight I Celebrate My Love & Other Contemporary Love Songs" (\$9.95) and both all-organ and simplified piano versions of "All My Love," the former containing 56 songs and the latter 55.

## Video Music Programming

## MTV Adds &amp; Rotation

As of 4/11/84

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:

George Clinton, "Last Dance," Capitol  
Eurythmics, "Who's That Girl," RCA  
Howard Jones, "What Is Love," Elektra  
Pretenders, "Show Me," Sire  
Wang Chung, "Dance Hill Days," Geffen

## HEAVY ROTATION (maximum 4 plays a day):

Tony Carey, "A Fine Fine Day," MCA  
Cars, "You Might Think," Elektra  
Phil Collins, "Against All Odds," Atlantic  
Culture Club, "Miss Me Blind," Epic  
Duran Duran, "New Moon On Monday," Capitol  
Eurythmics, "Here Comes The Rain Again," RCA  
Genesis, "Illegal Alien," Atlantic  
Daryl Hall & John Oates, "Adult Education," RCA  
Billy Idol, "Rebel Yell," Chrysalis  
Howard Jones, "New Song," Elektra  
John Lennon, "Nobody Told Me," Polydor  
Huey Lewis, "I Want A New Drug," Chrysalis  
Kenny Loggins, "Footloose," Columbia  
John Cougar Mellencamp, "Authority Song," Riva/PolyGram  
Manfred Mann, "The Runner," Arista  
Missing Persons, "Give," Capitol  
Pretenders, "Middle Of The Road," Sire  
Queen, "Radio GaGa," Capitol  
Rockwell, "Somebody's Watching Me," Motown  
Rolling Stones, "She Was Hot," Rolling Stones  
Scorpions, "Rock You Like A Hurricane," Mercury  
Rick Springfield, "Love Somebody," RCA  
.38 Special, "Back Where You Belong," A&M  
Thompson Twins, "Hold Me Now," Arista  
Dwight Twilley, "Girls," EMI America  
Tracey Ullman, "They Don't Know," MCA  
"Weird Al" Yankovic, "Eat It," Rock 'n' Roll/CBS  
Yes, "Leave It," Atco  
Paul Young, "Come Back And Stay," Columbia

## MEDIUM ROTATION (maximum 3 plays a day):

Alarm, "68 Guns," IRS  
Berlin, "No More Words," Geffen  
Bon Jovi, "Runaway," Mercury  
Thomas Dolby, "Hyperactive," Capitol  
Dan Fogelberg, "The Language Of Love," Full Moon/Epic  
Frankie Goes To Hollywood, "Relax," ZTT/Island  
David Gilmour, "Blue Light," Columbia  
Golden Earring, "When The Lady Smiles," 21/PolyGram  
HSAS, "Missing You," Geffen  
Ice Cube, "Whisper To A Scream," Arista  
Billy Idol, "Eyes Without a Face," Chrysalis  
INXS, "Original Sin," Atco  
Judas Priest, "Free Wheel Burnin'," Columbia  
Jump 'n' the Saddle, "Curly Shuffle," Atlantic  
Cyndi Lauper, "Time After Time," Portrait  
John Lennon, "I'm Steppin' Out," Polydor  
Huey Lewis, "Heart Of Rock And Roll," Chrysalis  
Night Ranger, "Sister Christian," Camel/MCA  
Alan Parsons, "Don't Answer Me," Arista  
Billy Rankin, "Baby Come Back," A&M  
Ratt, "Round And Round," Atlantic  
Romantics, "One In A Million," Nempcor  
Talk Talk, "It's My Life," EMI America  
ZZ Top, "Legs," Warner Bros.

## LIGHT ROTATION (maximum 2 plays a day):

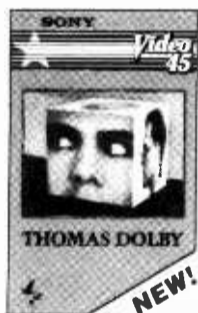
Alcatraz, "Hiroshima," Rocshire  
Adam Ant, "Puss 'n' Boots," Epic  
April Wine, "This Could Be The Right One," Capitol  
John Butcher Axis, "Don't Say Goodnight," Polydor  
Russ Ballard, "Voices," EMI America  
Mary Buffet, "My Boyfriend's Back," Moby Dick  
Cheap Trick, "Up The Creek," Epic  
Josie Cotton, "Jimmy Loves Maryann," Elektra  
Coup, "Imagination," A&M  
Dead Or Alive, "I Do Anything," Epic  
Dice, "Chayla," Mercury  
Echo & the Bunnymen, "Killing Moon," Sire  
Exotic Birds, "No Communication," Saturn  
Andy Fraser, "Do You Love Me," Island  
Go-Go's, "Head Over Heels," IRS  
Heaven, "Where Angels Fear To Tread," Columbia  
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America  
Nik Kershaw, "Wouldn't It Be Good," MCA  
King Crimson, "Sleepless," Warner Bros.  
Language, "Touch The Radio Dance," A&M  
LeRoi Brothers, "Pretty Little Lights Of Town," Columbia  
Madness, "The Wings Of A Dove," Geffen  
Madonna, "Borderline," Sire  
Mi Sex, "Castaway," Epic  
Modern English, "Hands Across The Sea," Sire  
Eddie Money, "Club Michelle," Columbia  
Mr. Mister, "Hunter Of The Night," RCA  
Ozzy Osbourne, "So Tired," CBS Associated  
Platinum Blonde, "Doesn't Really Matter," Epic  
Real Life, "Catch Me I'm Falling," MCA

(Continued on page 68)

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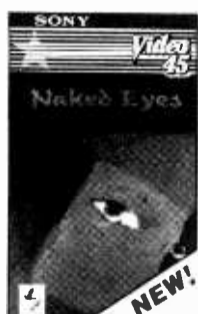
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# Retailing



**NAME OF THE GAME**—Telarc Records executive vice president Robert Woods, right, presents Salt Lake City retailer Robert B. Stewart with a top-of-the-line Technics Compact Disc player. Stewart, manager of Raspberry Records, won the label's name-the-record contest for suggesting "Star Tracks" as monicker for Telarc's new album of sci-fi film scores, performed by Erich Kunzel and the Cincinnati Symphony Orchestra. Album ships later this month.

## New LP/Tape Releases

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

### POPULAR ARTISTS

**BLADES, RUBEN**  
Buscando America  
LP Elektra 1-60352 (WEA) .....\$8.98  
CA 4-60352.....\$8.98

**COTTON, JOSIE**  
From The Hip  
LP Elektra 1-60309 (WEA) .....\$8.98  
CA 4-60309.....\$8.98

**FABER, GEORGE, & STRONGHOLD**  
LP Sound Image 25783-1.....\$8.98  
CA C 25783.....\$8.98

**THE FIFTH DIMENSION**  
Hurry Sundown  
LP Heritage Sound HSRD 004.....\$6.98  
CA HSRD 004C.....\$6.98

**LE SEAR, ANNE**  
Tasty  
LP Allegiance HLP 20015.....\$8.98  
CA HC 20015.....\$8.98

**THE MILKSHAKES**  
Showcase  
LP Brain Eater EATER 3.....\$8.98

**NEW MATH**  
Gardens  
LP Brain Eater ENVY 1.....\$6.98

**THE VENTURES**  
Movie Themes  
LP Heritage Sound HSRD 007.....\$6.98

**THE VENTURES**  
NASA 25th Anniversary  
Commemorative Album  
LP Allegiance EA 12003.....\$8.98  
CA CEA 12003.....\$8.98

**WALKER, BILLY**  
Circumstances  
LP Heritage Sound HSRD 013.....\$6.98  
CA HSRD 013C.....\$6.98

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

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

### COUNTRY

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

**GATLIN BROS.**  
See Larry Gatlin

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

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

### JAZZ

**BRACE, BRENT**  
Valley Girl Jazz  
LP Progressive PRO 7071.....\$8.98  
CA C 7071.....\$9.98

**CARMICHAEL, JUDY**  
Jazz Piano  
LP Progressive PRO 7072.....\$8.98  
CA C 7072.....\$9.98

**EVANS, BILL**  
Living In The Crest Of The Wave  
LP Musician 1-60349 (Elektra).....\$9.98  
CA 4-60349.....\$9.98

**EVANS, BILL**  
Paris Concerts Vol. II  
LP Musician 1-60311 (Elektra).....\$9.98  
CA 4-60311.....\$9.98

**GRAVINE, ANITA**  
Dream Dancing  
LP Progressive PRO 7074.....\$8.98  
CA C 7074.....\$9.98

**IGOE, SONNY**  
See Dick Meldonian

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LP Progressive PRO 7062.....\$8.98  
CA C 7062.....\$9.98

**THE PLAYBOY JAZZ FESTIVAL**  
LP Musician 1-60298-1 (Elektra).....\$13.98  
CA 4-60298-1.....\$13.98

**STEPS AHEAD**  
Modern Times  
LP Musician 1-60351 (Elektra).....\$9.98  
CA 4-60351.....\$9.98

**TYNER, MC COY**  
Dimensions  
LP Musician 1-60350 (Elektra).....\$9.98  
CA 4-60350.....\$9.98

**VAUGHN NARK QUINTET**  
El Tigre  
LP Progressive PRO 7973.....\$8.98  
CA C 7073.....\$9.98

### CLASSICAL

**AX, EMANUEL, & JAMES LEVINE**  
Brahms Concerto #1 in D min.  
Chicago Symp.  
LP Red Seal ARC 4962 (RCA).....\$12.98  
CA ARE1 4962.....\$12.98

**BRAHMS**  
Serenade #1 in D, Op. 11  
Los Angeles Chamber Orch.;  
Schwarz  
LP Nonesuch Digital 79065-1.....\$11.98  
CA 79065-4.....\$11.98

**DVORAK**  
Legends, Op. 59 Rochester  
Philharmonic; Zinman  
LP Nonesuch Digital 79066-1.....\$11.98  
CA 79066-4.....\$11.98

**LEVINE, JAMES**  
See Emanuel Ax

**PERSICETTI, VINCENT**  
Various Compositions  
Mendelssohn Club of Philadelphia;  
Brooks  
LP New World NW 316.....\$9.98

**UGHI, UTO**  
Mendelssohn and Bruch Concertos  
London Symp., Pretre

LP Red Seal ARC 1-4955 (RCA).....\$12.98  
CA ARE1 4955.....\$12.98  
**Beethoven Sonatas**  
Wolfgang Sawallisch, pianist  
LP Red Seal CRC 1 4956 (RCA).....\$9.98  
CA CRE1 4956.....\$9.98

**VARIOUS COMPOSERS**  
Brass Music Of The Baroque  
London Gabrieli Brass Ensemble  
LP Nonesuch Budget 7 1414-1.....\$5.98  
CA 71414-4.....\$5.98

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

**VARIOUS COMPOSERS**  
Music For The Kings Of France  
Igor Kipnis, harpsichord  
LP Nonesuch Silver Series 78021-1.....\$8.98  
CA 78021-4.....\$8.98

**VIVALDI**  
Viva Vivaldi: Musical Offering  
LP Nonesuch Digital 79067-1.....\$11.98  
CA 79067-4.....\$11.98

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



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### FEATURES OF THE WEEK

## ARTEMIS POSTERS

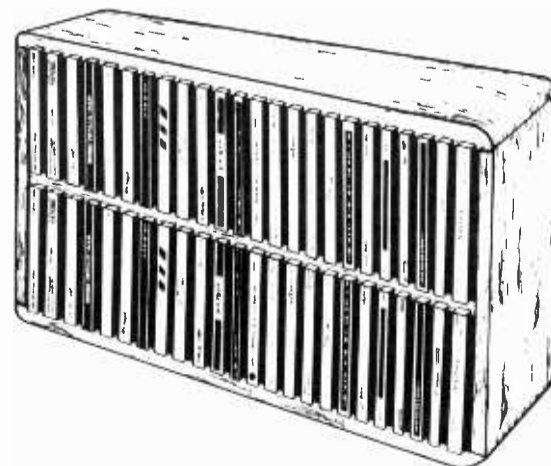
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# Now Playing

## New Role For Record Vet At Random House

By FAYE ZUCKERMAN

During his tenure at PolyGram Records, Robert Singer coordinated promotional campaigns with retail outlets, mapped out advertising schemes, juggled recording artists' release schedules and planned point-of-purchase materials. Now part of the Random House Inc. camp, Singer, a seven-year veteran of the record industry, plans to apply the marketing muscles he acquired at PolyGram to the launch of Random House's newly formed electronic publishing division.

As the director of marketing and sales for the new division, Singer points out many similarities between the home computer software industry and the record industry. "To begin with, both industries are software driven," he says. "Records are sold nearly everywhere—mass merchandisers, bookstores, department stores, discount stores—and computer software will receive the same kind of retail attention."

Like the record industry, computer software marketing departments are dependent on the "artist," the creative force behind software. A force, Singer laments, cannot be rushed. "At PolyGram, we (the marketing department) had to be extremely flexible. Often recording artists missed release schedules, and we had to quickly revert to contingency plans." He reports that it takes about 10 months to write "quality" software packages.

At this June's Consumer Electronics Show, the Random House division will announce 10 educational titles for home computers. These titles will be themed around licensed characters, he says, though he's reluctant to reveal any more specifics on the new entries. "I am working closely with the designers to ensure working prototypes are on display at CES."

PolyGram's rigid release schedule of 10 albums monthly far outnumbers the twice-a-year rollouts slated for the Random House division. But, Singer predicts, this schedule will likely change over the next few years as home computers become more prevalent.

He plans to capitalize on the Random House name. "It has great brand recognition. The name attracts retailer support," Singer notes. And coming from the record industry, he is well aware of shelf space considerations.

In fact, Random House, which Singer says approached him for the job, was looking for a marketing director who understood how to position products in fast-paced retail environments.

★ ★ ★

Introducing: Software maker Electronic Arts has released an educational package that recreates Spanish exploration of the New World. Now available on disk for Atari computers, the package, "Seven Cities Of Gold," contains accurate geographical and climatological simulations of the Americas.

Created by Ozark Softscape, the four-member group that created the economic simulation program "Mule," "Seven Cities Of Gold" requires that users petition a king to finance their expeditions, determine how to contend with "different" na-

(Continued on page 24)

# Billboard Computer Software

Survey for Week Ending 4/21/84

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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	13	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	13	BEACH-HEAD	Access	Strategy Arcade Game				●					
3	3	29	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆◆						
4	4	29	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
5	7	15	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
6	5	22	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
7	8	7	SARGON III	Hayden	Chess Game		●			●				
8	12	29	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
9	9	12	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
10	10	14	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
11	6	28	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
12	17	24	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
13	13	4	SARGON II	Hayden	Chess Game		●	★	★					
14	14	25	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
15	15	4	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				
16	11	29	BLUE MAX	Synapse	Diagonal Scrolling Arcade			★	★					
17	20	29	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
18	16	19	HARD HAT MACK	Electronic Arts	Arcade-Style Game		●	●	●					
19	NEW ENTRY		ZAXXON	Datasoft	Arcade-Style Game		●	★					★	
20	18	29	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆◆	◆					

## EDUCATION TOP 10

1	1	29	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	4	11	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
3	3	29	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	3	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●		●	●				
5	2	29	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	29	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	NEW ENTRY		COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●	●			
8	9	16	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆◆					
9	NEW ENTRY		M.U.L.E.	Electronic Arts	Multiple Use Labor Element is an educational game which inspires interpersonal bargaining and interaction between players to teach basic economic laws.			●	●					
10	6	8	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				

## HOME MANAGEMENT TOP 10

1	2	29	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	1	29	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	3	29	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
4	4	18	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
5	5	21	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
6	7	20	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
7	6	19	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
8	9	16	ATARIWRITER	Atari	Word Processing Program			◆						
9	8	2	SIMONS BASIC	Commodore	Simplifies Basic Command				◆					
10	NEW ENTRY		PAPERCLIP	Batteries Included	Word Processing Package				●★					

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## SOFTWARE CHART ANALYSIS

## New 'Zaxxon' Aims At Top Spot

By FAYE ZUCKERMAN

"Zaxxon," at number 19 this week, jumps back onto the Entertainment Top 20 after nearly three weeks. During its first 25-week stint on the chart, it raced to the top spot and maintained top five positioning before dropping off.

Although this version of "Zaxxon," by Datasoft for Atari and Apple computers, is expected to hover around the bottom of the chart, a new version of the coin-op arcade classic by Synapse Software seems likely to leap to the top spot. The new version is the only one for the Commodore 64.

According to Ihor Wolosenko,

president of Synapse Software, the company's initial shipment of "Zaxxon" was 50,000-plus. "It is a known entity with built-in consumer demand," he says.

But Synapse knows that consumer demand and strong presell alone will not make a hit. The company worked some 12-hour days over a six-month period readying the product.

"We added some more speed, several ships that move independently and other gimmicks to turn out a quality product," Wolosenko says. The disk version of Synapse's "Zaxxon" also contains eight demonstrations of other games designed by the company.

"Zaxxon" has enjoyed more than

three years of success in the arcades, as a video game cartridge and on home computers. It was the first three-dimensional, scrolling coin-op game which required the user to orient cursor movements "in and out" as well as up and down. Until then, arcade games were two-dimensional, utilizing only up-down or across movements, notes Wolosenko.

The new perspective, which added another dimension to arcade game action, has brought this title success in the home, Wolosenko notes. Its suggested retail price is \$39.95.

Another title popping back onto the entertainment chart is Electronic Arts' "Hard Hat Mack," at 16. This fast-action climbing game, in which a construction worker tries to complete a building while avoiding vandals, inspectors and falling off girders, was designed by Michael Abbot and Matthew Alexander during their senior year of high school.

The design team mapped out the program on paper before attempting entry into a computer. The software's theme is based on Alexander's real-life experience as a construction worker. It retails for about \$35.

## Now Playing

• Continued from page 22

tive populations, and allocate badly needed resources, including food and goods for barter.

Produced by Joe Ybarra for the San Mateo software firm, the new title will also be available on disk for Commodore 64 computers this June. It retails for \$40.

## Good Year Seen For Recordland

• Continued from page 24

Frank Aquino, district managers; singles ordering, conducted by John Stansfield, singles buyer, finance, Bill Schneider, controller, and Linda Taranowski, assistant to the controller; and data processing, conducted by Jucikas.

A special seminar on improving communication skills in the business setting was conducted by Michael Carmody and John Renfrow of the Ohio-based Marketing & Management Concepts Inc.

The annual awards dinner saw Gary Malycke named manager of the year, with managers Dave Lewis, Tom Cooper, Rick Halm and Billy Cox receiving outstanding achiever plaques. Joining the chain's "decade club," which recognizes 10 years of service to Recordland, were warehouse manager Jim Elyko and managers Judy Saunders Polasky, Bob Ambruster and Tom Taylor.

Inked: Activision has signed an exclusive agreement with Action Graphics whereby the Chicago firm will develop computer software for the publicly held entertainment software concern. Under the arrangement, Action Graphics will develop new programs and work on converting Activision titles for use on Coleco, Commodore and Atari computers.



ROYAL PRINTS—Evelyn King leaves her mark on Peaches Records' Walk Of The Stars in Altamonte Springs, Fla. Looking on are RCA Records sales rep Travis Johnston, left, and the store's manager, Mark Michel.

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# Video

## Gold, Platinum Awards In Giant First Quarter Jump

By TONY SEIDEMAN

NEW YORK—Prerecorded video sales are roaring along at an even faster pace this year than they did in 1983, if the number of gold and platinum certifications handed out by the Recording Industry Assn. of America (RIAA) is a guide. Almost four times as many titles have been certified gold and more than seven times as many certified platinum through the end of March.

So far this year, the RIAA has granted 38 gold and 15 platinum awards. At this time in 1983, 10 gold and two platinum awards had been given out. In the month of March alone, 29 gold and eight platinum certifications were won.



**SALTY DOGS**—Deckhands take their places at Thorn EMI/Sony's boat party, which introduced record retailers to music video salesmen. Shown from left are Sony Tape Sales president John O'Donnell, and Nick Santrizo, president of Thorn EMI Video.

March saw the first music video certification of the year, with MCA's release of Olivia Newton-John's "Twist Of Fate" gaining gold.

Mainly via the strength of its catalog, CBS/Fox Video dominated March's awards, winning 15 gold and two platinum certifications. RCA/Columbia Pictures Home Video was next with eight gold and four platinum, followed Warner Home Video with two gold and two platinum.

Every one of the eight platinum titles was a feature film. Winning for RCA/Columbia were "Blue Thunder," "Ghandi," "Tootsie" and "Close Encounters Of The Third Kind—Special Edition." CBS/Fox scored with "Rocky III" and "WarGames," and Warner Home Video with "Never Say Never Again" and "Caddyshack."

Among March's winners were the first titles to gain gold or platinum under the RIAA's new standards, which took effect Jan. 1, and apply only to titles released after that date. A title needs to achieve a minimum of 37,500 units sold/licensed rentals or \$1.5 million in suggested retail value/rental license income to win gold, while 75,000 units sold/licensed rented and \$3,000,000 in retail sales/licensed rental income are needed to snare platinum. The earlier standards had an and/or as a clause, and required 25,000 units sold/1,000,000 in sales/licensed rental revenue for gold, and 50,000 units sold/\$2,000,000 in sales/licensed rental revenue for platinum.

## VIDEO CLASSICS EXPANDING

# Australian Firm Looks To Music

By FAYE ZUCKERMAN

LOS ANGELES—The largest publicly held independent home video company in Australia, Video Classics, has turned its sights on acquiring long-form music videos. Company co-founder Walter Lehne hopes to expand his dealer network to record stores and initiate increased sales in the Australian market, which is about 95% rental.

The company has already secured the rights for New Zealand and Australia to most of Vestron Video's catalog, which includes the top-selling "Making Michael Jackson's 'Thriller'." The Australian company recently entered into a joint venture with U.K.-based Virgin Records' Virgin Vision to distribute its visual music product in Australia.

Virgin Vision's collection includes product from Devo, Human League, UB40, Bill Wyman and the expected Culture Club "Kiss Across The Ocean." Lehne plans to release these titles at a \$35 price point, substantially lower than the average \$95 price for movie video.

The real test of how music video

fares in the Australia-New Zealand marketplace will be Jackson's "Thriller," as it is one of the first low-cost visual music titles to enter the marketplace. "My competitors are watching 'Thriller' closely to determine if the \$34.95 brings about increased sales rather than more rental," Lehne notes.

Additionally, the independent video software firm's co-founder predicts that his company will add some 2,000 new dealers, mostly record stores, if music programming proves to generate sales. Lehne also says that by the year's end, there will be more price drops, and the rental-sale ratio is likely to drop to 80/20.

For Lehne, diversification into music is only the beginning of the expansion plans for Video Classics. Like any other publicly held concern, Video Classics is looking to turn a profit by broadening into new product categories.

At the recent American Film Market in Los Angeles, Video Classics became the first Australian home video company to obtain worldwide rights to theatrical releases and place them on the auction block. Los An-

geles-based Media Home Entertainment picked up one of the films, "Dot And The Koala."

Lehne observes, "I like to think of my company as the Vestron Video of Australia. Vestron, as you know, is considered the best and the biggest of the American independent home video firms."

Like Vestron, Lehne has rolled out a children's home video label, Kideo Classics. But unlike Vestron, the Australian firm has diversified into distributing computer software via its Computer Classics division. "Video Classics is a software distributor, and that includes programming for computers as well as video," Lehne notes.

Currently, Computer Classics distributes U.S. and U.K. third party computer software packages for Commodore computers. As computer penetration in Lehne's marketplace increases, he plans to pick up software for Apple, IBM and Atari computers.

Further expansion for Video Classics, a six-year-old company, has included new subsidiaries in Hong Kong and Singapore.

(Continued on page 17)

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# Billboard Videodisk Top 20

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Survey for Week Ending 4/21/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	TRADING PLACES	Paramount Pictures RCA Video Disc 1351	Dan Aykroyd Eddie Murphy	1983	R	CED Laser	\$18.95 \$29.95
2	2	6	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
3	7	10	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
4	6	6	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
5	NEW ENTRY		SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
6	5	15	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
7	10	19	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
8	8	16	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
9	4	17	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
10	3	8	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
11	NEW ENTRY		STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	CED Laser	19.98 34.98
12	11	17	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
13	9	5	KRULL	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.95
14	16	2	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
15	14	8	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	CED Laser	19.98 34.98
16	15	7	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
17	19	11	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
18	12	20	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
19	18	3	RUMBLE FISH	Universal City Studios, MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	CED Laser	29.98
20	13	24	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	19.98 29.95

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# Billboard® Videocassette Top 40

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Survey for Week Ending 4/21/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	5	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
2	1	16	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	4	18	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	3	101	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
5	11	8	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
6	7	11	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
7	10	30	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
8	6	17	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
9	12	39	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
10	17	2	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
11	5	7	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
12	8	9	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
13	14	5	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
14	9	6	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
15	13	10	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
16	26	2	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	No Listing
17	15	43	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
18	NEW ENTRY		SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
19	19	23	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
20	27	2	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
21	NEW ENTRY		STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
22	22	3	RUMBLE FISH	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
23	23	9	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
24	16	9	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
25	35	25	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
26	32	16	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
27	18	7	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
28	39	20	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
29	31	5	EURYTHMICS-SWEET DREAMS (THE VIDEO ALBUM)	RCA Video Prod. Inc. RCA/Columbia 91132	Eurythmics	1983	NR	VHS Beta	29.95
30	20	6	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	Not Listed
31	NEW ENTRY		RUNNING BRAVE	Walt Disney Home Video 183	Robby Benson	1983	PG	VHS Beta	69.95
32	30	2	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
33	NEW ENTRY		CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No Listing
34	25	2	KRULL	RCA/Columbia Pictures Home Video 0364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta	79.95
35	21	12	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
36	24	9	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
37	28	6	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
38	33	52	THE COMPLETE BEATLES	MGM/UA Home Video 700155	The Beatles	1982	NR	VHS Beta	69.95
39	29	11	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta	79.95
40	34	20	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95

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# Video



**HEARTACHE HERO**—Columbia recording artist Bonnie Tyler takes a break with colleagues while filming the "Holding Out For A Hero" clip, taken from the "Footloose" soundtrack. Shown on location at the Grand Canyon are, from left, producer Jeff Abelson, Tyler, writer Keith Williams, director Doug Dowdle, photography director Robert Draper and camera assistant Susan Walsh.

## German Institute Sees Rapid Market Growth

By WOLFGANG SPAHR

BERLIN—The West German video market is growing at the rate of some 35% a year, according to figures released here by the German Video Institute. Around 3.5 million homes, 15% of the total, now have videocassette recorders, and the institute expects the percentage to be 50% by the end of the decade. Overall turnover for the home video and home computer sectors was \$1.6 billion in 1983, compared with \$1.2 billion the previous year. Computer sales of 400,000 units accounted for around \$120 million of the total. VCR deliveries to the trade were 1.47 million units, against 1.14 million in 1982. And 115,000 video cameras were sold, along with and 390,000 game consoles.

On the software side, 2.15 million

prerecorded videocassettes and 1.65 million game cassettes were sold. The 1982 totals were 1.4 million and 265,000 respectively. Sales of blank videotapes were up from 17 million to 26 million.

The institute expected hi fi VCRs, home computers and compact video camera/recorder units to provide the chief boosts to the market this year. But, significantly, the trade body talks of half-inch format camera/recorders rather than 8mm.

The latter, it says, is technically complicated, high-priced and incompatible with existing formats. As a result, the GVI predicts, 8mm will only be an addition to the dominant half-inch formats and not, as was widely forecast last year, a replacement for them.

Institute board member Klaus Muller-Neihoff stresses the need for vigilance as the market expands. Trade should be under independent rather than government control, he says, and software suppliers should be self-regulating.

Video "nasties" should be withdrawn from the shops and adult material should be appropriately stickered and sold in separate areas of the retail outlets away from children. Muller-Neihoff recommends. The industry should oppose attempts to introduce tougher legislation covering features and documentary programs.

"The positive developments in the market make it necessary to keep a close watch on innovations and also to do some educational work where piracy, nasties and other problems are concerned," he adds. "Dealers are well placed to meet this challenge since they are the ones who have the direct contact with the consumer."

Muller-Neihoff concludes: "As far as the future is concerned, it is not satellite technology that will have most impact, but new media that people can handle personally."

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# Video Music Monitor

Sleuth themed: Evoking the "spy novel" feel is Geffen Records' Wang Chung video clip. The clip, for the group's single "Points On The Curve," was directed by Philip Davey and produced by KEEFCO. The theme is spotlighted by secret documents, counterspies and "fast escapes."

Animation mixed in: George Clinton's new music video features pixilated stop-motion animation and live action. The video was produced for Picture Music International and Capitol Records and co-directed by Sherry Revord and Kevin Dose. It was filmed at Springboard Studios

## Australian Firm Looks To Music

Continued from page 25

Many of the decisions being made for Video Classics come, in part, from closely scrutinizing the American marketplace, Lehne says. It seems that Australia and New Zealand follow trends in the American marketplace. "Ultimately, what happens here (in the U.S.) occurs there. The American market is like a crystal ball, a view into the next popular trend."

According to Lehne, there are some 4.4 million tv homes in Australia. Some 1.3 million own VCRs, and 600,000 units are expected to be purchased in 1984. He plans to continue to service these VCR owners by offering a broad mix. Video Classics currently offers more than 50 films in its expanding catalog.

by the production company Cinesong Corp. Post-production took place at Compact Video.

Hollywood sequel: Footage from the underground cult film "Cafe Flesh" is weaved into Slash Records' new video featuring Mitchell Froom's "The Key Of Cool." "Cafe Flesh" was produced and directed by Rinse Dream. The video clip was edited by Kert Vander Meulen.

Three-minute artist profile: David Seeger of Today Video has condensed an eight-minute videotaped interview with Cyndi Lauper into a three-minute artist profile which highlights "Girls Just Want To Have Fun." The clip was encapsulated for Portrait Records.

New wave western: Look for the use of pyrotechnics in Jeff Abelson's Bonnie Tyler clip for "Holding Out For A Hero," in which a house is destroyed by fire at Veluzat Ranch in California. Also featured in the clip, produced by Parallax Productions, is the Grand Canyon.

Grand entrances: Director Richard Casey masterminded Aldo Nova's helicopter entrance and laser-blasting of a concert hall door in their first music video clip pairing. Now, for Epic Records, Casey returns to spotlight neon jungles, stalking black panthers and fog-enshrouded city streets for Nova's "Hold Back The Night." Produced by John P. Marsh and lensed by Bill Pope, the video was developed at Casey Movies.

FAYE ZUCKERMAN

## 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.

- AN INTIMATE STORY**  
Hava Alberstein  
Beta & VHS Israeli Video ..... \$59.95
- THE BIG TREES**  
Kirk Douglas, Patrice Wymore  
Beta & VHS Program Hunters ..... \$39.95
- CALIGULA**  
Malcolm McDowell, Peter O'Toole, John Gielgud, etc.  
Beta & VHS Vestron Video ..... no list
- THE FOUR SEASONS**  
Orchestre National de France  
Beta & VHS MGM/UA Home Video ..... \$59.95
- FLYING DEUCES**  
Laurel & Hardy  
Beta & VHS Program Hunters ..... \$39.95
- GUNS AND FURY**  
Peter Graves, Cameron Mitchell, Albert Salmi  
Beta & VHS Program Hunters ..... \$59.95
- HAGASHASH IN THE RESERVES**  
Beta & VHS Israeli Video ..... \$59.95
- JUNGLE BOOK**  
Sabu, Rosemary DeCamp  
Beta & VHS Program Hunters ..... \$39.95
- KING FOR A DAY**  
Beta & VHS Israeli Video ..... \$59.95
- THE LITTLE PRINCESS**  
Shirley Temple, Richard Greene, Anita Louise  
Beta & VHS Program Hunters ..... \$39.95

- MURDER BY PHONE**  
Beta & VHS Warner Home Video ..... \$39.95
- SALLAH**  
Chaim Topol  
Beta & VHS Israeli Video ..... \$59.95
- SAVE THE LIFEGUARD**  
Uri Zohar  
Beta & VHS Israeli Video ..... \$59.95
- SCREWBALLS**  
Beta & VHS Warner Home Video ..... \$39.95
- SHIRLEY TEMPLE FESTIVAL**  
Shirley Temple  
Beta & VHS Program Hunters ..... \$29.95
- SPACE RAIDERS**  
Beta & VHS Warner Home Video ..... \$39.95
- THE TERROR**  
Boris Karloff, Jack Nicholson  
Beta & VHS Program Hunters ..... \$39.95
- THE TROUPE**  
Beta & VHS Israeli Video ..... \$59.95
- TURNANDOT**  
Vienna Stat Opera Orchestra and Chorus  
Beta & VHS MGM/UA Home Video ..... \$79.95
- VARIOUS FILMS**  
Jan Peerce, Marian Anderson & Andres Segovia  
Beta & VHS Kultur 1103 ..... \$59.95
- WILD STYLE**  
Beta & VHS Pan Canadian Film Distributors ..... \$39.95

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

# Billboard Videocassette Top 40

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## RENTALS

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	5	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
2	4	8	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
3	2	6	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
4	5	7	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
5	3	11	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
6	13	2	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
7	NEW ENTRY		SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
8	6	18	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
9	7	6	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
10	10	5	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
11	8	19	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
12	9	17	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
13	11	9	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
14	15	5	KRULL	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
15	NEW ENTRY		STAR 80	Warner Brothers Pictures Warner Home Video 20013	Marie Hemingway Eric Roberts	1983	R	VHS Beta
16	12	11	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
17	14	6	DEAL OF THE CENTURY	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
18	20	3	RUMBLE FISH	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
19	22	6	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
20	16	21	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
21	NEW ENTRY		CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
22	NEW ENTRY		DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
23	NEW ENTRY		ZELIG	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
24	17	13	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
25	23	24	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
26	18	9	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganion	1983	R	VHS Beta
27	30	28	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
28	19	11	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
29	24	30	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
30	29	51	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	21	11	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
32	26	4	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta
33	28	18	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
34	27	2	METALSTORM	Universal City Studios MCA Distributing Corp. 80045	Jeffrey Byron Mike Preston	1983	PG	VHS Beta
35	31	18	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
36	25	7	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
37	32	27	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
38	35	43	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
39	33	21	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
40	39	19	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta

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# Pro Equipment & Services

## Kevin Elson: Studio Journey-Man Young Veteran Producer Values Ears Over Gadgets

By STEVEN DUPLER

SAN FRANCISCO—Reflecting upon his career as musician, live sound engineer, and finally recording engineer and producer, Kevin Elson sighs.

"When I first started out, there were hardly even any effects devices or processors available," he says. "You really had to rely on your imagination and your teachers. But even with all the high technology available to an engineer today, if you don't have the ears, all the gadgets in the world won't help."

Elson's ears have earned him a Grammy nomination for Journey's "Escape," the live-in-Japan disk he produced and engineered, as well as the acclaim of his peers for his work with Journey on "Escape," "Frontiers" and "Departure." His other production and engineering credits

include Lynyrd Skynyrd's "Street Survivors," Shooting Star's "Burning" and "Three Wishes," the Neal Schon-Jan Hammer project "Here To Stay" and others.

Unlike many engineers, Elson's teeth were not cut as a go-fer or assistant engineer in a studio, waiting for a shot behind the board. He began his musical career as a guitarist/keyboardist in Jacksonville, Fla., "playing with a lot of the guys who now make up .38 Special," eventually working his way up to session and demo work with the highly regarded Muscle Shoals studio organization. He was just 17.

A year later, after assisting Lynyrd Skynyrd with their PA systems in and around the Jacksonville area, Elson hit the road with the band as a sound engineer. He was 18 years old, and Skynyrd was opening act for the

Who on their "Quadrophonia" tour.

"It was a pretty amazing time," he recalls. "Skynyrd went from playing tiny clubs to arenas and large auditoriums practically overnight. I learned an awful lot in a short space of time."

Elson's association with Skynyrd lasted six years. During that period, he mixed all the band's live shows, gaining in the process a familiarity with almost every major venue in the country.

After the tragic airplane accident which ended Lynyrd Skynyrd, Elson headed west to California and was referred to FM Productions, where he was hired to do the sound for Van Morrison's "Wavelengths" tour.

"I was with Van Morrison for three months," he says. "But it was while I was in San Francisco for rehearsals that I met Pat Morrow, who was working with Journey in the same studio. He introduced me to Journey manager Herbie Herbert." The meeting was a turning point in his career.

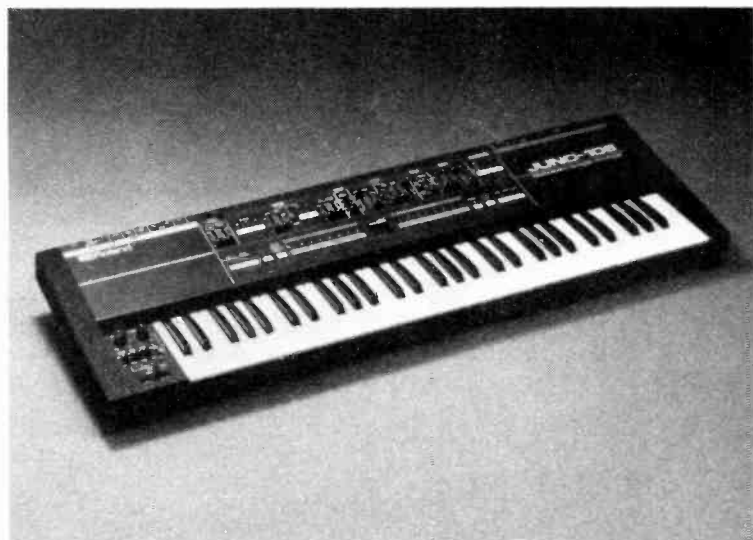
Herbert was impressed with Elson's talents and encouraged him to broaden his scope to include studio engineering and producing as well as sound reinforcement work. He continues to go on the road with Journey to supervise their live sound while also working with the band on their studio ventures. On his agenda at the moment is a new Shooting Star disk he will be producing and engineering, as well as a new Journey album, tentatively slated for Oct. 1 release.

Now 30 years old, Elson has worked in many major studios, though he expresses a marked preference for San Francisco's Fantasy Studios—"a nice environment"—and for Studer tape machines and Neve consoles. As far as digital audio, Elson is unmoved.

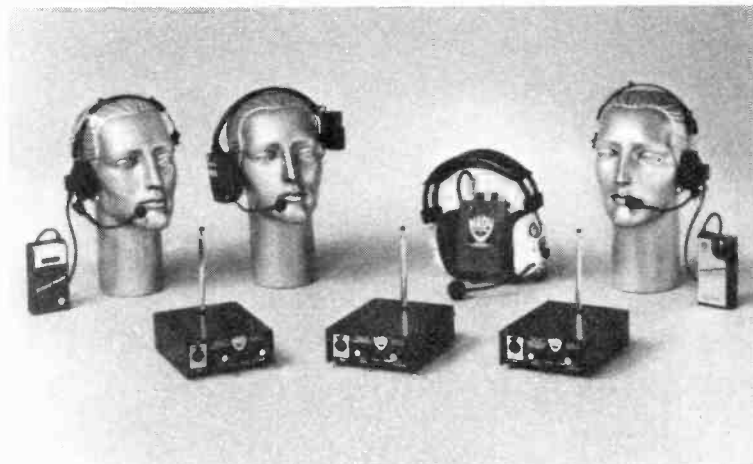
"I've used the Mitsubishi system," he says, "and it performs very well."

(Continued on page 31)

## New Products



Roland Corp US announced the Juno-106 synthesizer, a six-voice programmable polyphonic model with expanded memory, portamento and MIDI interface. The 106 features presets arranged in two groups, each containing eight memory banks which can hold eight user-programmable patches—a total of 128 memory programs. A five octave keyboard and extensive left hand performance controls are also included. Retail price is \$1,095.



Nady Systems, Oakland, Ca., introduces the ICX-1 and ICX-3 wireless intercom stations, designed to provide wireless capability to existing hardwire intercom systems. Both systems operate on the 49MHz band, and are designed to be used with Nady's EasyTalk communicators. The ICX-1 is a simplex system, either voice activated or push-to-talk, while the ICX-3 has full duplex circuitry.

## THETA INDUSTRIES IN BUYOUT

### New Owner For AB Systems

LOS ANGELES—AB Systems Inc., manufacturer of power amplifiers and other pro audio gear here, has been acquired by Theta Industries, a financial trust based in Switzerland and Belgium with a U.S. holding company located in Pasadena.

According to Ron Fuller, marketing director for Theta U.S., a definitive agreement regarding the merger was signed on Nov. 30, 1983 and became final Wednesday (28) when escrow closed. "AB had been looking for about a year for a comfortable merger," says Fuller, "in order to acquire the capital necessary for the company to maintain its desired growth level."

Theta has no plans to change established personnel. Theta U.S. itself consists of only two employees:

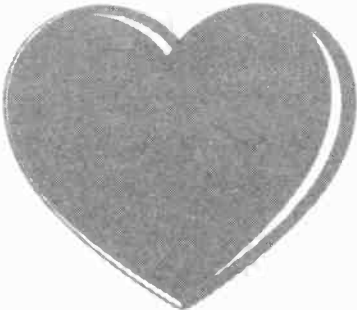
Fuller and David Hinton, the financial director.

"The first order of business will be to overhaul the existing AB Systems product literature and owner's manuals. We also plan to revitalize AB's dealer/rep network and encourage growth both nationally and internationally," says Fuller.

The infusion of capital from Theta will also be used to expand AB's product line over the next six months. Fuller says it is possible that Theta will seek to expand further and acquire yet another pro audio manufacturer to add its products to the AB Systems line.

To increase AB's visibility in the pro audio marketplace, Theta plans an extensive advertising and promotion campaign.

STEVEN DUPLER

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# Confidence

# Studio Track

## NEW YORK

African recording artist **Tabu Ley Rochereau** is producing his own album for Shana-chie at **Quadrasonic**. . . . At **Celestial Sound**, **Soozie & the Boys** are laying tracks with producer **Jon Gordon** and engineer **Steve Adabbo**. . . . **The Red Rockers** are recording

their second album at the **Record Plant** with producer **Rick Chertoff** and engineer **Bill Whitman**. . . . **Gail Boggs** is at **Secret Sound** working on a single to accompany her latest video, which **Matt Dillon** is directing. **Jeff Kent** and **Ellie Greenwich** are producing the disk, with **Bob Clifford** and **Warren Bruleigh** at the board.

## NASHVILLE

**Loretta Lynn** and her band are laying audio tracks for a new film at **Woodland Sound** with **David Thornhill** producing, **Tim Farmer** and **Ken Cribblez** engineering. . . . A number of projects were just wrapped at **Emporium Sound**, including **Pat Boone's** "What I Be-

lieve" album for **Lamb & Lion Records**. **Greg Nelson** produced with engineer **Billy Sherrill**. The studio's owner, **Roy Clark**, recorded several **Hunts Catsuo** radio spots for **DIR Broadcasting**, with studio president **Jim Williamson** at the console. . . . **John Neil** is producing a number of tracks for **Megin Graff** at **Sheffield** with engineer **Bill Mueller**, who was also at

the board for **Tim Wright's** just-finished **Gospeal** album, "Live In Brooklyn." . . . **The Marty Robbins Studio** has been taken over by **Phil Baugh**, who has renamed it **Hot Licks Studio**. A well-known session musician, **Baugh** has remodeled the facility, which saw a parade of country superstars working on **The Nashville Network's** "New Country" show. They included **the Kendalls**, **Tony Joe White**, **Michael Martin Murphey** and **Moe Bandy**, to name a few.

## LOS ANGELES

**Arthur Blythe** is working on a Columbia album at **Mad Hatter** with producer **Todd Cochran**, engineer **Bernie Kirsh** and assistant **Gary Wagner**. . . . The following projects are underway at **Sound City**: **Gregg Rolie** is working on a solo album for Columbia with producer/engineer **Kevin Beamish** and **Bruce Barris**. **PolyGram's** new group **Animotion** is tracking with producer **John Ryan**, engineer **Chris Minto** and assistant **Bob Kowalski**. **CBS act Channel** is in with producers **Larry Ham** and **Tony Berg** and engineers **Paul Grupp** and **Ray Leonard**. **Andrae Crouch** is mixing down a gospel project with **Bill Maxwell** producing. **Dennis Degher** is at the desk with help from **Tori Swenson**. **The Warriors** are recording a **Virgin** project with producer/engineer **Doug Rider**. **Leonard** is doing drum overdubs. And finally, **Bonnie Pointer** is overdubbing with producer **Jeff Bowen** and engineers **Gary Lubow** and **Rick Polakow**.

**Capitol Studios** is enjoying the company of stars these days, with projects for four major labels underway. **RCA's Juice Newton** is tracking with producer **Richard Landis**, engineer **Joe Chicarelli** and assistant **David Cole**. **Kenny Loggins** is mastering a new Columbia single with producer **David Foster**, while his buddy **Jim Messina** is doing the same with a **Warner Bros.** 45. And **Little Steven** (alias **Miami Steve Van Zandt**) is producing his own single for **EMI America**. **Wally Traugott** is at the board for these three projects. . . . **A&M's Brothers Johnson** are at **Sunset Sound** producing an album with engineer **Jack Puig**. **Stuart Furusho** and **Bill Jackson** are assisting. **EMI America's Chequered Past** is working on guitar overdubs with **Michael J. Jackson** producing, **Carmine Rubino** at the console and **Bill Jackson** assisting. **Warner Bros.** artist **Prince** is there working on the soundtrack for his film "Purple Rain." The artist is producing it, with **Peggy McCreary** at the board. **Julio Iglesias** is doing vocal overdubs for **CBS**, with **Terry Christian** engineering and **Ramon Arcusa** producing. . . . **The Untouchables** are recording a label debut for newly formed **Twist Records** at **El Dorado**. **Pat Foley** and **Chris Silagy** are producing. The label was formed by **Dave Luman** and **Philip Cramer**, publishers of **Twist** magazine. . . . **Endless Music** president **Rusty Garner** is mixing 12-inches for **Private I** acts **Matthew Wilder** and **the Dells** at **Cherokee**. They are new versions of "The Kid's American" and "One Step Closer," respectively. And **Jef Scott** is tracking there with **Men At Work's** producer **Peter McIan** and engineer **Paul Ray**. . . . **Sam Cooke's** daughter **Samona Cooke** is recording at **Skip Saylor** for **Ferrari Productions**. **Billy Osborne** and **Zane Giles** are mixing the tracks, with **Jon Gass** engineering. The facility's namesake is engineering an EP for **In The Cage**, while **Bill James**

(Continued on opposite page)

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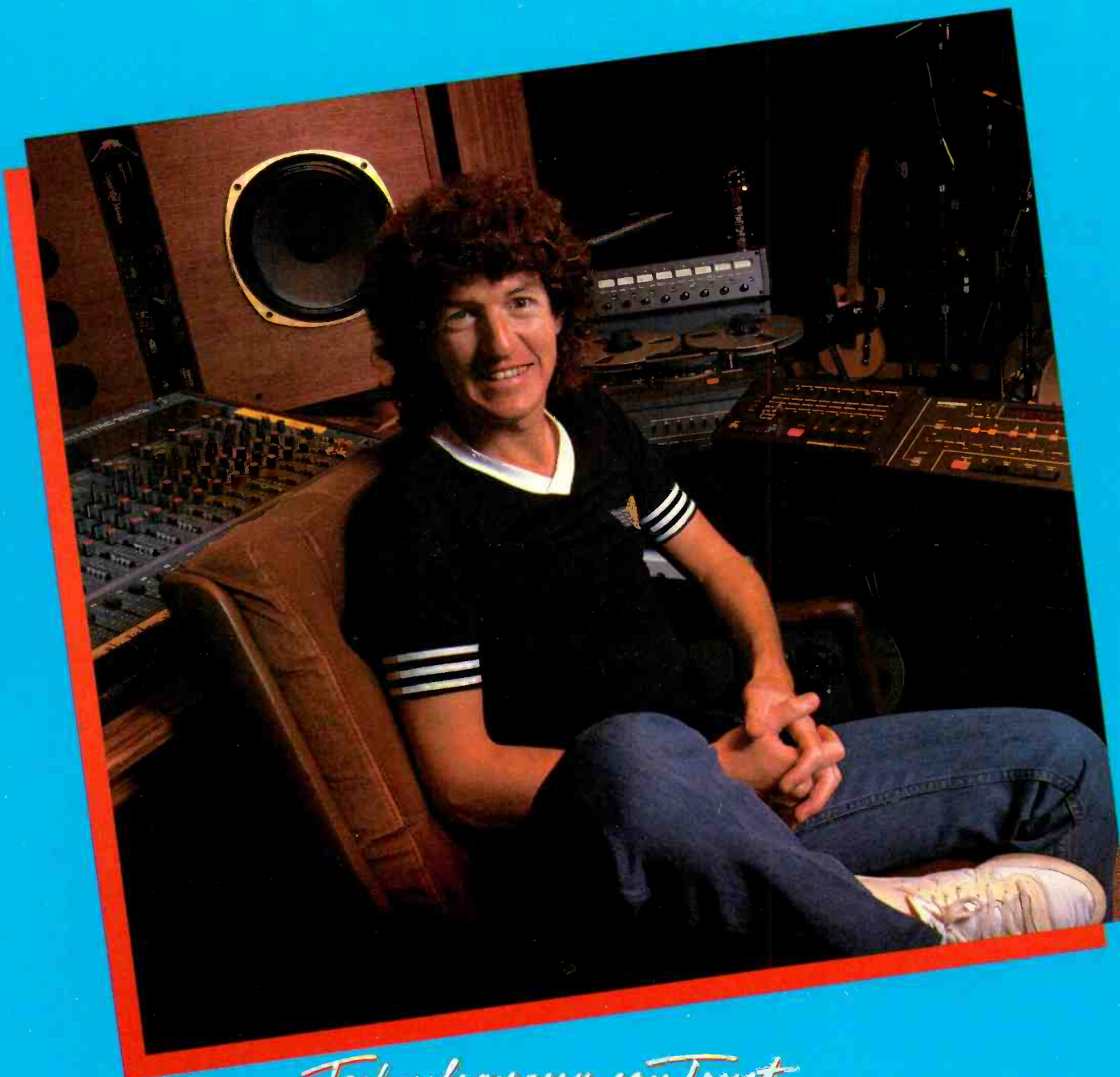
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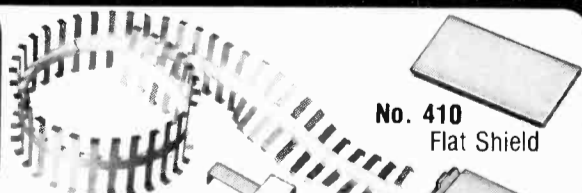
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# Pro Equipment & Services

## Dyna-Mix Sets Up U.S. Distribution Company

NEW YORK—Dyna-Mix, a U.K.-based manufacturer of audio consoles, has severed its U.S. distribution relationship with Amek Consoles and is establishing its own distribution company, Audio Tech, in Hawthorne, N.J.

The new distribution company is a joint effort between Dyna-Mix U.K. and Musik Productiv, a German retailer and distributor of pro audio products. Other manufacturers' lines will be carried through Audio Tech, in the areas of cases, case fixtures and fittings, and cables and connectors. Audio-Tech will also market a line of signal processors under its own logo.

Overseeing the initial phases of es-

tablishing the new company is Dyna-Mix U.K.'s sales and marketing manager, Bob Styles, who is working with Wayne Morris, Audio Tech's U.S. sales manager. Morris departed his position as marketing manager of DeltaLab last month.

"The Dyna-Mix consoles have been available in the U.S. through Amek on only a limited basis," says Styles, "however, most of those consoles were extremely high-end and very expensive. The new line of mixers carried by Audio Tech will retail under \$10,000 while providing features found on products costing four times as much."

Styles anticipates 1984 sales of \$3

million, aided by a vigorous sales promotion and marketing campaign due to commence with the Anaheim Audio Engineering Society convention.

"We'll be advertising regularly in all the major pro audio and musical instrument books, and getting further visibility by showing at the appropriate trade exhibitions," he says. Audio Tech also plans to produce merchandising items for the new line of consoles, such as pins and jackets.

"We've had enormous worldwide success with our consoles in Japan, Europe, Australia and South Africa," comments Styles. "Now, we're looking to establish an equally strong base in the U.S."

To that end, Audio Tech has lined up a starting roster of 50 dealers. Styles expects that figure to rise to about 300 by the end of the year. How dealer reps will be selected, however, is a decision yet to be made, according to Styles. At present, Audio Tech will most likely opt for in-house reps.

STEVEN DUPLER

## Studio Track

• *Continued from opposite page*  
and Will Matthews share production duties and Tom McCauley assists. Producer Jim McClarty is mixing an EP for singer/songwriter Frida Ross. Gass is at the board, with McCauley assisting. Gass remains at the board for Oskar Scotti's D.G.O. Records EP, produced by Ben Brooks. Also there, Authorized Personnel is recording a single for Un-authorized Records, with Gass and McCauley in their aforementioned slots... Warner Bros. crooner Rickie Lee Jones is wrapping up a project at Evergreen with producer James Newton Howard. And newly signed CBS act the Bangles are working with producer David Kahne. The Maykerz are cutting tracks there with engineer Jim Behrendt, as are Jim Kregan and Kevin Savigar of Rod Stewart's band.

Deniece Williams is working on a Columbia album at Complex Sound. She is producing half of it with engineer Tom Perry and assistant Sharon Rice. George Duke is producing the other half with Tom Vicari at the board and Muray Dvorkin assisting.

### OTHER CITIES

Project Funk is recording a single for Pallula Records at Precision Audio in Dallas. The first cut from their forthcoming album, it's being produced by Joseph Cooper and Rudy Wilson... Roxy Music, Iron Maiden and the

### Young Veteran Producer Elson

• *Continued from page 28*

But overall, I'm not that keen on digital. You need volume in rock'n'roll. When we did 'Escape,' we did both a digital and an analog mix. We couldn't even listen to the digital."

Is he happier on the road or in the control room? Elson doesn't hesitate: "Live keeps you fresh. Going out with the band a few times a year keeps you from becoming a hermit. Of course, I really enjoy working with bands in the studio as well. They're two different sorts of experiences, but they can easily complement each other."

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	9	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> —Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89760	33	44	2	<b>I'LL WAIT</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29307
2	1	13	<b>FOOTLOOSE</b> —Kenny Loggins ● (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	34	34	9	<b>HOLDING OUT FOR A HERO</b> —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370
3	4	9	<b>HELLO</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	35	18	10	<b>RADIO GA-GA</b> —Queen (Queen, Mack), R. Taylor; Capitol 5317
4	8	11	<b>HOLD ME NOW</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	36	53	2	<b>TIME AFTER TIME</b> —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432(Epic)
5	6	8	<b>MISS ME BLIND</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	37	40	7	<b>BORDERLINE</b> —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)
6	5	13	<b>AUTOMATIC</b> —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)	38	23	12	<b>COME BACK AND STAY</b> —Paul Young (Laurie Latham), J. Lee; Columbia 38-04313
7	3	13	<b>SOMEBODY'S WATCHING ME</b> —Rockwell ● (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)	39	42	9	<b>RUNAWAY</b> —Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7(PolyGram)
8	13	7	<b>LOVE SOMEBODY</b> —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738	40	46	5	<b>IT'S MY LIFE</b> —Talk Talk (Tim Friese-Greene), M. Hollis, T. Friese-Greene; EMI-America 8195
9	7	13	<b>HERE COMES THE RAIN AGAIN</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725	41	45	5	<b>CATCH ME I'M FALLING</b> —Real Life (Steve Hillage), D. Sterry, R. Zatorski; MCA/Curb 52362
10	14	9	<b>THEY DON'T KNOW</b> —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347	42	33	10	<b>THE KID'S AMERICAN</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)
11	15	7	<b>YOU MIGHT THINK</b> —The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744	43	37	9	<b>ONE IN A MILLION</b> —The Romantics (Peter Solley) Romantics; Nempor 4-04373(Epic)
12	9	10	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	44	49	7	<b>ILLEGAL ALIEN</b> —Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89698
13	19	8	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217	45	50	9	<b>WHITE HORSE</b> —Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guldenberg; Sire 7-29346(Warner Bros.)
14	10	15	<b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	46	NEW ENTRY	NEW ENTRY	<b>THE REFLEX</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345
15	12	7	<b>EAT IT</b> —Weird Al Yankovic (Rick Derringer), M. Jackson, A. Yankovic; Rock 'N' Roll 4-04374(Scotti Bros./Epic)	47	51	5	<b>ROCK YOU LIKE A HURRICANE</b> —Scorpions (Dieter Dierks), R. Schenker, K. Meine, H. Rabbel, Mercury 818440-7(Polygram)
16	17	10	<b>GIRLS</b> —Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley; EMI-America 8196	48	52	6	<b>LOVE ME IN A SPECIAL WAY</b> —DeBarge (Eldra DeBarge, Bobby DeBarge), E. DeBarge; Gordy 1723GF(Motown)
17	11	19	<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	49	63	2	<b>SELF CONTROL</b> —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676
18	18	18	<b>GIVE IT UP</b> —K.C. (H.W. Casey, R. Finch), H.W. Casey, D. Carter, Meca/Alpha Dist. 51001	50	56	3	<b>RUN, RUNAWAY</b> —Slade (Jim Punter), N. Holder, J. Lea, CBS Associated 4-04398
19	3	3	<b>MY EVER CHANGING MOODS</b> —The Style Council (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29359	51	NEW ENTRY	NEW ENTRY	<b>I CRY JUST A LITTLE BIT</b> —Shakin' Stevens (Christopher Neil), B. Heatlie; Epic 34-04338
20	3	3	<b>RELAX</b> —Frankie Goes To Hollywood (Trevor Horn), Gill, Johnson, O'Toole; Island 7-99805(Atco)	52	NEW ENTRY	NEW ENTRY	<b>WHAT IS LOVE</b> —Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737
21	11	11	<b>THRILLER</b> —Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364	53	NEW ENTRY	NEW ENTRY	<b>WHISPER TO A SCREAM (BIRDS FLY)</b> —Icicle Works (Hugh Jones), McNabb; Arista 1-9155
22	3	3	<b>THERE'S NO EASY WAY</b> —James Ingram (Quincy Jones), B. Mann; QWest 7-29316(Warner Bros.)	54	NEW ENTRY	NEW ENTRY	<b>TERMS OF ENDEARMENT</b> —Michael Gore
23	NEW ENTRY	NEW ENTRY	<b>MODERN DAY DELILAH</b> —Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376	55	NEW ENTRY	NEW ENTRY	
24	3	3	<b>BLUE LIGHT</b> —David Gilmour (Bob Ezrin, David Gilmour), D. Gilmour; Columbia 38-04378	56	NEW ENTRY	NEW ENTRY	
25	13	13	<b>RED, RED WINE</b> —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600	57	NEW ENTRY	NEW ENTRY	
26	14	14	<b>RUNNER</b> —Manfred Mann's Earth Band (Manfred Mann), Ian Thomas Arista 1-9143	58	NEW ENTRY	NEW ENTRY	
27	7	7	<b>PERFECT COMBINATION</b> —Stacy Lattisaw And Johnny Gill (Narada Michael Walden), P. Glass, N.M. Walden; Cotillion 7-99785(Atco)	59	NEW ENTRY	NEW ENTRY	
28	14	14	<b>LET'S STAY TOGETHER</b> —Tina Turner (Martyn Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322	60	NEW ENTRY	NEW ENTRY	
29	15	15	<b>NEW MOON ON MONDAY</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5309	61	NEW ENTRY	NEW ENTRY	
30	12	12	<b>BACK WHERE YOU BELONG</b> —38 Special (Rodney Mills), G. O'Connor; A&M 2615	62	NEW ENTRY	NEW ENTRY	
31	2	2	<b>DEVIL IN A FAST CAR</b> —Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8201	63	NEW ENTRY	NEW ENTRY	
32	2	2	<b>DON'T WASTE YOUR TIME</b> —Yarbrough & Peoples (J. Ellis), J. Ellis; Total Experience 1-2400(RCA)	64	NEW ENTRY	NEW ENTRY	
33	2	2	<b>DOWNTOWN</b> —Dolly Parton (Val Garay), T. Hatch; RCA 13756	65	NEW ENTRY	NEW ENTRY	
34	3	3	<b>JIMMY LOVES MARYANN</b> —Josie Cotton (Bobby & Larson Paine), E. Lurie; Elektra 7-69748	66	NEW ENTRY	NEW ENTRY	



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APRIL 21, 1984, BILLBOARD

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

THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart
1	2	10	<b>SOUNDTRACK</b> Footloose Columbia JS 39242 CBS	▲		BLP 38	72	74	<b>HOWARD JONES</b> Human's Lib Elektra 60346 WEA		8.98	
2	3	13	<b>VAN HALEN</b> 1984 Warner Bros. 1-23985 WEA	▲	8.98		73	70	<b>DEBARGE</b> In A Special Way Gordy 6061GL (Motown) MCA		8.98	BLP 15
3	1	70	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112 CBS	▲		BLP 3	74	71	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram) POL	▲	8.98	
4	4	24	<b>LIONEL RICHIE</b> Can't Slow Down Motown 6059 ML MCA	▲	8.98	BLP 2	75	72	<b>QUIET RIOT</b> Metal Health Pasha/CBS BFZ 38443 CBS	▲		
5	5	29	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412 CBS	▲			76	76	<b>KENNY ROGERS</b> Eyes That See In The Dark RCA AFL1-4697 RCA	▲	8.98	CLP 16
6	6	25	<b>CULTURE CLUB</b> Colour By Numbers Virgin/Epic QE 39107 CBS	▲		BLP 11	77	56	<b>TED NUGENT</b> Penetrator Atlantic 80125 WEA		8.98	
7	7	12	<b>EURYTHMICS</b> Touch RCA AFL1-4917 RCA	●	8.98	BLP 41	78	81	<b>WANG CHUNG</b> Points On The Curve Geffen GHS 4004 (Warner Bros.) WEA		8.98	
8	8	6	<b>SCORPIONS</b> Love At First Sting Mercury 814 98101 (Polygram) POL		8.98		79	78	<b>PATTI LABELLE</b> I'm In Love Again Philadelphia International FZ-38539 (Epic) CBS			BLP 7
9	13	3	<b>THE CARS</b> Heartbeat City Elektra 60296 WEA		8.98		80	86	<b>TONY CAREY</b> Some Tough City MCA 5464 MCA		8.98	
10	10	18	<b>CYNDI LAUPER</b> She's So Unusual Portrait BFR 38930 (Epic) CBS	●			81	79	<b>JAMES INGRAM</b> It's Your Night Q-West 1-23970 (Warner Bros.) WEA		8.98	BLP 22
11	9	12	<b>THE PRETENDERS</b> Learning To Crawl Sire 1-23980 (Warner Bros.) WEA		8.98		82	92	<b>EARL KLUGH</b> Wishful Thinking Capitol ST-12323 CAP		8.98	BLP 32
12	15	6	<b>THOMPSON TWINS</b> Into The Gap Arista AL 8-8200 RCA		8.98		83	87	<b>LAID BACK</b> Keep Smiling Sire 1-25058 (Warner Bros.) WEA		8.98	
13	11	36	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837 CBS	▲		BLP 18	84	73	<b>EDDIE MURPHY</b> Comedian Columbia FC-39005 CBS	●	8.98	BLP 30
14	12	43	<b>THE POLICE</b> Synchronicity A&M SP3735 RCA	▲	8.98		85	75	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054 CBS	▲		
15	18	4	<b>SOUNDTRACK</b> Against All Odds Atlantic 80152 WEA		8.98		86	83	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML MCA	▲	8.98	BLP 61
16	16	25	<b>JOHN COUGAR MELLENCAMP</b> Uh-Huh Riva RVL 7504 (Polygram) POL	▲	8.98		87	89	<b>MADONNA</b> Madonna Sire 1-23867 (Warner Bros.) WEA		8.98	BLP 45
17	17	6	<b>THE ALAN PARSONS PROJECT</b> Ammonia Avenue Arista AL 8-8204 RCA		8.98		88	88	<b>PATTI AUSTIN</b> Patti Austin QWest 1-23974 (Warner Bros.) WEA		8.98	BLP 26
18	20	6	<b>WEIRD AL YANKOVIC</b> In 3-D		8.98							

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Continued from page 33

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FOR WEEK ENDING APRIL 21, 1984

# Billboard Computer Software

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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	13	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	13	BEACH-HEAD	Access	Strategy Arcade Game				•					
3	3	29	LODE RUNNER	Broderbund	Arcade-Style Game		•◆							
4	4	27	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
5	7	15	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
6	5	22	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
7	8	7	SARGON III	Hayden	Chess Game		•			•				
8	12	29	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
9	9	12	DONKEY KONG	Atari	Arcade Style Game		•◆	◆	◆	•	◆			
10	10	14	DEADLINE	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
11	6	28	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
12	17	24	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
13	13	4	SARGON II	Hayden	Chess Game		•	•★	•★					
14	14	25	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
15	15	4	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		•		•	•				
16	11	29	BLUE MAX	Synapse	Diagonal Scrolling Arcade			•★	•★					
17	20	29	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
18	16	19	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•	•					
19	NEW ENTRY		ZAXXON	Datasoft	Arcade-Style Game		•	•★					•★	
20	18	29	CHOPFLIFTER	Broderbund	Arcade-Style Game		•	•◆	◆					

## EDUCATION TOP 10

1	1	29	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	4	11	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•		•					
3	3	29	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also		•	•◆	◆	•				•

4	5	3	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).	•	•	•	•	•	•	•	•
5	2	29	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	29	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	NEW ENTRY	NEW ENTRY	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•	•	•	•	•	•	•
8	9	16	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.	•	•	•	♦	♦	•	•	•
9	NEW ENTRY	NEW ENTRY	M.U.L.E.	Electronic Arts	Multiple Use Labor Element is an educational game which inspires interpersonal bargaining and interaction between players to teach basic economic laws.	•	•	•	•	•	•	•	•
10	6	8	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.	•	•	•	•	•	•	•	•

## HOME MANAGEMENT TOP 10

1	2	29	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•
2	1	29	PFS:FILE	Software Publishing	Information Management System	•	•	•	•	•	•	•	•
3	3	29	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•	•	•	•	•
4	4	18	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•	•	•	•
5	5	21	DOLLARS AND SENSE	Monogram	Home Financial Package	•	•	•	•	•	•	•	•
6	7	20	MULTIPLAN	HesWare	Electronic Spreadsheet	•	•	•	•	•	•	•	•
7	6	19	HOMEWORD	Sierra On-Line	Word Processing Package	•	•	•	•	•	•	•	•
8	9	16	ATARIWRITER	Atari	Word Processing Program	•	♦	•	•	•	•	•	•
9	8	2	SIMONS BASIC	Commodore	Simplifies Basic Command	•	•	♦	•	•	•	•	•
10	NEW ENTRY	NEW ENTRY	PAPERCLIP	Batteries Included	Word Processing Package	•	•	•	•	•	•	•	•★

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# Country

## NEW CAPITOL/EMI DIVISION CHIEF

### Foglesong Sees Nashville Growth

By KIP KIRBY

NASHVILLE—Newly-named Capitol/EMI America division president Jim Foglesong predicts that by year's end the label's Nashville staff will have been doubled and the roster substantially expanded with both major and developing acts.

Acknowledging that Capitol/EMI America has maintained a low profile in Nashville since heavy staff cutbacks were made during the industry-wide recession, Foglesong says he views his appointment by chairman Bhaskar Menon as an indication of "renewed corporate commitment" to the label's country activity.

The announcement took most of the local music community by surprise, despite recent shakeups at both Warner Bros. and MCA Records.

Foglesong last month left his post as MCA Nashville president after five years in corporate changes initiated by label president Irv Azoff. Prior to Foglesong's joining Capitol/EMI last week, the label was overseen by Nashville vice president Lynn Shults.

His first concern, Foglesong says, is to fill in missing key staff positions in publicity, a&r and marketing. Shults will remain in his present position, as will national country promotion director Paul Lovelace and Capitol pop promotion manager Bob Alou.

Foglesong will report directly to Capitol president Jim Mazza in Los Angeles, and the Nashville division will operate as a separate, autonomous profit center.

Foglesong says he is committed to reinforcing the label's roster standing in country. During the past year or so, the company has suffered the loss of such acts as Kenny Rogers, Juice Newton, Deborah Allen and the Nitty Gritty Dirt Band. Currently represented on the combined rosters are Anne Murray, Michael Martin Murphey, Lane Brody, Dan Seals, Mel McDaniel, Becky Hobbs, Sandy Croft, Thom Schuyler and new group Kimberly Springs.

"We don't intend to engage in overpriced bidding wars," cautions Foglesong. "However, we do intend to be competitive and to go after major acts as well as newer unknown talent. That's where my strength has always been: developing new acts."

On April 1, the company officially deleted Liberty from its Capitol/EMI America title. Artists now signed to Liberty will remain on that label, but new acquisitions will be placed on EMI America.

"Capitol is a team-oriented label, and that's how I like to work," Foglesong comments. "For instance, the field promotion staff handles all product—not just country—which means it should be easier to cross a country record over to pop. The field people will already be familiar with the country product as well as with the pop and rock stations they'll be dealing with."

Foglesong adds that there are no plans to merge the label's publishing wing, Screen Gems/Colgems/EMI, into shared offices. He does admit, though, that the record company may consider moving its headquarters from the Kenny Rogers Building on Music Row when the lease is up later in the year.

In a prepared statement, board chairman Menon announced that with his new title, Foglesong will be elected to the boards of directors of Capitol Records Inc. and Screen Gems/EMI Music Inc.

Foglesong, one of the most respected leaders in the Nashville music community, is a three decade industry veteran. He spent 13 years with Columbia Records in New York and another seven with RCA before moving to Nashville with Dot Records in December, 1970. In 1973, he became president of Dot; a year later, ABC Records bought the label, and in 1979, MCA purchased the ABC labels, naming Foglesong its Nashville president.

### Doc Field Opens Firm In Georgia

NASHVILLE—Doc Field, formerly president of Kat Family Public Relations, has established Doc Field & Co., a firm that includes Plaid Child Management and Creative Action Team Public Relations.

Plaid Child clients are Freddy Weller, Billy Dee Cox, Steve Young and Palifox. Clients on the Creative Action roster are attorney Joel Katz, Kat Family Records, Bertie Higgins, Johnny Van Zant, William Bell, Buzz Cason, Robox Records, Tanglewood Records, RMC Records, Hice Music, Ron Reely, Wilbe Productions and Ground Control Management. Field will also coordinate special projects for Merle Haggard, Tex Whitson and Shade Tree Music.

Home offices are at 3753 Vinyard Court, Marietta, Ga. 30062; (404) 973-1843.



WHO'S SIGNING WHOM?—That seems to be the question here as the Nitty Gritty Dirt Band signs to Warner Bros. Records in Nashville. Dirt Band members Jeff Hanna, Jimmy Ibbotson, Bob Carpenter (seated), Jimmie Fadden and John McEuen get a congratulatory handshake from label senior vice president Jim Ed Norman, standing center, while Dirt Band manager Chuck Morris of Feyline looks on at left.

## Nashville Scene

### Mercy, Robert, It's Not Western!

By KIP KIRBY

The Academy Awards may seem like an off-the-wall topic for discussion in a country-oriented column. However, in light of Robert Duvall's best actor Oscar for portrayal of a washed-up country singer in the film "Tender Mercies," maybe it won't seem so unusual.

This year's awards certainly tested viewer endurance to the maximum. Think of 500 million people worldwide subjected to a three-hour, 40-minute telecast that easily rivaled Sominex for sleep-inducing effectiveness. Even Johnny Carson couldn't hasten the snail's pace of this year's Academy Awards.

But it was interesting to watch Hollywood tip its collective hat to a small-budget film shot in Texas and dealing with a country-oriented theme. Ironically, in his acceptance speech, Duvall praised what he erroneously identified as "country-western music" while noting that such artists as Johnny Cash (shown in the audience with wife June Carter), Willie Nelson and Waylon Jennings had complimented him on a convinc-



### Premiere Of Musical Comedy Benefits NSAI

NASHVILLE—An original country musical comedy entitled "Nashville Here I Am!" and featuring well-known Nashville celebrities debuted Wednesday (11) as a benefit for the Nashville Songwriters Assn. International (NSAI).

The production uses a cast of 25 actors, singers and dancers, with a 10-piece orchestra. Minnie Pearl will be the guest artist in the premiere performance, sponsored by Production Enterprises Inc. and WSIX-FM. Jack Greene will appear in the remaining four performances opening week.

Other artists scheduled to appear throughout the April-October run include Margo Smith, Rex Allen Jr., Stella Parton, George Lindsay, Archie Campbell and Porter Wagoner.

"Nashville Here I Am!" was created by Bud Wingard, chief writer for "Hee Haw." The musical contains 13 original songs.

ing portrayal.

Duvall's role as a former country singer in "Tender Mercies" was the odds-on favorite to take the best actor award. Yet we can't help but point out that the term "country & western" is antiquated. Today's contemporary country music bears as much resemblance to yesterday's swing-and-twang as Anne Murray does to Kitty Wells.

One of the few acts actually recording a modern-day version of what could be accurately deemed "country-western" is Riders In The Sky. This trio alternates humor with legitimate original and traditional western-flavored material. The Riders are a hot property on the live concert trail, and can be seen weekly on their own show for The Nashville Network.

Meanwhile, though Duvall won his Oscar, "Tender Mercies" lost out to "Terms Of Endearment" for best picture, as expected. The theme song from "Tender Mercies," a ballad entitled "Over You" sung by country artist Lane Brody, couldn't meet the stiff competition of "Flashdance ... What A Feeling."

Dolly Parton looked tinier than ever as she came out onstage with copresenter Sly Stallone—she may have achieved her publicly stated goal of a 21-inch waistline. In our book, Dolly was one of the few bright, lively moments on the entire Academy Awards show. Somehow, she can always be counted on to electrify whatever event she's participating in, whether it's in Hollywood, New York or Los Angeles.

A final observation: Cross all fingers that whoever produces the Academy Awards never decides to try his hand with the CMA Awards Show in Nashville. So far, the CMA Awards remains a model of a well-staged, well-paced production that usually clocks in on time. In our opinion, the CMA telecast manages to make the drawn-out, dragged-out Oscar production positively somnolent by comparison!

★ ★ ★

The Oak Ridge Boys will headline the 1984 International Fan Club Organization Show on June 8, along with Gary Morris, Razy Bailey, Loretta Lynn, Margo Smith and Darrell Clanton. Other guest artists will be announced nearer to the date. The IFCO Show is part of Fan Fair and will be held at the Tennessee Fairgrounds once again.

April 1 marked the official season's opening for Jones Country, George Jones' 95-acre music park in Tyler, Tex. At the festivities, Jones brought Johnny Cash onstage for a duet set that included "I Still Miss Someone" and "I Got Stripes." "Now that we have our own park, we have to worry if other artists are gonna show up!" chortled Jones' wife Nancy Sepulveda, referring of course to her husband's reputation for no-shows at concerts. Approximately 6,000 well-wishers turned out for the day. Jones took the occasion to unveil his new 3,700 square foot pine log home which features a jacuzzi, cathedral ceiling rooms—and soon, a (yes, it's true) guitar-shaped swimming pool.

★ ★ ★

Check out the newest Ricky Skaggs video, "Honey (Open That Door)," when it hits the airwaves. There's a surprise appearance by Clarence Clemmons, best known for his saxophone work with rock

(Continued on page 44)

### Oak Ridge Boys Moving To Regain Supremacy

By KIP KIRBY

NASHVILLE—When the Oak Ridge Boys failed to get nominated last fall in the CMA's entertainer of the year category, Joe Bonsall, William Lee Golden, Duane Allen and Richard Sterban got together to discuss the problem.

They decided they needed to make some aggressive moves to regain the supremacy they enjoyed in 1981 and '82, when they collected two platinum albums and a platinum single. They voted to invest six figures in upgraded lighting and sound equipment, to inject more dynamics in their stage show and to create a new felling of energy in their organization.

The CMA incident wasn't the first time the Oaks felt they were being taken for granted in the industry. For the past two years, they've sensed that they were taking a back seat to Alabama.

"It was almost like after 'Elvira' and 'Bobbie Sue,' people stuck us on a peg and left us there," says Bonsall. Meanwhile, Alabama was coming on strong and everyone was jumping on their bandwagon. We kind of get lost in the shuffle.

"We don't begrudge Alabama any-

thing, because they're an amazing phenomenon. But let's face it: If they hadn't come on the scene, the Oaks might have had the business by the balls. We might have owned the group thing for a couple of years, anyway.

"Frankly, the Oak Ridge Boys are

too hard-working and too lively an act to sit back and be happy about being in second place."

When the Oaks decided to upgrade and redesign their concert visuals for this year's "Deliver" tour, they tapped Allen Branton, whose credits


(Continued on page 48)



VIDEO-VILLE—The Oak Ridge Boys work on their fifth video clip, this time working with rock video producer Dominic Orlando of Pendulum Productions in Los Angeles. The clip features the Oaks' new song, "I Guess It Never Hurts To Hurt Sometimes."

(19)	21	8	(Ronald Bell, Jim Bonnerford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram)
(20)	22	6	<b>DON'T ANSWER ME</b> —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160
21	16	15	<b>HEAD OVER HEELS</b> —The Go Go's (Martin Rushent), Caffrey/Valentine; I.R.S. IR-9926(A&M)
(22)	25	6	<b>I WANT A NEW DRUG</b> —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766
(23)	38	3	<b>THE AUTHORITY SONG</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva R-216(Polygram)
(24)	26	8	<b>LET'S HEAR IT FOR THE BOY</b> —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417
(25)	29	5	<b>LEAVE IT—Yes</b> (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787
(26)	31	5	<b>THE LONGEST TIME</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400
(27)	36	3	<b>BREAKDANCE</b> —Irene Cara (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.)
(28)	30	8	<b>OH, SHERRIE</b> —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391
(29)	32	6	<b>A FINE FINE DAY</b> —Tony Carey (Peter Hauke), T. Carey; MCA 52343
(30)	39	6	<b>SHOW ME</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29317(Warner Bros.)
(31)	35	7	<b>DANCING IN THE SHEETS</b> —Shalamar (B. Wolfer, D. Pitchford), B. Wolfer; Columbia 38-04372
(32)	41	7	<b>NO MORE WORDS</b> —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)
			<b>SISTER CHRISTIAN</b> —Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350
(51)	55	4	<b>THE HEART OF ROCK 'N' ROLL</b> —Huey Lewis And The News (Not Listed), J. Colla, H. Lewis; Chrysalis 4-42782
(52)	24	13	<b>GIVE ME TONIGHT</b> —Shannon (M. Liggett, C. Barbosa), C. Barbosa, E. Chisolm; Mirage/Emergency 7-99775(Atco)
53	48	9	<b>GOT A HOLD ON ME</b> —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29372
(54)	57	4	<b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (George Duke) B. Mann, C. Weil; A&M 2618
(55)	58	7	<b>I'M STEPPIN' OUT</b> —John Lennon (Not Listed), J. Lennon; Polydor 821107-7(Polygram)
(56)	59	6	<b>BABY COME BACK</b> —Billy Rankin (John Ryan), B. Rankin; A&M 2613
(57)	27	12	<b>HUNTERS OF THE NIGHT</b> —Mr. Mister (Peter McLean), R. Page, S. George, J. Lang, G. Ghiz; RCA PB1-3741
(58)	61	4	<b>THE LANGUAGE OF LOVE</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314
(59)	65	3	<b>COMMUNICATION</b> —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42770
(60)	73	3	<b>YOU CAN'T GET WHAT YOU WANT</b> —Joe Jackson (Joe Jackson, David Kershbaum), J. Jackson; A&M 2628
(61)	69	4	<b>SHE'S STRANGE</b> —Cameo (L. Blackmon), L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; Atlanta Artists 818-384-7(Polygram)
(62)	28	20	<b>SAIL AWAY</b> —The Temptations (N.A. Whitfield), N. Whitfield, A. Bond; Gordy 1720(Motown)
(63)	70	3	<b>WOULDN'T IT BE GOOD</b> —Nik Kershaw (Peter Collins), N. Kershaw; MCA 52371
64	86	11	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108
(65)	88	5	<b>OLYMPIA</b> —Sergio Mendes (Sergio Mendes, Barry Mann), B. Mann, C. Weil; A&M 2623
87	71	13	<b>REBEL YELL</b> —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762
(88)	66	14	<b>DANCE HALL DAYS</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.)
89	80	21	<b>NEW SONG</b> —Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766
90	76	24	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221
91	82	12	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hul), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)
92	67	6	<b>STRIP</b> —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337
93	84	8	<b>GIVE</b> —Missing Persons (Terry Bozzio, Bruce Swedien, Missing Persons), Bozzio, Bozzio, Cuccurullo, O'Hearn; Capitol PB-5326
94	85	20	<b>LOVE HAS FINALLY COME AT LAST</b> —Bobby Womack and Patti LaBelle (B. Womack, A. Oldham, J.E. Gadsdon), B. Womack, P. Woten; Beverly Glen 2012
95	74	16	<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (Reggie Calloway), B. Simmons, B. Lovelace, V. Calloway; Solar 7-69753(Elektra)
96	85	20	<b>WRAPPED AROUND YOUR FINGER</b> —The Police (Hugh Padgham, The Police), Sting; A&M 2614
97	86	11	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
98	91	3	<b>NOBODY TOLD ME</b> —John Lennon (Not Listed), J. Lennon; Polydor 817254-7(Polygram)
99	86	11	<b>HANDS ACROSS THE SEA</b> —Modern English (Hugh Jones), Modern English; Sire 7-29339(Warner Bros.)
100	86	11	<b>JOYSTICK</b> —Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701

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# Billboard® Hot Country Singles

Survey for Week Ending 4/21/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	12	<b>THE YELLOW ROSE</b> —Johnny Lee with Lane Brady (J. Bowen, J. Wilder/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon Warner Bros. 7-29375) <span style="float:right">WEEKS AT #1 1</span>	34	41	4	<b>I CAN TELL BY THE WAY YOU DANCE(YOU'RE GONNA LOVE ME TONIGHT)</b> —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram)	66	NEW ENTRY		<b>EYES THAT SEE IN THE DARK</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb, Gibb Brothers, BMI; RCA 13774
2	2	13	<b>I'VE BEEN WRONG BEFORE</b> —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell/BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	35	49	3	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	67	40	11	<b>BROWN EYED GIRL</b> —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366
3	4	11	<b>RIGHT OR WRONG</b> —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	36	42	6	<b>DEDICATE</b> —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP; Warner Brothers 7-29336	68	76	2	<b>I STILL DO</b> —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753
4	5	10	<b>HAPPY BIRTHDAY DEAR HEARTACHE</b> —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	37	45	5	<b>I'M NOT THROUGH LOVING YOU YET</b> —Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13742	69	58	11	<b>VICTIM OF LIFE'S CIRCUMSTANCES</b> —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731
5	6	10	<b>SWEET COUNTRY MUSIC</b> —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A.P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	38	43	5	<b>TOGETHER AGAIN</b> —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	70	56	7	<b>WHERE'D THAT WOMAN GO</b> —Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333
6	7	9	<b>I GUESS IT NEVER HURTS TO HURT SOMETIMES</b> —The Oak Ridge Boys (R. Chancey) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342	39	31	9	<b>LADY IN WAITING</b> —David Willis (B. Mevis) D. Willis, B. Shore; G.I.D./ASCAP/Royalhaven, BMI; RCA 13737	71	61	18	<b>YOU'RE WELCOME TO TONIGHT</b> —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI; Permian 82003 (MCA)
7	8	12	<b>I COULD 'A HAD YOU</b> —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	40	48	4	<b>FOREVER AGAIN</b> —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	72	62	20	<b>I'VE BEEN RAINED ON TOO</b> —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207
8	10	7	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217	41	26	12	<b>SILENT PARTNERS</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404	73	81	2	<b>DO I EVER CROSS YOUR MIND</b> —Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420
9	13	10	<b>CANDY MAN</b> —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	42	52	3	<b>I DON'T WANNA BE A MEMORY</b> —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group) BMI; Epic 34-04421	74	53	18	<b>SAVE THE LAST DANCE FOR ME</b> —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co., Inc./Rightsong, BMI; RCA 13703
10	11	13	<b>LEFT SIDE OF THE BED</b> —Mark Gray (B. Mopntgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	43	47	6	<b>IN REAL LIFE</b> —Ed Hunicutt (D. Burgess) K. Robbins, Hall-Clement/Welk Group, BMI; MCA 52353	75	71	11	<b>MOST OF ALL</b> —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7
11	15	9	<b>MAN OF STEEL</b> —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29356	44	46	7	<b>SWEET ROSANNA</b> —Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022	76	50	15	<b>LET SOMEBODY ELSE DRIVE</b> —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385
12	17	9	<b>I DON'T WANT TO LOSE YOUR LOVE</b> —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	45	51	5	<b>I PASS</b> —Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751	77	72	19	<b>GOING GOING GONE</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322
13	1	15	<b>THANK GOD FOR THE RADIO</b> —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	46	35	10	<b>IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME)</b> —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; DeJamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	78	77	21	<b>WOKE UP IN LOVE</b> —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247
14	19	8	<b>I MAY BE USED (BUT BABY I AIN'T USED UP)</b> —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	47	57	2	<b>SOMEBODY'S NEEDIN' SOMEBODY</b> —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	79	83	2	<b>HEY, BOTTLE OF WHISKEY</b> —Gary Stewart (R. Oea) D. Singleton; Black Sheep, BMI; Red Ash 8403 (NSD)
15	21	7	<b>AS LONG AS I'M ROCKIN' WITH YOU</b> —John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	48	54	3	<b>BETWEEN TWO FIRES</b> —Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck/Music Corp. of America, BMI/WB/Bob Montgomery, ASCAP; Warner Bros. 7-29321	80	75	4	<b>I'LL TAKE AS MUCH OF YOU AS I CAN GET</b> —Darrell Clanton (C. Howard) C. Howard, Butter, BMI; Audiograph 45-479
16	20	9	<b>I DREAM OF WOMEN LIKE YOU</b> —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	49	59	3	<b>WHY GOODBYE</b> —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, BMI/Lion Hearted, ASCAP; RCA 13768	81	86	2	<b>LO AND BEHOLD</b> —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guayasupa/Beckarow/Rodriguez, BMI; Nashville 12684
17	12	10	<b>MAKE MY DAY</b> —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343	50	37	14	<b>ROLL ON (EIGHTEEN WHEELER)</b> —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	82	85	2	<b>FRIENDLY GAME OF HEARTS</b> —Penny DeHaven (M. Sherrill) C. Putnam, D. Cook, R. Hellard; Tree/Cross Keys, BMI/ASCAP; Main Street 9301 (MCA)
18	22	9	<b>IN THE MIDNIGHT HOUR</b> —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	51	NEW ENTRY		<b>WHEN WE MAKE LOVE</b> —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; Cavesson/Welbeck, ASCAP/Warner-Tamerlane, BMI; RCA 13763	83	NEW ENTRY		<b>I NEVER HAD A CHANCE WITH YOU</b> —Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell; Baray, BMI; Texas 5556
19	23	9	<b>GOD MUST BE A COWBOY</b> —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	52	55	6	<b>ONE SIDED LOVE AFFAIR</b> —Mike Campbell (A. Reynolds) E. Rabbit, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387	84	NEW ENTRY		<b>COWGIRL IN A COUPE DE VILLE</b> —Terry Gregory (D. Pell, B. Traut) C. Pyle, T. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Traut; Quad Songs/Varieta, ASCAP/BMI; Scotti Bros. 4-04410 (CBS)
20	25	9	<b>BOYS LIKE YOU</b> —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	53	27	17	<b>YOU REALLY GOT A HOLD ONE ME</b> —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	85	87	2	<b>HERE I GO AGAIN</b> —Cheryl Handy (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Audiograph 45-475
21	29	5	<b>HONEY (OPEN THAT DOOR)</b> —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co./Inc. BMI; Sugar Hill/Epic 34-04394	54	39	15	<b>BURIED TREASURE</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	86	NEW ENTRY		<b>LIGHT UP</b> —J.C. Cunningham (S. Garrett, S. Dorff) J.C. Cunningham; Sweet/Cibie/Welbeck, ASCAP; Viva 7-29311
22	14	13	<b>IF I COULD ONLY DANCE WITH YOU</b> —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	55	60	3	<b>DOWNTOWN</b> —Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756	87	NEW ENTRY		<b>RUN YOUR SWEET LOVE BY ME ONE MORE TIME</b> —Lang Scott (B. Anderson, M. Johnson) R. Dockery, Jr., D. Gibson; Ben Hall/Silverline, ASCAP/BMI; MCA 52359
23	28	5	<b>SOMEDAY WHEN THINGS ARE GOOD</b> —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	56	63	3	<b>BAND OF GOLD</b> —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	88	84	21	<b>THERE AIN'T NO FUTURE IN THIS</b> —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7
24	9	13	<b>WILL IT BE LOVE BY MORNING</b> —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	57	64	3	<b>VICTIMS OF GOODBYE</b> —Sylvia (T. Collins) D. Morgan, D. Phimmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	89	88	5	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson) J. Kimball, C. Richardson; Michael H. Goldsen/Sweet Angel/Car Load Of Us/Sweet Ang el Music/Atlantic/ASCAP/BMI; EMI/America B-8186
25	30	6	<b>MONA LISA LOST HER SMILE</b> —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	58	65	4	<b>SOUTHERN WOMEN</b> —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead; New Albany/Protunes, BMI; Mercury 818-653-7	90	89	9	<b>BREAK MY HEART</b> —Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006
26	33	6	<b>I GOT MEXICO</b> —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	59	67	2	<b>BETTER OUR HEARTS SHOULD BEND (THAN BREAK)</b> —Bandana (J.E. Norman) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315	91	80	8	<b>REPEAT AFTER ME</b> —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734
27	34	6	<b>JUST A LITTLE LOVE</b> —Reba McEntire (N. Wilson) S. Davis, Tom Collins/Dick James, BMI, MCA 52349	60	44	20	<b>ELIZABETH</b> —Statler Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7	92	70	6	<b>BRANDED MAN</b> —Sierra (N. Larkin, S. Scruggs) B. & S. Palmer (AKA James) Welbeck, ASCAP; Awesome (Jem) 101
28	32	9	<b>SOMEONE IS FALLING IN LOVE</b> —Kathy Mattea (R. Peoples, B. Hill) P. Seibert, L. Dorman; Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	61	66	4	<b>HONKY TONK WOMEN MAKE HONKY TONK MEN</b> —Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352	93	73	10	<b>I BET YOU NEVER THOUGHT I'D GO THIS FAR</b> —Micki Furman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321
29	36	5	<b>DENVER</b> —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	62	79	2	<b>THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY</b> —B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP; Columbia 38-04431	94	82	7	<b>NOW I LAY ME DOWN TO CHEAT</b> —Shelly West (S. Garrett, S. Dorff) A. Roberts; Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353
30	16	15	<b>DON'T MAKE IT EASY FOR ME</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conly, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI, RCA 13702	63	68	3	<b>BABY COME TO ME</b> —Stephanie Winslow (R. Ruff) R. Temperton; Almo/Rodsons, ASCAP; MCA 52372	95	92	12	<b>THAT'S NOT THE WAY (IT'S S'POSED TO BE)</b> —Anne Murray (J.E. Norman) A. Goldmark, P. Goldston; Nonpareil/Kazboom, ASCAP; Capitol 5305
31	38	5	<b>IN MY DREAMS</b> —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	64	69	3	<b>MIDNIGHT LOE</b> —Billie Jo Spears (G. Ritchey) B. Moore; First Lady, BMI; Parliament 1801	96	78	18	<b>THREE TIMES A LADY</b> —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395
32	18	15	<b>LET'S STOP TALKIN' ABOUT IT</b> —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317	65	NEW ENTRY		<b>ATLANTA BLUE</b> —The Staler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7	97	74	20	<b>LONELY WOMEN MAKE GOOD LOVERS</b> —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)
33	24	13	<b>TOO LATE TO GO HOME</b> —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336					98	94	6	<b>DEEP IN THE ARMS OF TEXAS</b> —Con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie Dust 84110
								99	91	8	<b>ADVENTURES IN PARODIES</b> —Pinkard & Bowden (Pinkard, Bowden, J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370
								100	98	19	<b>GIVE ME BACK THAT OLD FAMILIAR FEELING</b> —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411

APRIL 21, 1984, BILLBOARD

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## BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

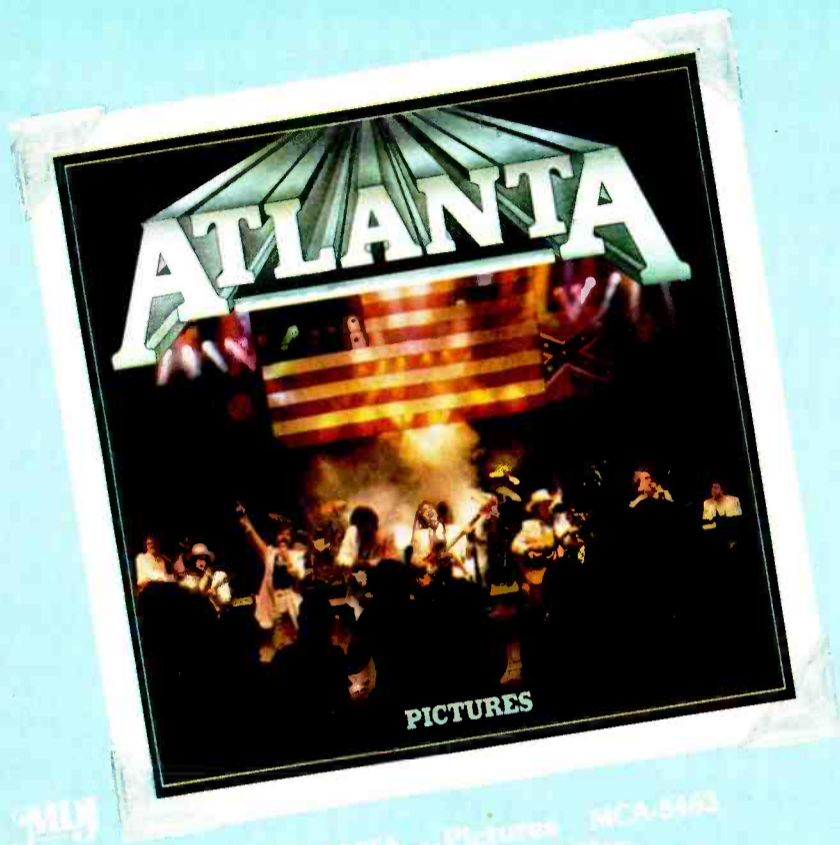
- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

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# Country

RESEARCH, PROMOTION

## CMF Library Aids The Industry

NASHVILLE—Besides its primary use as a source for scholarly research, the Country Music Foundation Library & Media Center here has also developed into an important aid for the entertainment industry. The facility is routinely sought out for assistance by record labels, movie companies, television producers and journalists covering entertainment activities.

"A lot of our services to the industry are just adaptations of what we do all the time," says William J. Ivey, director of the Foundation. Among these services are promotional, research and technical. Industry support service income, Ivey estimates, accounts for only \$20,000 to \$30,000

of the \$200,000 it costs annually to operate the library, which has a full-time staff of seven and several part-time workers.

The Country Music Foundation includes the Country Music Hall of Fame & Museum, a division that brings in about 85% of the Foundation's overall yearly budget of \$2.2 million. The remainder comes from the sale of publications and from donations, grants and charges for services.

Recent promotional activities have included the staging of an album cover art exhibition at the Hall of Fame in cooperation with CBS Records. "It was a neat exhibit for us," Ivey

concludes. "but it was also promotion for the label."

RCA Records, which donated its historic Studio B to the Foundation, will soon begin giving free current country singles from the label to visitors to the studio. Located a few blocks away from the Hall of Fame & Museum, the studio is open to everyone who buys a ticket to the museum proper. Additionally, past and present RCA artists are featured in the displays that trace the history of the studio.

In the research area, the library has helped scout out specifically requested old songs for such artists as Merle Haggard, Emmylou Harris, Duane Allen, the Whites and Ricky Skaggs. It also compiled a tape of Lefty Frizzell songs for actor Robert Duvall to help him prepare for what would turn out to be an Academy Award-winning performance in "Tender Mercies."

"We enjoy helping make the past commercial," Ivey reflects. "We like to do that better than anything else."

For the Columbia Historic Editions, the Franklin Mint series and Time-Life Records, the library has helped select and assemble old material for reissue, as well as providing scholars to write liner notes. Sometimes users are charged a flat fee according to the time spent on the project. With record reissues, however, the library seeks a small royalty on the retail sales.

"We like to recover our expenses," Ivey explains. "And if the project is going to make money, we like to share in it."

The library's audio restoration lab is now in the midst of project for the R.J. Reynolds Co. which involves transferring the sound from old radio shows on disks to tape. Alan Stoker, who heads the lab, says there are 230 hours of programming involved in the transfer, including the Grand Ole Opry segments sponsored by Prince Albert. "The Camel Caravan Of Swing" starring Benny Goodman and "The Bob Crosby Music Shop." The disks were produced from the late '30s to the early '60s.

"We have a collection of historic country music instruments," Ivey says, "that we rent to movie companies—and advisors who can tell them what a country band would be playing at any given time." Clint Eastwood relied on the library in this regard for his "Honky Tonk Man." And when the producer of "Coal Miner's Daughter" needed to recreate a record store of the '60s, the library rented out the suitable record albums.

Magazine journalists—as well as those from tv's "Today" and "20/20"—have used the library for backgrounding, Ivey reports.

EDWARD MORRIS



ATLANTA BURNS—Nine-piece group Atlanta closes out this year's New Faces Show with everything from smoke bombs to the American flag.

## \$20 Mil Talent Budget For New Orleans World Expo

By EDWARD MORRIS

NASHVILLE—The Louisiana World Exposition, which opens in New Orleans May 12 and runs through Nov. 11, is spending \$20 million on its fair site and main stage entertainment. This figure is \$6 million more than was spent on talent for the 1982 World's Fair in Knoxville.

Chuck Corson, vice president of entertainment for the expo, says that \$10 million will go to pay performers doing free shows for fairgoers and another \$10 million for headliners, whose concerts will be ticketed separately from the fair-admission price. About 60% to 70% of the entertainment funds have already been committed, Corson reports.

The New Orleans event is placing a heavy emphasis on country music in its talent lineup. Most of the top names in country have been contracted to perform, and there is also a "country music special" celebration scheduled for Aug. 3-5. Details of this event have not yet been worked out.

Headliners will perform at the 5,426-seat Liggett & Myers Quality Seal Amphitheatre built on the banks of the Mississippi River especially for the expo. Aggie Isacks, broadcast manager for the event, describes the 12-story amphitheatre as "open air, but totally covered."

She adds that there are 10 other stages situated throughout the grounds that will feature free and continuous entertainment, including the Louisiana Folklife pavilion. Another area will be devoted to gospel, traditional jazz, contemporary jazz, blues, rhythm & blues, country, bluegrass, Latin, reggae, cajun and zydeco.

Acts so far scheduled include the Oak Ridge Boys, May 17-18; Johnny Cash, May 24; a Jazz Festival Weekend, May 25-27, featuring Joe Williams, Dizzy Gillespie, Freddy Hubbard and Woody Herman.

Also, Merle Haggard, May 31; Tokyo Ballet, June 4-5; Roy Clark, June 7; David Frizzell & Shelly West, June 14; the Osmond Brothers, June 21; Larry Gatlin & the Gatlin Brothers, Aug. 30; Mel Tillis, Sept. 13; Red Skelton, Sept. 14; and Barbara Mandrell, Oct. 4.

Adult tickets for the expo are \$15 for one day or \$28 for two days. Those who buy tickets to the amphitheatre concerts only will be admitted to the fairgrounds an hour before showtime.

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## Nashville Scene

• Continued from page 40

star Bruce Springsteen. The video was shot in New Jersey along the coast of Seabright. Things proceeded smoothly until the infamous bad weather the last week of March devastated the town and its surrounding area. It was the same storm which destroyed portions of the historical Atlantic City pier, and wreaked havoc with much of the Eastern Seaboard.

Billboard®

Survey for Week Ending 4/21/84

# Hot Country LPs™

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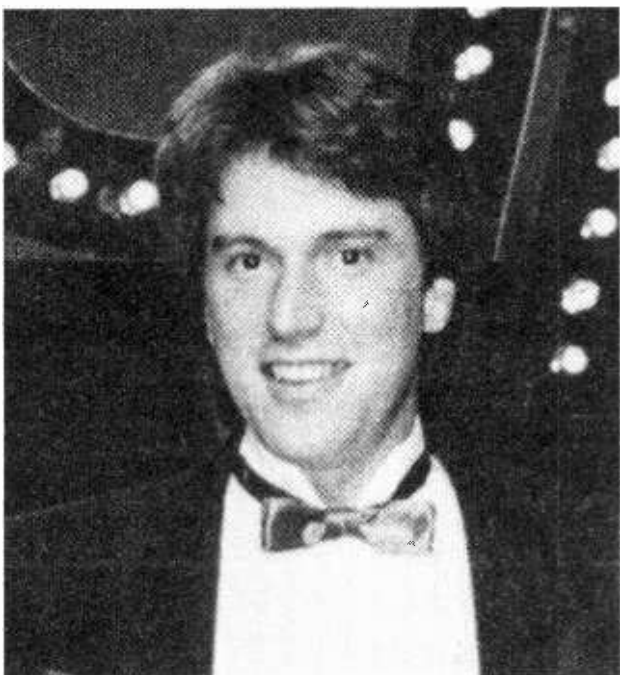
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	10	ALABAMA Roll On, RCA AHL1-4939 RCA	38	35	15	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
2	2	22	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	39	34	9	DAVID FRIZZELL & SHELLY WEST In Session, Viva 23907 WEA
3	3	26	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	40	41	49	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS
4	6	22	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	41	42	22	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros 23967 WEA
5	4	24	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	42	46	11	GENE WATSON Little By Little, MCA 5440 MCA
6	8	13	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	43	38	22	EMMYLOU HARRIS White Shoes, Warner Bros 23961 WEA
7	5	40	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	44	49	5	DON WILLIAMS The Best of Don Williams Vol. 3 MCA MCA 5465
8	9	26	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	45	44	23	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
9	7	56	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	46	48	110	ALABAMA Mountain Music, RCA AHL1-4229 RCA
10	11	25	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	47	40	22	SHELLY WEST Red Hot, Viva 23983 WEA
11	15	19	EXILE Exile, Epic B6E-39154 CBS	48	59	2	PINKARD & BOWDEN Writers In Disguise, Warner Bros 25057 WEA
12	12	25	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	49	54	135	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
13	16	10	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	50	52	24	JOE WATERS Harvest Moon, New Colony NC-831 IND
14	14	32	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	51	45	27	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
15	10	13	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	52	55	73	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
16	13	31	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA	53	51	150	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
17	18	24	CRYSTAL GAYLE Cage The Songbird, Warner Bros 23958 WEA	54	53	18	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
18	21	31	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	55	57	162	ALABAMA Feels So Right, RCA AHL1-3930 RCA
19	17	22	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	56	56	62	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
20	20	23	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	57	47	6	LARRY WILLOUGHBY Building Bridges Atlantic America 90112 (WEA)
21	25	31	JOHN CONLEE In My Eyes, MCA 5434 MCA	58	61	202	ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA
22	19	29	GARY MORRIS Why Lady Why, Warner Bros 23738 WEA	59	64	2	LEON EVERETTE Don't What I Feel, RCA MHL1-8518 RCA
23	28	29	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros 23925 WEA	60	60	47	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
24	24	20	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS	61	58	24	GEORGE JONES Jones Country, Epic FE-38978 CBS
25	26	64	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	62	62	5	DAVID WILLS New Beginnings RCA MHL 1-8516
26	30	109	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS	63	NEW ENTRY		MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS
27	27	9	JOHNNY LEE Til The Bars Burn Down, Warner Bros 25056 WEA	64	50	14	JOE STAMPLEY Memory Lane, Epic FE-38964 CBS
28	31	25	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	65	NEW ENTRY		GUS HARDIN Fallen Angel, RCA CPL1-4937 RCA
29	22	57	ALABAMA The Closer You Get, RCA AHL1-4663 RCA	66	66	21	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 CBS
30	23	79	HANK WILLIAMS, JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	67	63	31	LEE GREENWOOD Inside Out, MCA 5304 MCA
31	32	21	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	68	67	33	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
32	33	51	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	69	72	28	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
33	29	25	JOHN ANDERSON All The People Are Talkin', Warner Bros 23912 WEA	70	69	19	B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 CBS
34	37	311	WILLIE NELSON Stardust, Columbia JC 35305 CBS	71	65	3	MAC DAVIS Soft Talk Casablanca 818-131-1 (Pol)
35	39	8	THE JUDDS The Judds - Wynonna & Naomi, RCA Curb MHL1-8515 (RCA)	72	74	183	KENNY ROGERS Greatest Hits, Liberty L00 1072 CAP
36	43	81	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	73	75	4	MEL McDANIEL Mel McDaniel with Oklahoma Wind Capitol ST-12326 CAP
37	36	14	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA	74	68	43	CONWAY TWITTY Lost In The Feeling, Warner Bros 23869 WEA
				75	70	43	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA

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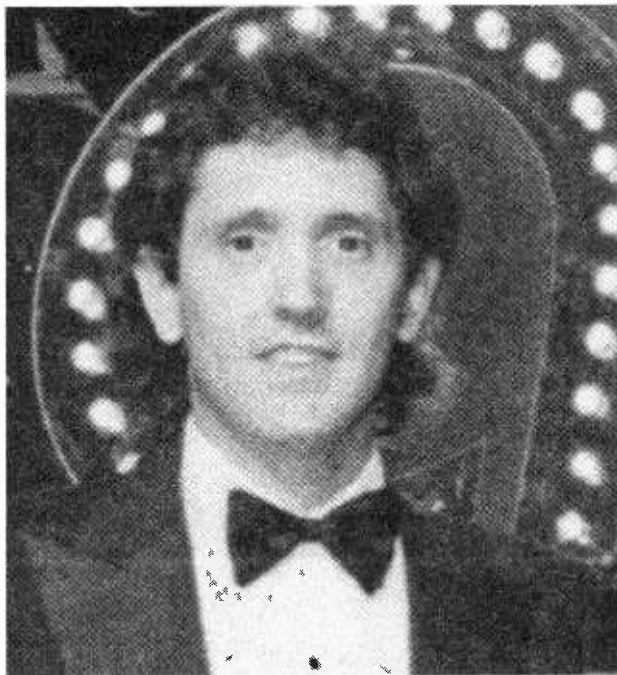
# NSAI Gives Top Honors To ASCAP Writers!

SONGWRITER OF THE YEAR  
**Jeff Silbar**

SONG OF THE YEAR  
**Walt Aldridge and Tommy Brasfield**  
“Holding Her and Loving You”



JEFF SILBAR



WALT ALDRIDGE



TOMMY BRASFIELD

Receiving outstanding songwriter honors:

- **Charlie Black, Rory Bourke and Tommy Rocco**  
“A Little Good News”
- **Rory Bourke**  
“Baby I Lied”
- **Jeff Silbar**  
“He’s A Heartache (Looking For A Place To Happen)”
- **Walt Aldridge and Tommy Brasfield**  
“Holding Her And Loving You”
- **Austin Roberts**  
“I.O.U.”
- **Mike Reid**  
“A Stranger In My House”
- **Bob Morrison**  
“The Love She Found In Me”
- **Jeff Silbar**  
“The Wind Beneath My Wings”
- **Rory Bourke and Glenn Ballard**  
“You Look So Good In Love”



**WE’VE GOT THE SONGS**

# Billboard Black LPs

Survey for Week Ending 4/21/84

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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	18	LUTHER VANDROSS Busy Body, Epic FE 39196 CBS	39	32	19	DREAMBOY Dreamboy, QWest 23988-1B Warner Bros.) WEA
2	3	24	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	40	42	22	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
3	2	70	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	41	40	8	EURYTHMICS ● Touch, RCA AFL1 4817 RCA
4	4	6	CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	42	46	3	STARPOINT It's All Yours, Elektra 60353-1 WEA
5	7	9	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	43	45	5	THE TEMPTATIONS Back To Basics, Gordy 60834-1 (Motown) MCA
6	8	4	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	44	47	4	JEFF LORBER In The Heat Of The Night, Arista AL8-8025 RCA
7	5	17	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	45	51	29	MADONNA Madonna, Sire 23867-1 Warner Bros. WEA
8	6	10	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA	46	49	2	WEIRD AL YANKOVIC In 3-D, Rock 'N' Roll BFZ 39221, Scotti Bros. Epic CBS
9	9	18	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	47	55	2	YARBROUGH & PEOPLES Be A Winner, Total Experience TELB-5700 RCA
10	10	37	JEFFREY OSBORNE Slay With Me Tonight, A&M SP-4940 RCA	48	NEW ENTRY		DENISE LASALLE Right Place, Right Time Malaco 7417 IND
11	11	11	CULTURE CLUB ▲ Colour By Numbers, Virgin Epic QE 39107 CBS	49	52	2	KLEENER Intimate Connection, Atlantic 80145-1 WEA
12	12	22	POINTER SISTERS Break Out, Planet BXL1 4705 (RCA) RCA	50	NEW ENTRY		BAR-KAYS Dangerous, Mercury 818418-1M1 (Polygram) POL
13	13	42	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	51	41	21	ANGELA BOFFILL Teaser, Arista AL8-8198 RCA
14	14	17	CHERYL LYNN Preppie, Columbia FC 38961 CBS	52	39	42	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
15	15	26	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA	53	53	49	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS
16	17	20	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL	54	NEW ENTRY		CHANGE Change Of Heart, Atlantic RFC 80150-1 WEA
17	16	14	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND	55	59	2	THE DELLS One Step Closer, Private I BFZ 39309 (Epic) CBS
18	18	9	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	56	60	3	THE SYSTEM X-Periment, Mirage 90146 (Atco) WEA
19	19	9	KENNY G G Force, Arista AL8-8192 RCA	57	43	32	GAP BAND ● Gap Band V-Jammin', Total Experience (E-1 3004 (Polygram) POL
20	21	33	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS	58	50	21	RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087 RCA
21	23	15	GEORGE CLINTON You Shouldn't Nip It Fish, Capitol ST 12308 CAP	59	44	36	PEABO BRYSON/ROBERTA FLACK ● Born To Love, Capitol ST-1184 CAP
22	20	23	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	60	57	37	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND
23	33	3	LAI D BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	61	63	78	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
24	25	19	DAZZ BAND Joystick, Motown 6084ML MCA	62	48	22	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS
25	29	19	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA	63	65	2	BILLY GRIFFIN Respect, Columbia FC 38924 CBS
26	26	4	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA	64	62	48	MAZE We Are One, Capitol ST-12262 CAP
27	27	6	STACY LATTISAW & JOHNNY GILL Perfect Combination, Capitol ST-12323 CAP	65	NEW ENTRY		TYRONE BRUNSON Fresh, Believe In A Dream FZ 39197 (Epic) CBS
28	36	4	ART OF NOISE Battle, Island 96974 (Atco) WEA	66	68	24	TYRONE DAVIS Something New, Oceanfront OF-101 IND
29	30	20	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	67	56	10	STEVE ARRINGTON'S HALL OF FAME Positive Power, Atlantic 80127-1 WEA
30	22	22	EDDIE MURPHY Comedian, Columbia FC 39005 CBS	68	71	19	IRENE CARA What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
31	24	24	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	69	58	14	MALCOLM MCLAREN D'ya Like Scratchin', Island 90124-1B (Atco) WEA
32	35	4	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	70	54	8	RODNEY FRANKLIN Marathon, Columbia FC 38953 CBS
33	28	17	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA	71	67	15	P-FUNK ALL STARS Urban Dance Floor Guerrillas, CBS Associated BFZ 39168 CBS
34	31	24	TEENA MARIE Robbery, Epic FE 38882 CBS	72	70	8	IMAGINATION New Dimensions, Elektra 60316 WEA
35	34	19	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA	73	74	23	TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA
36	38	22	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL	74	72	5	JOHNNY MATHIS A Special Part Of Me, Columbia FC 38718 CBS
37	37	21	DARYL HALL & JOHN OATES ▲ Rock 'N' Soul Part I, RCA CPL1-4858 RCA	75	73	21	EARTH, WIND & FIRE Electric Universe, Columbia QC 38980 CBS
38	NEW ENTRY		SOUNDTRACK Footloose, Columbia JS 39242 CBS				

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# Black College Radio's Impact Examined Atlanta Conference To Spotlight Stations' Growing Role

NEW YORK—The sixth annual Black College Radio Conference this Friday and Saturday (20-21) in Atlanta will, its organizer hopes, "show that black college radio is becoming a mini-industry on black college campuses that will have the same impact white college radio has had for years."

Lo Jelks, founder of the Black College Radio Conference and publisher of a black college radio newsletter, says, "What is happening is that black college radio stations are making a dent in their local communities and making a real impact in their areas." For example, he cites the case of Clark College's WCLK in Atlanta.

"In this market none of the commercial stations would touch jazz, feeling it wasn't commercial enough," Jelks notes. "But Clark has made it part of its programming and has found a market does exist here for that music, something the commercial stations are now paying at-

attention to."

St. Augustine College in Raleigh, N.C., which has just bought a defunct black-formatted station, and Togolo College, in Togolo, Miss. are examples "of the increasing number of black colleges starting radio stations around the country. "The number has grown considerably since the first conference in 1980," says Jelks, who estimates that there are now about 50 black college stations in the country.

Curtis Shaw, business manager for Joe Jackson and formerly for Marvin Gaye, will be the keynote speaker. Dr. Howard Myrick, director of radio and television at Howard Univ., and Dolly Horton, former director of publicity at Fort Valley State College, will also speak. Horton will be receiving the organization's broadcaster of the year award because, though only in her 20s, she is purchasing a radio station, WKKO, in Fort Valley, Ga. "She is taking a real

risk in doing this, but this is just the kind of activity we want to encourage and acknowledge," says Jelks.

Station of the year will be the Univ. of D.C.'s WDUC "because of its influence in the community and innovative public affairs programming," says Jelks.

In addition to the speakers, there will be seminars on broadcast management, news and public affairs, FCC policy as it relates to college radio, gospel music on college radio and career opportunities. There will also be an awards banquet.

NELSON GEORGE



RETURN TO NASHVILLE—Songwriter/performer Otis Blackwell shakes up the crowd during a show at the recent Nashville Songwriters Assn. International seminar.

## The Rhythm & The Blues A New Programming Focus

By NELSON GEORGE

For those concerned about increasing the amount of black music utilized on commercial television, the National Assn. of Broadcasters' 62nd annual convention in Las Vegas later this month is potentially an important event. "A few months ago, the board of the NAB approved a proposal I made to create a major event to assist the entry of minority program suppliers into the business of program distribution," says NAB vice president of special services Dwight Ellis about the first minority television programming exhibition.



"Over 30,000 broadcast managers, executives, and representatives of more than 25 foreign countries will participate in this milestone toward equity. Nearly 40 minority suppliers will have an opportunity to sell their products to prospective buyers. If there is any doubt in your mind about the great significance of what's going to happen, consider this: According to research by Topper Carraw, one of our most successful black tv/film producers (he produced "D.C. Cab"), over the past 15 years .0086% of television network shows were produced by blacks and other minorities. Far less than 1%."

Several of those minority programmers at NAB will be making black music an integral part of their presentations. For example, the makers of "The Gavin & Lott Show" out of Philadelphia, a black music video show seen in over 40 markets, are presenting a prototype for a black variety show. Such a presentation by minority programmers can't help but sensitize their white counterparts to the range of black talent, both in front of and behind the camera. That Deniece Williams' appearance on a recent "Saturday Night Live" is such a rarity for a black act is linked as much to a lack of black backstage input on that show as to any overt racism. It is a condition that stifles the exposure of black artists of every kind on commercial television.

★ ★ ★

Short Stuff: Not surprisingly, Chic and Atlantic Records have gone their

separate ways. Since the golden days of disco when Chic's "Dance, Dance, Dance," "Le Freak" and the still influential "Good Times," the band has fallen on lean times commercially. For a while the word on the street was that, with founders Bernard Edwards and Nile Rodgers both now busy producers (who isn't Nile producing?), Chic was over. But no, Chic is still together and label shopping, hoping a change in scenery will facilitate a return to prominence. Over at Atlantic's Cotillion label, Henry Allen is making plans for Stacy Lattisaw and Johnny Gill. Both will be featured in a video of "Baby It's You," the old Shirelles hit, from their "Perfect Combination" album. Look for Gill and Lattisaw to sing the love theme in Harry Belafonte's breackdane film "Beat Street." The soundtrack album, not coincidentally, will be on Atlantic. Material is already being prepared by noted ballad composer Michael ("Greatest Love Of All") Masser for Lattisaw's next solo effort. She'll be 18 by then, and Allen wants to build a more mature image for her.

"In Times Of Trouble" by Trouble Funk, a double album on Max Kidd's D.E.T.T. Records, is an exceptional (Continued on opposite page)

## STATE OF THE ART MUSICAL INSTRUMENTS



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# Talent

## Crenshaw EP Mixes Things Up New Versions Of Recent Songs Available Only As Import

By JEFF TAMARKIN

NEW YORK—Marshall Crenshaw has a new record out, but unless you buy the English import you won't find it. The release is an EP consisting of remixes of three cuts from Crenshaw's most recent album, last year's "Field Day," and one previously unreleased live track, a cover of Elvis Presley's "Little Sister." Crenshaw's American label, Warner Bros., passed on the domestic release of the EP despite the full involvement of the British branch of WEA.

"We're disappointed that Warners didn't release the record here, but we don't expect complete support for everything we record," says Richard Sarbin, Crenshaw's manager. "Therefore we've taken the initiative to work the EP independently out of our management office."

Sarbin says that 36 commercial AOR stations are on the record, including such recent additions as WRIF Detroit, WCKO Ft. Lauderdale and WBAB Babylon, N.Y. Sarbin adds that 55 college stations are playing the import, and that current U.S. sales stand at approximately 15,000 copies.

"This development is very encouraging to us," says Sarbin, "and underscores two points. One, that the record should be released domestically to take full advantage of the progressing radio play. And two, that it's possible to work a good record independently—without label support—and achieve some measure of success."

Why does Sarbin think Warners declined to put the EP out? "They didn't feel that this was an obvious and quick high-profit venture. Any company has the prerogative to decide that a record isn't a good financial investment for them."

Bob Merlis, Warner Bros.' vice president of publicity, has a some-

what different explanation. "We chose not to release the EP ourselves because the remixes were done while his previous album was still fairly current."

Nonetheless, Merlis says the independent promotion project is proceeding with Warner's blessing. "It will keep Marshall's name around until such time as he gets his next album together. We could have discouraged it, but the idea of the EP coming in as an import is fine with us."

Sarbin responds to Merlis' point about the repetition of the songs by saying: "As far as we're concerned, the issue isn't whether the songs had appeared on vinyl before, but how good the material and production are."

The EP includes dance remixes by John Luongo of the tracks "Our Town," "For Her Love" and "Monday Morning Rock," in addition to

the Presley remake and an extended remix of "For Her Love."

Sarbin says Luongo was brought in to beef up the percussion and add some keyboard overdubs to the original mixes by producer Steve Lillywhite. "The scheme was to try to put a dance EP together," he says, "and we asked for Luongo's help because of the success he had with Greg Kihn's 'Jeopardy.'"

*Assistance in preparing this story provided by Moira McCormick in Chicago.*

WEA U.K. helped assemble the EP and then released it. It was subsequently picked up by five American importers: Jem, Important, Greenworld, Sounds Good and LSR.

Assisting Sarbin in the Midwest is Niles, Ill.-based one-stop Sound Video Unlimited, whose album buyer Steve Harkins is coordinating both retail and radio promotion.

### 'IT'S MY LIFE'

## Talk Talk Single Is Hot Hot

NEW YORK—Mark Hollis, lead vocalist of the British trio Talk Talk, has come to grips with what many consider the group's uncategorizable musical quality. "The English press has had difficulties in placing us," he says resignedly. "They've compared us to 24 bands."

The success of Talk Talk's current EMI America single "It's My Life," which moves up to number 40 on the Hot 100 and to number 7 on the Dance/Disco chart, may not make the band easier to label. However, Hollis, who co-wrote the song with producer Tim Friese-Greene (best known for his production work on Thomas Dolby's "She Blinded Me With Science"), couldn't be happier. "The single represents everything I

wanted to do," he says. Within its percussive base, the track combines Motown chording and tambourines, pleasantly unexpected modulations, handclaps and an assortment of synth birds and elephants. In fact, those primitive sounds proved the jumping-off point for the accompanying video (directed by Tim Pope), a lush panorama of wild animals in their natural habitat.

Talk Talk, which also includes bassist Paul Webb and drummer Lee Harris, is viewed by Hollis as a band "about songwriting." The trio is due to begin an English tour next month, with plans for a three-month U.S. tour this summer.

MARY ANNA FECZO



**SOUL TRACKS**—Motown vocalist Dennis Edwards performs his "You're My Aphrodisiac" for an upcoming version of "Soul Train," while one of the show's dancers administers the drug.

## 'Soundcheck Parties' Bow At Universal Amphitheatre

LOS ANGELES — The Universal Amphitheatre here has launched a series of "soundcheck parties," tying in with local radio stations on selected dates. The Amphitheatre linked with top rock station KMET to promote shows by Cheap Trick, Heart and Eddie Money, and with jazz station KKGQ to boost a date featuring Ella Fitzgerald.

The arrangement calls for the Amphitheatre to give the radio station 75 pairs of tickets to the concert and to the soundcheck party, in exchange for a fleet of radio spots promoting the show. The respective labels are also called on to provide \$1,000 to cover the cost of renting a PA system and buying food and drinks for the party, which runs from 6 p.m. to 7:15 p.m. on the night of the show.

Larry Vallon, who books shows into the 10-year-old venue, planned a Luau-themed party for '38 Special's shows last Friday and Saturday (13-14). The event again tied in with KMET, and featured a grand prize drawing of a pair of tickets to see a

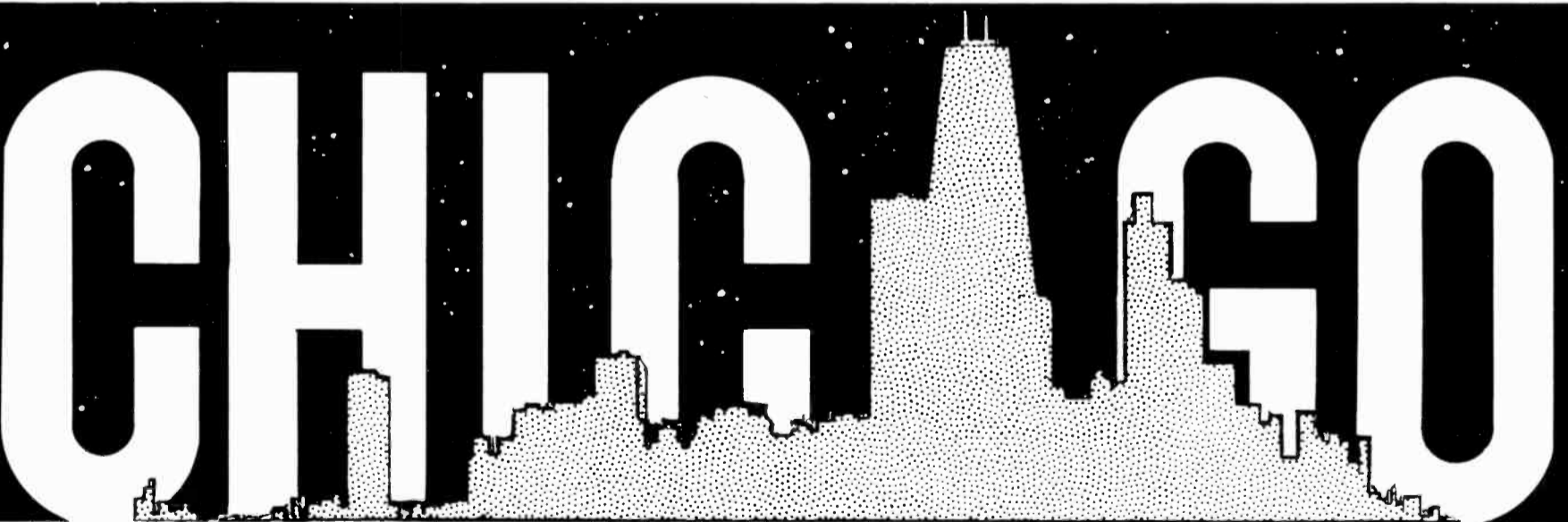
show by the group in Hawaii.

Vallon says the soundcheck parties tie into the increased focus on special rentals and varied utilization of the amphitheatre. He adds that there is a greater need for this for two reasons: the Amphitheatre is now a year-round venue, and the L.A. concert and theatre scene has become more competitive.

"In the old days we just booked 100 nights each summer, and all we had to do was pick up the phone and take orders. Artists were beating each other over the head to get booked. Now that we're year-round, we have to look much harder."

Vallon credits the idea for the soundcheck parties to Jheryl Busby, a former A&M executive who's now at MCA. Busby wanted to rent the building to host a party for a Jeffrey Osborne/Atlantic Starr concert last fall. Though the details couldn't be worked out, the Amphitheatre used his idea on a subsequent show featuring Cheap Trick and Zebra.

PAUL GREIN



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# Talent

## Dance Trax

By BRIAN CHIN

With apologies to dance fans who may be tiring of hip-hop, herewith four outstanding new releases for your consideration. "Run-D.M.C." (Profile) is the first album by the rap duo whose quarter-million-seller, "It's Like That," was one of last year's biggest records. They maintain their hardcore beat box groove with some interesting musical and thematic variations. Inevitably, the most interesting is "Rock Box," a slow funk with heavy-metal guitar chording; it works. Also: "Wake Up," a gentle social commentary; a Prince-influenced "30 Days," and "Jay's Game," full of rapid quick-cut fragments. "Run-D.M.C." is hard-hitting and thoughtfully executed.

★ ★ ★

Three singles: Duke Bootee's "Live Wire" (Mercury 12-inch) apparently features most of the famed Sugarhill house band on one of the busiest, most hysterical rampages of special effects around; like his recent Stockingcap production, "Live Wire" has both a sense of humor and a wild-eyed energy. Steps Ahead's "Radio Active" (Elektra 12-inch) is a lush pastiche of classical, jazz and soul influences tacked on to a heavy electric beat. Mike Mainieri and Craig Peyton co-produced with associate Michael Brecker; Nelson Cruz mixed. Wide Boy Awake, coming off a major sleeper, is produced by Francois Kerverkian on the group's latest, "Billy Hyena" (RCA 12-inch), a Latin-inflected hip-hop; also on the disk, the tight, compressed-sounding "Set Fighter." Both come in wild instrumental break versions.

★ ★ ★

Left-fielders: The Cars' "Heartbeat City" album (Elektra) is exemplary modern rock; we hear hit single after hit single on the second side—especially good remix picks are the title track and "Hello Again," just a bit short as is at 3:47. Icicle Works' "From A Whisper To A Scream" (Arista promo 12-inch) contains a U.S. mix by Steve Thompson, as well as the long European version; the former is a straightforward, smooth-sounding take and the latter more a big-beat break. Pretty Tony's "Fit It In The Mix" (SMI 12-inch, through Sunnyview) grafts the ever-popular Smurf voices onto a track not far from Hashim's underground hit and has a weirdly pulsing instrumental break. Dubset's "Fleshbeat Fever" (Elektra/AMI) has more to do with technopop and jazz-funk than its namesake form; the seven-minute version amounts to a long break. We also like the Latin-jazz flip, "White Man-Black Man." John Luongo produced.

★ ★ ★

More singles: Kay Matio's "Breakin' In Space" (Radar 12-inch) starts as standard electric boogie but gets wider and looser as it goes. On the flip side of the same record is Gary's Gang's newest, "Run Away," another of their flowing, disco-ish love laments. Bandolero's "Paris Latino" has got to be the most pop-sounding record ever on Sire; it's a smooth, charming (maybe random) combination of French and Spanish rapping that starts as a lift from another popular album cut. Scherrie Payne is joined by fellow former Supreme Cindy Birdsong (and Edna Wright and Pat Hodges) on a high-speed version of "One Night Only" on Megatone; Rick Gianatos produced. Lorna Luft, who stars in the remake of "Where The Boys Are," has remade the title song in a version on Silver Blue 12-inch not heard in the film; the flip side has a good, Branigan-like rocker, "Prove Me Wrong."



MUSICAL TRUTHS—Private I recording artist LaToya Jackson recruits MCA act Musical Youth to help on her single "Heart Don't Lie" from the forthcoming album of the same name. Shown in the front from left are Musical Youth's Michael and Kaluin Grant. In the back row are Jackson, producer Amir Bayyan, and Fredric Junior, Dennis Seaton and Patrick Waite of the MCA group.

## Tina Turner Set To Open 50 Dates For Lionel Richie

LOS ANGELES—Tina Turner, who topped Billboard's Dance/Disco chart last month with the hit "Let's Stay Together," has been set as the opening act on Lionel Richie's upcoming 50-date tour, which opens

May 15 in Tulsa and ends Aug. 17 in Las Vegas.

The tour was booked by the Howard Rose Agency and focuses on major arenas across the U.S. and Canada. Richie's show was produced and

directed by Tony-winning Broadway veteran Joe Layton. Turner's selection as opening act follows memorable support roles in shows starring the Rolling Stones and Rod Stewart.

# Billboard Dance/Disco Top 80

Survey for Week Ending 4/21/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	6	THEY ONLY COME OUT AT NIGHT—Peter Brown—Columbia 44 04957	41	59	2	SPECIAL DELIVERY—Angel Bofill—Arista ADP-9186
2	2	9	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)	42	24	10	I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011
3	5	8	HOLD ME NOW—Thompson Twins—Arista LDP-9158	43	49	4	TELL YOU (TODAY)—Loose Joints—4th and Broadway, Broadway 401
4	4	7	ALL NIGHT PASSION—Alisha—Vanguard (SPV-72)	44	38	10	RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839
5	1	9	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)	45	NEW ENTRY		BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69733
6	6	7	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	46	42	6	SHAKE DOWN—Evelyn "Champagne" King—RCA PD 13749
7	7	6	IT'S MY LIFE—Talk Talk—EMI-Liberty V-7821	47	36	8	GIVE IT UP—K.C.—Meca 5000
8	10	7	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise STRL-2220	48	NEW ENTRY		STRONG ME STRONG—Yellowman—Columbia (12 Inch) 44-4964
9	9	9	DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)	49	31	8	IT'S ALL YOURS—Starpoint—Elektra 66973
10	14	5	BORDERLINE—Madonna—Sire PRO A-2120	50	NEW ENTRY		TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960
11	8	9	JEALOUS LOVE/EVERGREEN—Hazell Dean—Quality QUS 057 (12 Inch)	51	67	2	REFLEX—Duran Duran—Capitol V-8586
12	19	4	I WANTED IT TO BE REAL—John Rocca—Streetwise SWRL 2225	52	64	2	JUST ANOTHER BROKEN HEART—Dorothy Moore—Streetking SKDS-1120 ADJ
13	13	6	ORIGINAL SIN—Inxs—Atco PR 586-A	53	40	12	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG
14	16	5	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601	54	NEW ENTRY		GIVE—Missing Persons—Capitol (12 Inch) Z-8582
15	26	3	MISS ME BLIND—Culture Club—Epic 49-04977 (12 Inch)	55	66	2	SEND ME AN ANGEL—Real Life—MCA/Curb MCA 5459
16	25	4	TAKE SOME TIME—Sparque—West End 22172	56	65	3	TRIPPING ON THE MOON/BEELINE—Claudja Barry—Personal/Oh My 249808
17	18	7	NO MAN IS AN ISLAND—Warp 9—Prism PDS 495	57	22	13	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089
18	29	3	STREET DANCE—Break Machine—Sire 20189-0 A	58	56	11	ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
19	20	5	LET THIS DREAM BE REAL—Howard Johnson—A&M 12092	59	NEW ENTRY		I'M LIVING MY OWN LIFE—Earlene Bentley—TVI Records (12 Inch) TVI 2011
20	23	3	BREAKDANCE—Irene Cara—Network/Geffen Pro-A2132	60	61	4	COLLAPSING NEW PEOPLE—Fad Gadget—Mute
21	21	6	ONE IN A MILLION—The Romantics—Nemperor 42904967	61	47	5	BIG ELECTRONIC BEAT/SYNTHECIDE—S.S.Q.—Enigma/EMI ST17114
22	11	12	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	62	70	3	DR. SEX—Pleasure & The Beast—Airwave AW12-94987
23	41	3	NO MORE WORDS—Berlin—Geffen 020195	63	48	14	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699
24	34	4	JAM ON IT—Newcleus—Sunnyview, SUN 411	64	NEW ENTRY		NO PARKING ON THE DANCE FLOOR—Midnight Star—Solar/Elektra (12 Inch) Pro ED-4970
25	45	3	YOU MIGHT THINK—The Cars—Elektra Pro ED-4963	65	53	4	I GOT THE MESSAGE—Men Without Hats—MCA L33-1164
26	27	6	SHE'S STRANGE—Cameo—Atlanta Artists 818-384	66	NEW ENTRY		CLOCK ON THE WALL—Double Vision—Profile (12 Inch) Pro 7041
27	32	4	DOCTOR'S ORDERS—Meagan—Next Plateau/Quality NP 50019	67	NEW ENTRY		ROCK STEADY/PLAYERS—Jenny Burton—Atlantic (12 Inch) 086958
29	30	7	AMOK—Ledernacker—Broadway 402	68	71	9	SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
30	12	13	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	69	NEW ENTRY		I'M ALIVE WITH LOVE—Tina Fabrick—Prism (12 Inch) PDS-600
31	44	3	ADULT EDUCATION—Daryl Hall & John Oates—RCA PD 13715	70	NEW ENTRY		TOO BUSY THINKING ABOUT MY BABY—Orbit—Quality (12 Inch) Qus 058
32	55	2	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	71	35	11	SEQUENCER—Al Dimeola—Columbia (12 Inch) 44-4945
33	15	10	IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373	72	54	18	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178
34	17	8	JUMP—Van Halen—Warner Bros. PRO A-2107	73	NEW ENTRY		THIS TIME—Funk Deluxe—Salsoul (12 Inch) SG 422
35	63	2	LAND OF HUNGER—The Earons—Island/0-96958	74	51	24	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705
36	33	7	FOR YOUR LOVE—The S.O.S. Band—Tabu Promo AS 1817	75	46	12	LET'S STAY TOGETHER—Tina Turner—Capitol 8579
37	39	5	HYPERACTIVE—Thomas Dolby—Capitol V-8576	76	62	10	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytimes/Streetwise PT 106
38	37	6	ONE FOR THE TREBLE—Davy DMX—Tuff City/CBS Assoc. 42904955	77	68	5	ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon-Import
39	60	2	LEAVE IT—Yes—Atco 0-96964	78	50	6	TALK TO ME (YOUR BODY SPEAKS MY LANGUAGE)—Casper—Atlantic DND-705
40	NEW ENTRY		DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	79	52	8	BAG LADY—Ebn/Ozn—Elektra 66974
				80	43	6	TIME FOR SOME FUN/CONVICTION—Central Line—Mercury 814-749-1

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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## Talent

## New On The Charts

## ALISHA

Maybe there's magic in dropping one's surname. It's worked for Shannon, Sylvia and now newly-signed Vanguard artist Alisha. But the publicity gimmick ends there. As her career debut "All Night Passion" moves up to 4 on the Dance Disco chart and 90 on the Black Singles list, it's clear that the source of the record's success is the 15-year-old's surprisingly mature voice. The label's senior engineer Mark Berry deserves equal credit for his Euro-dance-styled production work.

At the age of seven, Alisha had advanced from performing in the family living room to a regime of formal voice training, a program she continues and has expanded to include dance and acting lessons.

With the help of Broadway coaches Danny Holgate and Johnny Brandon, Alisha developed a solo act which she's taken to several New York nightclubs during the last two years.

A full-time high school student and a cheerleader, the teenager has fit a series of East Coast track dates into her agenda. "People tell me I have the voice of a 25- to 30-year-old," Alisha says. "That gives me plenty of time to make the most of my talent."

Alisha can be contacted through John Hammond, Vanguard Records, 71 W. 23rd St., New York, N.Y. 10010; (212) 255-7732.

## KIM FIELDS

Giving Alisha a run for the money in the teen category is another 15-

year-old, Kim Fields, whose Critique debut "Dear Michael" moves up the Black Singles chart to 66. Fields can be counted among the recent crop of performers making the move from tv to music. But unlike her predecessors, Rick Springfield and Darnell Williams, Fields comes from comedy, rather than soap opera, and reveals no intentions of leaving the tv ranks.

Fields, who turns 16 on May 12, began her tv career at the age of eight with a spot on a Mrs. Butterworth commercial. She is now one of four stars on NBC's "The Facts Of Life," a role that has brought her the Youth In Entertainment award for best young comedienne for the last two years. In addition to the series, she has taken on dramatic roles, hosted several tv specials and done charity work for the March of Dimes.

Fields speaks for the masses in addressing this ballad to Michael Jackson, one of her idols.

Fields can be reached through Lori DeWall, The Garrett Co., 6922 Hollywood Blvd., Suite 407, Los Angeles, Calif. 90028; (213) 462-4122.

TAPPED OUT *Fictitious Heavy Metal Band Leaves Moviegoers Laughing*

By SAM SUTHERLAND

LOS ANGELES—You'd think the heavy metal revival would leave the members of Spinal Tap with the last laugh. With that throat-shredding, power-chorded, high-decibel subgenre back in the black, surely America's headbanging hordes would finally see the light glimpsed solely by the Tap's members for most of the past 17 years.

After all, here is a band that makes Black Sabbath seem subdued. From the epochal two-hour twin guitar solo clash by Tap guitarists Nigel Tufnel and David St. Hubbins to the band's lone seasonal offering, "Christmas With Satan," this is one band that has always given the public more than it asked for.

Yet fate has been less than kind. The veteran British band's long overdue return to the U.S. was an unqualified disaster, disrupted by faulty stage production, backstage squabbles and bitter feuds with both management and their record label, Polymer.

If Tufnel, St. Hubbins, drummer Mick Shrimpton, bassist Derek Smalls and Viv Savage aren't laughing, their alter egos are. Spinal Tap, of course, is the mythical rock band captured in Embassy Pictures' "This Is Spinal Tap," a "documentary" hosted by filmmaker Marty DiBergi (better known as Rob Reiner, who directed and co-wrote the movie) that lampoons rock history with a vengeance—yet, it must be added, considerable affection as well.

The movie is the outgrowth of a

collective parody written by Reiner, former Credibility Gap members Michael McKean and Harry Shearer, and Christopher Guest, veteran of the National Lampoon's musical revues and album projects during the '70s.

Largely improvised before the cameras, the band's musical performances and offstage pratfalls grew out of long sessions during which the three key Tap members, St. Hubbins (McKean), Tufnel (Guest) and Smalls (Shearer), huddled with Reiner to detail the history of this ill-fated band.

The band's "bio"—which includes additional "facts" not covered on camera—sends up much more than hard rock, but the heavy metal focus was "a convenient fit," Shearer observes, "because that style of music and stage presentation has stayed in the same place for 10 years, whereas other kinds of music seem to have changed."

The current renaissance in metal music wasn't foreseen, however, since the project actually began several years ago. "We had no idea when we started out that that would happen," Shearer admits. "In fact, part of the joke was that they should wind up in a dead-end style like that."

Much of the film's authenticity derives from the members' onstage work, and, in fact, the Spinal Tap seen performing such early hits as "Gimme Some Money" as well as its hard rock classics like "Big Bottom" actually played dates at Los Angeles hard rock halls like Gazzarri's. All

the material, including those tracks selected for the accompanying "Polymer" soundtrack album (actually on Polydor, which reportedly relished the chance to lampoon itself in promoting the set), was composed by the four screenwriters.

To research their parts, the once and future Tap members attended concerts by such genuine metal-mongers as Judas Priest and AC/DC. And, Shearer notes, they even toured with British hard rockers Saxon.

As for testing the veracity of their working class English accents and their early '70s rock wardrobes, the three writers in Tap even snared an appearance on "The Joe Franklin Show," meeting with a presumably baffled Franklin, who was never told their true identities.

There's even a video clip, directed by Guest ("I watched MTV religiously for weeks"), which should complete one of the most extended rock'n'roll punchlines in memory.

Even without those extracurricular sendups, however, the movie has opened to rave reviews from the sort of writers who probably wouldn't be caught dead at a real hard rock show. Best of all, though, is the warmth the band brings to its work, despite the truly moronic personalities they project.

Concludes Shearer, "The amazing thing to me is that because of the affection that people detect in it, so many people in the industry have gotten totally caught up in it."



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STEVE PICCOLO / DOMESTIC EXILE LP  
STEVE PICCOLO / ADAPTATION LP  
LISFRANK / NAN MASK EP 12"  
NEON / SAME EP 12"  
BISCA BISCA / SAME EP 12"  
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# Talent In Action

## LUTHER VANDROSS DEBARGE

Westbury Music Fair,  
Westbury, N.Y.  
Tickets: \$18.75

As the most successful black music tour of the season entered its final dates, neither of the acts showed any sign of weariness. The only problem was one of pacing. The ingredients—great talent and good songs—were there; they just weren't mixed together well enough.

Luther Vandross has the most distinctive new voice in pop/soul, and if anything he emitted more power on stage than he does on record. The show got off to an energetic start with "I'll Let You Slide" and "Don't You Know That," as he combined the effortless command of his singing with some agile dance steps (a bit surprising for Vandross, who, in a sequined tux, looked like a cross between Liberace and Barry White). But he immediately brought the crowd down with his endless version of "Superstar."

The show picked up again with the title cut from Vandross' latest album, "Busy Body," and a Smokey Robinson medley. Vandross settled into a comfortable groove that was building toward his best song, "Searching," but he rushed through it and seemingly became preoccupied with set changes and interaction with his background singers.

A logical progression from there would have been to his hit medley of "Bad Boy"/"Having A Party," but instead he changed tempos again with his lengthy version of "A House Is Not A Home." Though it was much more moving than "Superstar," it was still too long and would have worked better as the finale.

Vandross closed with "Bad Boy" and "Never Too Much," leaving a sense of incompleteness. A better edited show would leave room for more of his excellent songs, such as "I've Been Working," "Sugar And Spice" and "How Many Times Can We Say Goodbye."

Debarge's opening show was similar to Vandross' in that it transcended the records and in that its high points were scattered. Gone was the treacly polish and in its place was spontaneous verve on "All This Love," "I Like It" and "Time Will Reveal." The band suggested that it's more than just the latest Motown formula hitmaker, but not quite a seasoned, cohesive unit. Still, if their records take on the fervor of their concerts, that won't be far away.

ROB HOERBURGER

## EURHYTHMICS

The Ritz, New York  
Tickets: \$15

Eurythmics looked and sounded exactly as one might have expected them to during their recent three-night stand at the Ritz. The band played with letter-perfect precision and skill. The British act's greatest shortcoming was in its lack of on-stage innovation to match its visual image and seductive dance-rock. Eurythmics simply delivered nothing *more* than was expected of them.

Annie Lennox, the band's carrot-topped vocalist, was full of smiles and charisma, and she sang the exact arrangements found on Eurythmics' two RCA albums without a flaw. But there was no indication that there is a personality behind the voice; Lennox was just the latest rock cover girl coming to life.

Guitarist Dave Stewart, the other half of the team (the backing band and vocalists were just that and knew their place), seemed to have only one purpose: to look cool. And that he did, hidden behind his trademark shades and bouncing about, stepping out only for a brief introduction to a song and one admirable guitar solo.

The rhythm section, keyboardist, horn team and look-alike female vocalists behind Lennox and Stewart did their job well; they were a likable white soul-pop outfit guaranteed to get one's feet moving. Still, the lack of anything special to adorn the music—no spontaneity or particularly interesting stage set or choreography—made the proceedings drag by mid-set.

JEFF TAMARKIN

## JEFF LORBER FUSION ALLAN HOLDSWORTH I.O.U.

Town Hall, New York  
Tickets: \$14.50, \$12.50

Jeff Lorber was one of the leading lights of the second wave of fusion players—or was it the third? His early work, while rather lightweight, was certainly easy on the ears. But with interest in fusion on the wane, Lorber finds himself facing a dilemma: whether to stay the course, rock out or get funky.

Lorber's March 23 concert here underscored his musical identity crisis. His set began with some of his better-known instrumental pieces—"Wizard Island," "Fusion Juice"—played with a jaunty air if too much volume by his aggressive quintet. Most of the rest of the set was devoted to selections from his new Arista album, "In The Heat Of The Night," which were noteworthy mostly for their emphasis on vocals and their lack of originality.

The album's title song—on which Lorber got up from his bank of electronic keyboards to strap on a guitar—sounded like a dozen other melodic rock songs you've seen and heard on MTV. At other times, Lorber and his band laid down a dance-rock groove reminiscent of any English synthesizer band you care to name. And "Blast Off," an instrumental, sounded so much like Herbie Hancock's "Rockit" that it wouldn't have been surprising to see a troupe of robots dancing onto the stage.

Some might call this versatility. Others might call it lack of direction, and note that Lorber is not a commanding enough musician to make much of an impact this way.

Opening act Allan Holdsworth, who honed his guitar chops with Soft Machine and the Tony Williams Lifetime, showcased a less than impressive band and some derivative material, but a powerful and distinctive style. The guitar freaks in the audience—many of whom were there only to see Holdsworth—loved it. But Holdsworth faces an identity crisis of his own: His stuff is a little too sophisticated for the head-banger set, and a little too metallic for either the jazz or new music crowds.

PETER KEEPNEWS

## DISH

Trax, New York  
Admission: \$5

It's nice to see four women who aren't afraid to sweat. Backed by a male drummer, Dish's female front line is that and more. As women who can rock with a rugged grace, they suggested a new dimension to the term "girl group."

During the Boston quintet's hour-plus set March 16, Dish's original material reflected influences as diverse as the Pretenders and the B-52's. But Dish's style is as much their own as it is hard to categorize.

On stage, lead singer and guitarist Dorothy Rackus has Chrissie Hynde's tough sense of humor and a fast set of fingers. Her intense vocals are softened by harmonies from keyboardist Maggie Lange, bassist Leah Doran and saxophonist Claire Daly. Daly was a show in her own right with bluesy solos that moved the full house from seat's edge to relaxing slouches.

Dish displayed a versatile repertoire including the bopping "Do The Jerk," the haunting "Sincerely" and new-wavish rockers "Close Enough" and "Temptation Vacation." While Dish isn't your typical pop act, they have two strong top 40 radio candidates in "Popular Girl" and "Race With The Moon," the latter of which is available on Rock Dock Records.

KIM FREEMAN

# AMUSEMENT BUSINESS Boxscore

Survey for Week Ending 4/21/84

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **VAN HALEN, AUTOGRAPH—\$516,921, 36,314, \$15 & \$13.50**, Monarch Entertainment Bureau, Meadowlands, E. Rutherford, N.J., two sellouts, April 1-2.
- **ANNE MURRAY—\$466,844, 35,431, (37,096), \$17.90, \$14.90, \$9.90 & \$4.90**, Ray Shepardson, Fox Theater, Atlanta, Ga., April 3-8.
- **ANDY WILLIAMS, OSMOND BROTHERS—\$401,375, 30,968, (37,096) \$17.90, \$14.90, \$9.90 & \$4.90**, Ray Shepardson, Fox Theater, Atlanta, Ga., March 20-25.
- **CULTURE CLUB, FLASH KAHAN—\$304,095, 23,048, \$13.50 & \$12.50**, Brass Ring Productions, Cobo Arena, Detroit, Michigan, two sellouts, April 7-8.
- **DURAN DURAN/RESCUE—\$258,268, 17,163, \$16 & \$14**, Monarch Entertainment Bureau, Meadowlands, E. Rutherford, N.J., sellout, April 5.
- **BILLY JOEL—\$255,075, 17,005, \$15**, Brass Ring Productions, Joe Louis Arena, Detroit, Mich., sellout, April 4.
- **BILLY JOEL—\$219,006, 14,973, \$15**, Pioneer Productions/Contemporary, University of Wisconsin, Carver Hawkeye Arena, Iowa City, Iowa, sellout, April 6.
- **DURAN DURAN—\$195,892, 13,548, \$15 & \$12.50**, Ruffino-Vaughn Productions/Freefall Presentations, Nassau Coliseum, Uniondale, N.Y., sellout, April 3.
- **ALABAMA—\$191,350, 15,308, \$12.50**, Salem Spirit Concert Series/Keith Fowler Promotions, Asheville, N.C. Civic Center, two sellouts, March 20 & 30.
- **DURAN DURAN, THE SWINGING RICHARDS—\$177,674, 13,630, \$13.50**, Pace Concerts, Omni, Atlanta, Ga., sellout, March 29.
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$164,789, 12,502, \$13.50 & \$12.50**, Terry Garland Productions, Universal Amphitheater, Universal City, Calif., two sellouts, April 6-7.
- **ALABAMA—\$149,100, 11,928, (13,500), \$12.50**, Salem Spirit Concert Series/Keith Fowler Promotions, Leon County Civic Center, Tallahassee, Ala., April 1.
- **TED NUGENT, MICHAEL SCHENKER GROUP—\$136,215, 10,406, (11,079), \$13.50**, Pace Concerts, Reunion Arena, Dallas, Tex., April 5.
- **JOHN DENVER—\$132,585, 9,112, \$15 & \$13.50**, John Scher Presents, War Memorial Auditorium, Rochester, N.Y., sellout, April 17.
- **ALABAMA—\$122,875, 9,830, \$12.50**, Salem Spirit Concert Series/Keith Fowler Promotions, Civic Center, Albany, N.Y., sellout, March 31.
- **.38 SPECIAL, GOLDEN EARRING—\$122,377, 9,854, (12,604), \$12.75**, Pace Concerts, The Summit, Houston, Tex., March 30.
- **OZZY OSBOURNE, RATT—\$121,116, 9,864, (11,000), \$12.50**, Avalon Attractions, San Diego Sports Arena, San Diego, Calif., March 31.
- **JUDAS PRIEST, GREAT WHITE—\$117,675, 10,200, \$11.50 & \$10.50**, John Scher Presents, War Memorial, Rochester, N.Y., sellout, April 3.
- **.38 SPECIAL, GOLDEN EARRING—\$105,687, 8,852, (9,663), \$12.50**, Beaver Productions, Reunion Arena, Dallas, Tex., April 4.
- **YES—\$102,164, (124,641 Canadian), 8,818, (10,000), \$15 & \$14**, Perryscope/John Bauer, Pacific Coliseum, Vancouver, B.C., April 2.
- **DURAN DURAN, THE BLADES—\$101,712, 8,433, (9,504)**, Contemporary, Myriad, Oklahoma City, Ok., April 9.
- **YES—\$96,855, 6,541, (10,274), \$15**, Rock'N'Chair Prods., Thomas Mack Center, Las Vegas, Nevada, March 24.
- **SCORPIONS, JON BUTCHER AXIS—\$96,300, 8,050, \$12**, Stone City Productions, El Paso, Tex., sellout, March 3.
- **RICHARD NADER'S DOO WOPP SHOW VOL. 7, LITTLE ANTHONY, FLAMINGOS, MOON-GLOS, CHANNELLS, CHANTELLS, RUDY WEST & BUBBY COMSTOCK'S ROCK AND ROLL BAND—\$95,686, 8,000, (9,000), \$15 & \$13.50**, Richard Nader, Madison Square Garden, N.Y., N.Y., one sellout, March 23-24.
- **BIG COUNTRY, WIRE TRAIN—\$91,616, 7,774, (8,800), \$13.50**, Avalon Attractions, Hollywood Palladium, Hollywood, Calif., two shows, one sellout, March 30.
- **MERLE HAGGARD, JOHN ANDERSON—\$82,814, 8,042, (13,000), \$12 & \$10**, Little Wing Promotions, Harper's Coverd Stadium, Ft. Smith, Ark., April 7.
- **OAK RIDGE BOYS—\$76,653, 6,591, (7,960), \$12.50 & \$10.50**, In-House, Central Alabama Music Park, Jamison, Ala., two shows, one sellout, April 6.
- **MERLE HAGGARD—\$73,505, 3,312, \$50, \$25, \$20 & \$15**, Charlie Magoo Prods., San Francisco War Memorial Opera House, San Francisco, Calif., sellout, March 25.
- **OZZY OSBOURNE, ROUGH CUTTS—\$70,267, 6,408 (7,200), \$11.75 & \$10.75**, Avalon Attractions, Selland Arena, Fresno, Calif., March 29.
- **TED NUGENT, MICHAEL SCHENKER GROUP—\$61,749, 4,861, (6,818), \$13.50**, Pace Concerts, Sam Houston Coliseum, Houston, Tex., March 29.
- **.38 SPECIAL, GOLDEN EARRING—\$61,724, 5,529, (7,388), \$11.50 & \$10.50**, Pace Concerts, Special Events Center, Austin, Tex., March 31.
- **BILLY IDOL, PLATINUM BLONDE—\$57,070 (69,626 Canadian), 5,504, (6,000), \$13.50 & \$12.50**, Perryscope, The Fieldhouse, Edmonton, Alberta, B.C., April 1.
- **.38 SPECIAL, GOLDEN EARRING—\$54,509, 5,247, (8,701), \$11.50 & \$10.50**, Pace Concerts, Civic Arena, San Antonio, Tex., April 1.
- **BILLY IDOL, PLATINUM BLONDE—\$53,813 (65,652 Canadian), 5,196, (5,500), \$13.64 & \$12.50**, Perryscope, Winnipeg Arena, Manitoba, B.C., April 3.
- **EDDIE MONEY, VAN WILKS—\$53,188, 4,691, (6,000), \$11.50**, Pace Concerts/Randy Shelton Stardate, Civic Coliseum, Beaumont, Tex., April 1.
- **HANK WILLIAMS, JR., MCGUFFEY LANE—\$53,182, 5,428, \$10.50**, Richard Mischell, Hara Arena, Dayton, Ohio, sellout, April 7.
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$52,690, 5,400, \$10 & \$9**, Terry Garland Productions, Celebrity Theater, Phoenix, Ariz., two sellouts, April 5.

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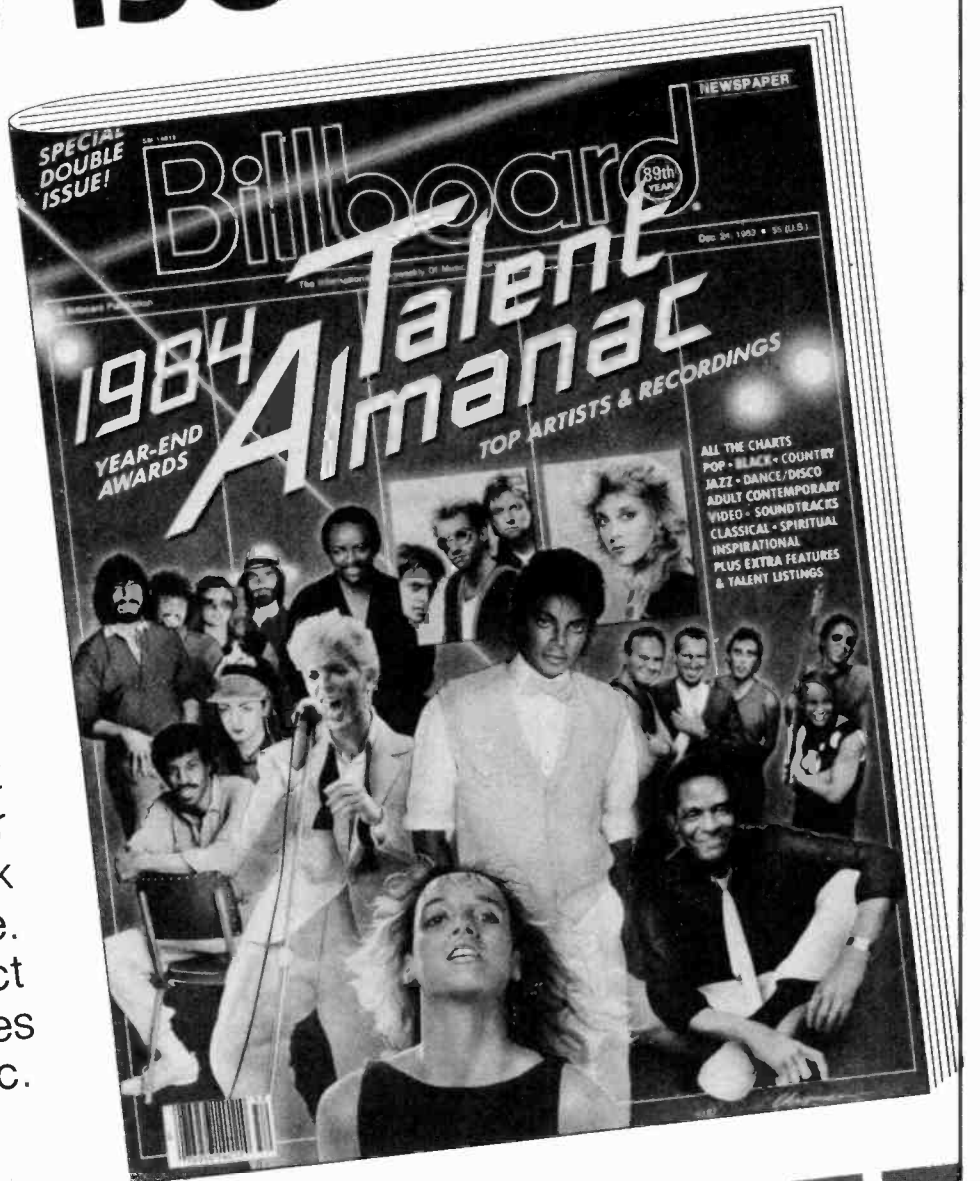
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# Hot Rocks: More Than Just Rock

By **SAM SUTHERLAND**  
and **PETER KEEPNEWS**

Recent issues of *Billboard* have documented the ambitious launch of *Hot Rocks*, a direct mail marketing service offering new and catalog records and tapes. Initial coverage of the service has focused on its print and tv campaign to lure young rock and pop buyers, but readers of down beat can verify that the company is already courting jazz fans with similar enthusiasm.

The last two issues of the venerable jazz monthly have carried up to 10 pages of ads placed by *Hot Rocks*, plugging releases from *Elektra/Musician*, *Atlantic*, *Pablo*, *Palo Alto* and other labels. Catalog is being stressed, too, which will be mandatory if the firm hopes to build a strong base in jazz. Given the general rise in mail order business for smaller boutique labels and artists' self-produced releases, along with the ongoing battle for adequate shelf space in

retail jazz bins, the idea seems well-timed.

★★★  
The New York jazz nightclub scene has been volatile of late, with venues opening, closing, reopening and changing hands so rapidly that it sometimes seems the only constant is the venerable *Village Vanguard*—which, like its legendary owner Max Gordon, is likely to go on forever.

The latest development on the scene is an intriguing one. The proprietors of *Sweet Basil* have taken over a second Greenwich Village club, *Lush Life*, marking the first time in recent memory that two locations in this traditionally jazz-heavy part of town have been under the same management.

Under the direction of *Phyllis Weisbart*, *Mel Litoff* and *Horst Liepolt*, *Sweet Basil* has made a name for itself by offering a wide variety of music. The club, which at approximately a decade old is one of the Vil-

lage's more durable establishments, has tended to emphasize the new, with *David Murray*, *Arthur Blythe* and other post-avant-gardists among the most frequent attractions. But there's been plenty of room for traditional stylists as well—septuagenarian trumpeter *Doc Cheatham*, for example, has a regular Sunday gig.

The question some observers are asking is whether the *Sweet Basil* people are stretching themselves too thin. They promise that *Lush Life's* booking policy won't conflict with *Sweet Basil's*. But with many jazz spots reportedly on shaky financial ground, and growing questions about how many of them the fickle New York public can support, it remains to be seen whether this unusual expansion will pay off.

Also noted: The *Duke Ellington Society of New York* is celebrating its 25th anniversary by producing six concerts this month. Five of them are being held at *Sweet Basil* on successive Monday nights, and the sixth, "Reflections In Duke," was held Sunday (15) at *Pace Univ.* That one featured the premiere of *Mercer Ellington's* three-part suite "Music Is My Mistress," performed by the Ellington band under his direction... With support from the *Philadelphia Kool Jazz Festival*, among other sources, the *Jazz Society of Philadelphia* will offer an ambitious six-hour festival of its own June 17 at the *TLA Theatre*. In addition to performances by local artists, the festival will also



**NEW CONNECTIONS**—*Manhattan Transfer* makes a special stop in Holland to accept a plaque acknowledging the nomination of their Atlantic album "Bodies And Souls" for the Edison Award. Shown from left are *WEA Holland's* Hans Beun; group members Alan Paul, Cheryl Bentley, Janis Siegel and Tim Hauser and their tour manager Marsha Loeb; Jan Abbink of *WEA Holland*; and Edison Awards coordinator Olaf Klyn.

include a jazz-related art exhibit... Record producer *Peter Tevis* and nightclub owner *Val Messmer* have formed a new label, *Money Tree Records*, geared toward artists who live and work in the Los Angeles area. They promise that all *Money Tree* albums will be recorded digitally, with CD releases somewhere down the road. First signing is pianist *Karen Hernandez*... *NorthCountry Record Distributors*, which claims to be the only distributor handling only jazz and blues labels, has recently added 50 labels to its line and now handles over 130 here and abroad. *NorthCountry* is affiliated with *CadenceJazz Records*.

As noted last week, *John McLaughlin* has reactivated the *Mahavishnu Orchestra*, the fusion en-

semble that clinched the British guitarist's stature as an early master of what was once deemed, in keeping with the hyphenates of the day, "jazz-rock." Of the band's original members, only drummer *Bill Cobham* has rejoined. The new lineup will include keyboardist *Katia Labecque* and saxophonist *Bill Evans*, a Miles Davis protege whose first *Elektra/Musician* release as a leader shipped last week. Also in the band: keyboardist *Mitch Forman* and bassist *Jonas Helborg*. A tour is in the works.

★★★  
*Items for consideration should be sent to either Peter Keepnews, Billboard, 1515 Broadway, New York, N.Y. 10036, or Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

APRIL 21, 1984, BILLBOARD

Billboard® Best Selling Jazz LPs™						Survey for Week Ending 4/21/84					
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)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	42	WYNTON MARSALIS Think Of One, Columbia FC 38541	28	26	50	EARL KLUGH Low Ride, Capitol ST-12253	29	32	18	SADAO WATANABE Fill Up The Night, Musician 60297 (Elektra)
2	1	22	DAVID SANBORN Backstreet, Warner Bros. 23906-1	30	30	138	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576	31	28	36	HIROSHIMA Third Generation, Epic FE 38708
3	3	32	HERBIE HANCOCK Future Shock, Columbia FC 38814	31	28	36	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827	32	35	7	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)
4	6	5	EARL KLUGH Wishful Thinking, Capitol ST-12323	33	33	26	HANK CRAWFORD Indigo Blue, Milestone M-9119 (Fantasy)	34	34	11	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E-305
5	5	71	GEORGE WINSTON December, Windham Hill C-1025	34	34	11	ALEX DE GRASSI Southern Exposure Windham Hill WH-1030 (A&M)	35	36	178	CLEO LAINE & JOHN WILLIAMS Let The Music Take You, CBS FM 39211
6	4	13	PIECES OF A DREAM Imagine This, Elektra 60270	35	36	178	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1	36	38	5	TOM SCOTT Target, Atlantic 80106
7	7	9	KENNY G G Force, Arista AL8-8192	37	39	3	DAVID SANBORN As We Speak, Warner Bros. 1-23650	37	39	3	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934
8	8	5	WEATHER REPORT Domino Theory, Columbia FC 39147	38	31	29	TANIA MARIA Come With Me, Concord Jazz CJ 200	38	31	29	GATO BARBIERI Para Los Amigos, Doctor Jazz W2X 39204
9	9	5	JEFF LORBER In The Heat Of The Night, Arista AL8-8025	39	40	24	THE SCOTT HAMILTON QUINTET In Concert, Concord Jazz CJ-233	39	40	24	ANDREAS VOLLENWEIDER Behind The Gardens-Behind The Wall-Under The Tree, CBS FM 37793
10	11	20	LINDA RONSTADT ▲ What's New, Asylum 60260 (Elektra)	40	42	93	ANDY NARELL Light In Your Eyes, Hip Pocket 6344 (A&M)	40	42	93	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)
11	10	26	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	41	41	20	LARRY CARLTON Friends, Warner Bros. 1-23834	41	41	20	MARK ISHAM Vapor Drawings, Windham Hill WH-1027 (A&M)
12	19	52	JARREAU ● Jarreau, Warner Bros. 1-23801	42	43	44	PASSPORT Man In The Mirror, Atlantic 80144-1	42	43	44	NEW ENTRY
13	14	54	GEORGE WINSTON Autumn, Windham Hill C-1012	43	44	3		43	44	3	
14	12	11	LEE RITENOUR On The Line, Musician 60310-1 (Elektra)	44	48	3		44	48	3	
15	15	9	RODNEY FRANKLIN Marathon, Columbia FC 38953	45	49	3		45	49	3	
16	17	94	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	46	47	148		46	47	148	
17	16	42	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744	47	47	148		47	47	148	
18	13	42	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	48	37	44		48	37	44	
19	21	7	TANIA MARIA Love Explosion Concord Picante CJP-230	49	45	15		49	45	15	
20	18	28	BOB JAMES Foxye, Columbia FC 38801	50	46	5		50	46	5	
21	20	36	SPYRO GYRA City Kids, MCA 5431								
22	27	28	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)								
23	22	18	WILL ACKERMAN Past Light, Windham Hill WH-1028 (A&M)								
24	24	34	JEAN-LUC PONTY Individual Choice, Atlantic 80098								
25	23	9	ANGELA BOFILL Teaser, Arista AL8-8198								
26	25	26	AL DIMEOLA Scenario, Columbia FC 38944								
27	29	98	PAT METHENY GROUP Offramp, ECM-1-1216 (Warner Bros.)								

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## GOSPEL Lectern

# Tyscot Aggressively Adding To Its Roster

By **BOB DARDEN**

*Tyscot Inc.* out of Indianapolis continues to pursue an aggressive policy of signing artists and releasing new product. *Tyscot*, which was formed in 1976, merged with *Circle City Records* in 1982. Recent *Tyscot* signees include the *Pentecostal Ambassadors* (previously with *Savoy Records*), *Robert Turner & the Silver Heart Singers* and the *Rev. Bill Sawyer*. Some of the label's better-known albums include the *Grace Apostolic Bishop's Choir's* "In God's Own Time," *Truth & Devotion's* "Heaven At Last" and *Christ Church Apostolic's* "Feel Good."

★★★  
Congratulations to "Glenn's Den" on *WPUB-AM* (640), now in its 12th year through *Pace Univ.* in New York. Host *Glenn Slade* celebrated by having the *Mercylites* of Brooklyn on his show.

The dark horse hit of 1983 was undoubtedly *Steve Taylor's* mini-LP "I Wanted To Be A Clone" for *Sparrow Records*. The EP garnered critical acclaim and strong sales right out of the box—no mean feat in these days of tight playlists in Christian radio. Steve's back with "Melt-down" for *Sparrow*, a full-length album this time around. Although early sales figures are still coming in, it looks like "Clone" was no fluke.

★★★  
One of the rising stars of country music, *Lee Greenwood*, passed through town the other day. Lee's lovely wife *Melanie* is a major talent in her own right as a crack-jack choreographer for nationally syndicated television shows out of Nashville.

Lee says *Melanie* has just completed the choreography for *Amy Grant's* next video, entitled "It's Not A Song." Lee's a long-time *Amy Grant* fan and says he hopes someday to do a duet with her. Meanwhile, he'll have to settle for his first Grammy and some duets with *MCA Records* stablemate *Barbara Mandrell*, including a tune he wrote for the two of them, "We Were Meant For Each Other."

★★★  
Washington-Baltimore area church choirs are eligible for the *Kentucky Fried Chicken Gospel Music Competition* again this year. The finals will be held July 15 in the *Kennedy Center* for the Performing Arts in D.C. The competition begins in May, and each church must enter a 10-minute cassette of musical selections, accompanied by

an official entry form. Churches sponsoring the winning choirs will receive more than \$9,000 in cash donations.

For more information, or to obtain an official entry form, send a self-addressed, stamped envelope to *Kentucky Fried Chicken Gospel Music Competition*, P.O. Box 28604, Washington, D.C. 20005.

★★★  
Today's hottest contemporary Christian rock group is undoubtedly *Petra*. The band's last album, "More Power To Ya," is easily the best-selling Christian rock album of all time. Its current release, "Not Of This World," could pass it soon.

*Petra* has just come off its most successful tour yet. In two months, the group hit 33 cities, playing to 86% capacity, selling out such giant venues as the 4,500-seat-Civic Center in Atlanta, and selling 6,000 seats in Houston and another 7,500 in Dallas.

But success has its price as well. *Petra's* parent organization, *Petrafed Productions Inc.*, has had to move to bigger corporation/marketing/booking/warehouse space on Nashville's east side. The new address is 1830 Airline Drive, Nashville, Tenn. 37222.

★★★  
Looking to beef up the company's overseas market, *Word Inc.* recently named *Ted Bleymaier* to the newly created post of international director for records and music. *Roland Lundy*, *Word's* vice president for distribution, says that *Bleymaier* will coordinate marketing and distribution efforts in Great Britain, Europe, Central and South America, the Middle East, Australia, New Zealand and the Far East. *Bleymaier* was most recently general manager of *Maranatha! Music*.

*Meadowgreen Music* songwriter *Larry Bryant* has signed an exclusive recording agreement with *Light Records*, through *Meadowgreen/Tree Productions*. His first LP features *Michael W. Smith* on piano and should be out sometime next month.

*Larry* is best known for having written "It Was Enough" for *Gary McSpadden*, "Nothing Improves My Day" for *Cheryl Prewitt Blackwood* and "Then He Comes" for *Tami Gunden*.

★★★  
*Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.*

# CLASSICAL Keeping Score

## Imports High On Patrick's Angel Agenda

By IS HOROWITZ

It's little more than a couple of weeks since John Patrick took over as the new general manager of Angel Records in the U.S., but he's already set in motion a program to update the quality and public perception of the label's pressings.

Like some other major classical lines, Angel has fought the quality wars with varying success over the years, eventually placing its prime reliance for consistently acceptable disk product on specialty custom pressing facilities rather than its own Capitol manufacturing arm. But even when pressings were good, there were those who claimed they heard a different sound quality in the same titles mastered and produced abroad.

Over a period of time that will be changed, says Patrick, who left his post as chief of EMI's classical operation in the U.K. to assume the domestic assignment. Starting in May, key Angel releases will be imported from Germany, produced from masters made in England. This will be on a gradual basis at first, says Patrick, but stepped up release by release until the bulk of new top-of-the-line titles traverse the same route.

Cassettes will continue to be duplicated at Capitol facilities here, the product said to have won strong consumer response for its quality during the past few years.

The pilot album under the new import plan will be a recording of "Don Giovanni" conducted by Bernard Haitink. Like others to follow, it will be mastered under the Direct Metal Mastering process licensed by EMI from Teldec. The masters are then shipped to Germany for pressing by Electrola.

Final packaging will be handled in the U.S., and Patrick says the European origin of pressing and DMM mastering will be heralded unmistakably on front covers.

Other upcoming product earmarked for early import treatment include a Mahler First Symphony recently recorded by Riccardo Muti and the Philadelphia Orchestra; a coupling of the "Hary Janos" and "Lieutenant Kije" suites as performed by Klaus Tennstedt and the London Philharmonic; and the second album by Angel's prodigy pianist Dimitris Sgouros, the Rachmaninoff Third Piano Concerto.

Patrick says seven or eight more albums are in the processing pipeline for similar treatment. By the end of a six-month period, most new titles should be DMM European imports. Public and consumer reaction will be monitored carefully.

While Patrick's immediate emphasis is on product quality and the import program, he is also promising a greater effort in sales and merchandising. Additional staffers in this area can be expected before long, he suggests. Meanwhile, Renny Martini, who formerly served as Angel general manager, has returned to sales, where he is

concentrating on classical marketing.

★ ★ ★

Deutsche Grammophon marketing chief Grace Patti offers a few clarifications on statements made in last week's Keeping Score. She points out that Herbert von Karajan has, in fact, completed digital recordings of all the Beethoven symphonies, although they still await release. And, unfortunately, Ivo Pogorelich has not yet participated in a recording of a Tchaikovsky Piano Concerto with Karajan, as stated in the column. Sessions were postponed when the young pianist suffered a strained hand. Finally, informs Patti, the Karajan "Rosenkavalier" will not be released in the States until August or September.

DG, which reports strong crossover action with product by the Cambridge Buskers, will mount a special promotion around the group in support of its next album, "Music Abbreviation 101." The digital set will be released at a \$9.98 suggested list, and the act's prior album, "Soap Opera," will be reduced in price by \$1 from its former list of \$10.98. The Buskers will be touring extensively in June and July.

★ ★ ★

There will be 10 titles in Moss Music's first Compact Disc release, set for May, to be followed at the rate of about six a month. Most of the recordings will be of unusual repertoire, or music sparsely represented on CD, says Martin Bookspan, executive vice president. The price to accounts will be \$12 a disk.

Among the items in the initial release is a Baroque trumpet album featuring the New York Trumpet Ensemble; a solo Debussy piano set performed by Ivan Moravec; a collection of Sousa dances, as well as marches, featuring the Cincinnati Orchestra under Erich Kunzel; and a percussion album directed by Harold Farberman. More standard repertoire comes from Melodia—Tchaikovsky and Stravinsky—but one of the CDs from this source will present a program by Sviatoslav Richter, whose release in laser-read format will be its first exposure here in any configuration.

Meanwhile, Ira Moss, president of the company, has issued an alert to importers that exclusive rights to manufacture and sell licensed product, as protected in the Copyright Act, will be enforced. He's especially concerned about several Zarzuela albums he has licensed from Discos Columbia in Spain, featuring such artists as Placido Domingo, Teresa Berganza and Monserrat Caballé, which have surfaced here as parallel imports pressed in France.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

## LATIN Notas

### Crackdown on Illegal Importers

By ENRIQUE FERNANDEZ

In response to this column's comments on the import problem that plagues the U.S. Latin record industry (Billboard, March 31), CBS Inc. general attorney Andrew Gerber explains, "In fact, these parallel imports are absolutely illegal if they are carried out without the permission of the owners of the United States copyrights. This prohibition is stated clearly in section 602 of the U.S. copyright law."

Gerber says that his company is vigorously pursuing action against illegal importers in a series of copyright infringement suits. Unauthorized importers and distributors are subject to money damages, injunction and seizures of the product and liability for legal costs.

The CBS attorney corrects our comments on the legality of imports by explaining that "it's only legal to bring in as part of one's personal luggage no more than one copy of any particular work."

What accounts, then, for the large volume of imported product coming across the Mexican border? One industry executive, who has experience

on both sides of the border, believes that the import situation "is based on an abuse of the trust that exists between Mexico and the U.S."

Garza calls the importers' action "soft-core smuggling," with each crossing accounting for only a small number of records. But the frequency of the crossings, he explains, is high.

A distributor in the border area explains that one method of bringing imports seems to be to declare a much smaller number of records than are actually brought across. Again, since these crossings are frequent, the numbers add up.

CBS's efforts toward correcting this situation are to be applauded. Smaller labels, particularly indies with no recourse to in-house legal staff, claim that it's too costly to take action. Their concern is that what's at stake is their very survival.

★ ★ ★

Ruben Blades and his band Los Seis del Solar will headline this year's Cinco de Mayo Fiesta de la Comunidad in Berkeley, sponsored by Hispanic student groups from the University of California. The Panamanian singer/songwriter has recent-

ly announced his decision to go to a center of higher learning as other than a performer. This fall he is enrolling in Harvard Law School to pursue a Master's degree.

Blades' first album on the Elektra label, "Buscando America," will be released this month. The Berkeley festival will also feature the West Coast premiere of New York's salsa ensemble Conjunto Libre, which includes jazz artists Andy and Jerry Gonzalez and Dave Valentin.

★ ★ ★

According to the charts in the tropical music territories, this year's hot LP seems to be Wilfrido Vargas' "El Funcionario," which includes the monster hit "El Africano." The fabled merengero's label, Karen, is distributed in the U.S. by Florida's Role Discos. Now this company is looking to expand its U.S. distribution. Interested retailers and distributors should contact Role Discos, 8151 N.W. 103rd St., Hialeah Gardens, Fla. 33016

★ ★ ★

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

Survey for Week Ending 4/21/84 (Published Once A Month)			
Billboard Best Selling Classical LPs			
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	38	HAYDN: HUMMEL: L. MOZART: Trumpet Concertos (Marsalis, National Philharmonic Orch. (Lopandri), CBS Masterworks IM 32816
2	1	229	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
3	2	79	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
4	9	22	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322
5	7	55	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
6	5	5	MOZART OPERA ARIAS Popp (Slatkin), Angel DS 38023
7	11	9	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch. (Solti) London 410 116-1
8	25	29	NOCTURNE James Galway, RCA ARL1-4810
9	10	52	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
10	NEW ENTRY		MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012
11	18	26	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851
12	12	5	BRAHMS/SCHUMANN: Piano Selections Dimitris Sgouros, Angel DS 38075
13	4	17	HANDEL: Arias Marilyn Horne, Erato NUM 75047
14	30	115	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
15	19	66	PERHAPS LOVE Placido Domingo, CBS FM 37243
16	6	75	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
17	26	34	GREATEST HITS: The Canadian Brass RCA ARL 1-4733
18	17	5	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525-1
19	NEW ENTRY		BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo Yo Ma, CBS M 39059
20	27	429	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233
21	NEW ENTRY		ON STAGE The Boston Pops (Williams), Philips 412 132
22	NEW ENTRY		PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211
23	NEW ENTRY		THE GREAT VOICE OF MARILYN HORNE Marilyn Horne, London 411 649
24	NEW ENTRY		BOITO: Mefistofele Pavarotti, Freni, London LDR 73010
25	NEW ENTRY		CHOPIN: Piano Concerto #2 Pogorelich (Abbado), DG 410 507
26	20	26	MATTINATA Pavarotti, London OS 26669
27	8	26	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026
28	16	47	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4
29	13	9	VIVALDI GALA Isaac Stern, CBS M/W M 38982
30	14	9	U.S.A. P. Slatkin, Angel S-36936
31	15	17	VERDI: Ernani Domingo, Freni, Bruson (Muti), Angel DSCX 3942
32	24	17	AMERICAN FESTIVAL Milwaukee Symph. (Lukas Foss), Pro Arte PAD 102
33	21	12	BEETHOVEN/LISZT: 9th Symphony (Katsaris), Telfunken 642956
34	23	12	BACH: Brandenburg Concertos The English Concert (Pinnock), DGG Archiv 2742 003
35	22	51	GLADRAGS Labecque Sisters, Angel DS 37980
36	28	22	J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W 13M 37867
37	29	55	MY LIFE FOR A SONG Domingo, CBS 37799
38	31	12	MAHLER: 3rd Symphony Chicago Symphony (Solti), London LDR 72014
39	32	5	PORTRAIT OF CHRISTOPHER HOGWOOD Academy Of Ancient Music (Hogwood), L'Oiseau Lyre 410 183-1
40	33	9	SAINT-SAENS: Carnival Of The Animals Philip Jones Brass Ensemble, London 410-125-1

## CRTC Revising Policy On FM

### Proposed Changes Will Mean More Format Flexibility

By KIRK LaPOINTE

HULL, Quebec—A consultative committee involving the recording and broadcast industries has persuaded the Canadian Radio-Television & Telecommunications Commission to simplify FM radio policy and reduce the regulatory burden.

Following nearly a year's work with commission officials and staff, the committee has pushed through revisions to FM policy which will allow stations more flexibility to subtly change formats and more quickly respond to their perception of audience tastes.

## Song Festival Competition Set

OTTAWA—The first Canadian Popular Song Festival competition will be launched in September. It will offer prizes of more than \$55,000 and presentation of winning compositions at a special concert next March at the National Arts Centre.

The festival, which will include performances of the 15 winning compositions, will be funded through entry fees and a grant from the federal government. A blue-ribbon music industry group will oversee the festival, and negotiations are now underway to broadcast the concert across Canada.

For further information, contact Michel Normandeau at (613) 230-7192.

As of May 4, the commission proposes to categorize stations according to a broad music "group" they play, not a narrower music format. It will reduce the number of music categories to four from eight, and allow stations flexibility within those four to shift from, for example, an adult contemporary to middle-of-the-road format, without first having to receive commission approval.

"I think the industry has to be pleased," says Pierre Nadeau, a Quebec broadcaster who represented the Canadian Assn. of Broadcasters on the committee. "It will mean more flexibility and fewer regulations, a chance to make quicker choices."

The commission is proposing to replace general popular, rock and rock-oriented and country and country-oriented music sub-categories with "pop and rock—softer," "pop and rock—harder" and "country and country-oriented," as part of the sub-category overhaul. Within the softer rock sub-category, however, are such music formats as "easy listening," "beautiful music," "pop adult" and "other music forms generally characterized as MOR."

The commission will "group" popular music stations according to which sub-category comprises at least 70% of their music content.

The CRTC, which has given interested parties until May 4 to comment before proceeding with implementation of the new FM policy, will also eliminate the guidelines for the provision of enrichment material as a basis

for assessing proposals for foreground programming. The guidelines, which imposed between 9% and 12% enrichment for joint FM licensees and 6% for independents, will no longer be imposed.

On the question of tinkering with Canadian content quotas, however, the committee and the commission decided the best move was not to revise.

The commission also intends to revise the plight of French-language FM stations separately and in particular the lack of available pre-packaged French-language foreground programming and how it affects those stations' foreground problems.

The commission stressed that the provision of high-quality foreground and mosaic programming "is an integral part of its FM policy," first introduced in 1975 and partly revised last year.

Andre Bureau, chairman of the CRTC, says the discussions among the industry and the commission have convinced the commission "that consultation has a valuable role to play in complementing the public hearing process."

Commissioner Jim Robson, who chaired the committee, also says the forum was "most useful." Representatives from the association, the Canadian Recording Industry Assn., the Canadian Independent Record Production Assn., relevant Quebec organizations and an independent broadcaster were among those involved.

## 'Thriller' Creeps Closer To Two-Million Mark

TORONTO—It's official, almost. According to CBS Canada, Michael Jackson's "Thriller" has in the last two weeks sailed past the two-million sales barrier, the first disk ever to do so in Canada.

The Canadian Recording Industry Assn. (CRIA), in its official certifications for March, fails to list "Thriller" as a two-million-seller. CBS spokesman Lynda Kay says that the record just missed the March deadline, but that it will be duly noted in the April certifications.

It's easy to tell such an achievement is on the way: CRIA had to create a new award for it. About six years ago, it created the diamond award for sales of one million units. What could top a diamond? No such jewel exists, so CRIA has settled for double diamond as the two-million standard. The award's existence can be found on the CRIA information sheet accompanying March's list.

The CRIA board has also created awards for the top-selling disks that soar beyond 500,000, but not yet to one million. Until now, they'd been part of a netherworld, awaiting the diamond award but beyond the half-million barrier.

This month, for instance, Culture Club's rapidly selling "Colour By Numbers" grabs the first "8 x platinum" award for 800,000 sales. Other similar smash hits are bound to be certified between "6 x platinum" and "9 x platinum" in coming months.

The old half-million mark is where

Olivia Newton-John can be found in March. Her "Greatest Hits, Vol. II" reached that mark, and had in fact qualified in February. Pan flautist Zamfir earned another multi-platinum award in March, this one for "Solitude." Van Halen's "1984" also broke the 200,000 sales mark in Canada last month.

The platinum awards were all world firsts for Van Halen, "Touch" by Eurythmics, "Roll On" by Alabama, the self-titled "Ginette Reno" disk, "Defenders Of The Faith" by Judas Priest, "Milk And Honey" by John Lennon & Yoko Ono, "Don't Cheat In Our Hometown" by Ricky Skaggs, "In The Schoolyard" by children's artists Sharon, Lois & Bram, "Nos Plus Belles Melodies" and "Le Petit Garçon au Piano" by Alain Morisod & Sweet People, and "Tour de Force" by .38 Special.

The year's first platinum-plus single belongs to Culture Club for "Karma Chameleon," which has now sold more than 200,000. "Say, Say, Say" by Jackson and Paul McCartney went platinum in March, while "Break My Stride" by Matthew Wilder, "99 Red Balloons" by Nena and "Talking In Your Sleep" by the Romantics were certified gold.

KIRK LaPOINTE

New LP & Tape Releases,  
page 21

APRIL 21, 1984, BILLBOARD

# JAPAN

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## AT LONDON CISAC MEETINGS

### Updating Of C'right Laws Urged

By MIKE HENNESSEY

LONDON—The need for copyright laws to be updated and harmonized to meet the challenges of new technology, such as cable, satellite, computers, reprography and private copying, was a recurring theme at a series of meetings of the International Confederation of Societies of Authors & Composers (CISAC) held here, March 23-30.

The meetings also dealt with the necessity of finding practical solutions of problems arising in the administration of authors' and composers' rights.

Plans were drawn up for a world forum on the collective administration of authors' rights, to be organized next year by the World Intellectual Property Organization. Aim of the conference will be to increase public awareness of the advantages and problems inherent in the collective administration system.

Among other important questions discussed were:

- The progress of talks between CISAC and the European Broadcasting Union, which have already led to major agreements in the field of satellite broadcasting and cable television. Guidelines for the distribution of royalties from the cable diffusion of foreign broadcast programs were adopted.

- Plans for the CISAC Congress to be held in Tokyo in November. Reports to be made at the Congress on the situation of copyright legislation and the administration of rights on a regional basis (in Europe, North America, Latin America, Africa and the Asian-Pacific region) are expected to highlight the most urgent measures which need to be taken by national legislators and by the societies themselves.

- The progress of the EEC Commission's proposals for stronger action in the cultural sector, including the strengthening and harmonization of copyright laws in the member states. The continuing difficulties arising from the application of the

Community rules on competition to the activities of the authors' societies were reviewed. Also examined was the impact of the recent court cases in the U.S. (in particular the Supreme Court's ruling in the Betamax case that home taping does not constitute copyright infringement), and the litigation between local television stations and the U.S. societies regarding the legality of blanket licenses.

- CISAC's budget for 1984, which contains increased provision for copyright promotion in Africa and the Asian Pacific region.

Two days of the meetings were assigned to CISAC's European Committee, chaired by Performing Right Society chief executive Michael Freegard.

A dinner for the participants to mark the 70th anniversary of the PRS was held March 29. At the dinner, in response to PRS president Vivian Ellis' speech of welcome, CISAC's president, Italian composer Roman Vlad, paid tribute to the British society's "worldwide reputation for fairness and efficiency."

### Video Piracy Grows In Greece

ATHENS—Video piracy appears likely to follow audiocassette piracy as a major problem for the home entertainment industry in Greece.

AEPI, this territory's collecting society for audio/video material, claims to be limbering up for the fight against budding video piracy. The first convicted video pirate has already gone to jail.

Since the debut of video in Greece in 1980, pirated material has centered mainly on pornography. The genre still accounts for some 40% of all videocassette sales and rentals. Feature films claim 30% in the Greek market, while the rest is taken up by educational and children's material.

A private investigator employed by AEPI, Petros Lagios, says that porn

is where the video pirates here make their big money, charging the drachma equivalent of up to \$150 for an illicit cassette.

"Video piracy has enormous profit margins here," says Lagios, who has a history of busting audiocassette pirates for AEPI. "It's just a matter of time before record retailers start stocking pirate video."

However, AEPI has already obtained at least one conviction of a video pirate, using the same legal precedent that has enabled IFPI teams to slash audio piracy in the past year: the court ruling that the illegal duplication of a work of either audio or video art is tantamount to the forgery of documents.

So far, five forgery suits have been filed against other suspected video pirates in Athens and other parts of

Greece. Recipients of pirated videocassettes are also open to charges of handling stolen products.

AEPI says much work is still to be done in controlling the movie distribution process here, which seems to hold the key to piracy. Before a movie can be legally transferred to video in Greece, AEPI must give its official authorization. Often this is not done.

Video pirates, Lagios says, use the employees who carry the movies from the distributor to the cinemas. These people often call at an illicit duplication shop while on their rounds.

"We have the case of a Greek movie," Lagios says, "which hit the theatres after a big advertising campaign and which appeared on pirate video three days after the boxoffice opening."

## RELEASE OF RARITIES UNLIKELY

### EMI: No 'New' Beatle Tracks

By JIM SAMPSON

MUNICH—Triggered by recent stories in the U.K. press, reports have spread through Europe about dozens of rare Beatles songs available to EMI. According to the record company, while there is indeed much unreleased material, there are no plans "in the foreseeable future" to market it.

In addition to sound quality considerations and legal obstacles, Mike Heatly, general manager of EMI's international division in London, notes a "moral question" about releasing old Beatles recordings: "This band meant a lot to EMI. We do not want to do anything which could do it a disservice, and we also want to protect the catalog."

Ardent Beatles fans have known for years about most of the so-called "recently discovered" recordings: mono tapes of the band's appearances on more than 50 BBC radio shows between March 7, 1962 and June 7, 1965.

Heatly says the sound quality of the later shows was quite acceptable, as overdubbing became available. But the earlier tapes, with a "very basic" sound, offer more interesting material, largely Beatles covers of U.S. r&b standards which the band never re-

corded in the studio.

"These shows have been very well bootlegged over the years," says Heatly. "We had discussions about them with the BBC a long time ago, but we are not at present considering releasing these songs."

Additionally, some studio material is ageing in the EMI vaults: "How Do You Do It," recorded during the first Beatles session for EMI on September 4, 1962 (not in November, 1962 as has been claimed); "Leave My Kitten Alone" from August, 1964; "If You've Got Your Troubles," and "That Means A Lot" from February, 1965.

There are also two songs from the "White Album" sessions, and "a few tracks," according to Heatly, from early 1969, plus several demos which Heatly says "could be considered finished or unfinished, depending on how you look at it." But he asserts that it does not add up to enough for a full album.

Heatly denies rumors of additional material in EMI storage, such as six songs from the "Sgt. Pepper" sessions, although he acknowledges that the Beatles might have made some recordings at their own Apple Studio in the late '60s which were never offered to the record company.

Asked why these rarities were not released over the years by EMI,

Heatly speculates that "either the band itself didn't want it released, or there was so much other material available.

"We're under a lot of pressure to do something with these tapes," he adds. "We are continuing our research into everything we've got, which started 18 months ago and was interrupted by the death of the person who was doing it. Until that research is completed, we will have no concrete plans to release any of it."

### German Industry Still Struggling

• Continued from page 9

(or 3.2 million units) compared with the 1982 figures.

Classical sales in Germany's LP market remained steady last year at 9% of the total turnover, and the CD impact was felt here. In 1982, the CD share of this market division was 8.9%, but in 1983 it was 42%.

However, 1983 reveals industry problems over exports of German product. With 32.9 million exported units, the sound carrier business showed a drop of 17% compared with 1982. But the proportion of classical music exported (42.5% of all LP material) holds good against the 1982 figures.

This publication is available in microform.

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# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 4/14/84

SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	5
5	3
6	15
7	7
8	6
9	14
10	26
11	8
12	11
13	18
14	16
15	10
16	12
17	25
18	NEW
19	13
20	31
21	23
22	40
23	9
24	NEW
25	30
26	NEW
27	34
28	NEW
29	39
30	NEW
31	27
32	NEW
33	17
34	NEW
35	NEW
36	NEW
37	22
38	21
39	20
40	19

## ALBUMS

1	3
2	1
3	6
4	4
5	2
6	7
7	5
8	NEW
9	8
10	9
11	12
12	15
13	NEW
14	11
15	22
16	14
17	13
18	10
19	16
20	19
21	17
22	23
23	NEW

SINGLES	
This Week	Last Week
24	36
25	18
26	24
27	NEW
28	38
29	25
30	NEW
31	31
32	37
33	NEW
34	NEW
35	30
36	33
37	27
38	29
39	NEW
40	NEW

## CANADA

(Courtesy of The Record)  
As of 4/2/84

SINGLES	
This Week	Last Week
1	1
2	2
3	7
4	4
5	6
6	7
7	3
8	NEW
9	9
10	10
11	12
12	11
13	13
14	19
15	15
16	16
17	NEW
18	14
19	NEW
20	17

## ALBUMS

1	1
2	3
3	2
4	5
5	8
6	4
7	6
8	7
9	12
10	NEW
11	11
12	10
13	13
14	14
15	9
16	16
17	17
18	15
19	19
20	NEW

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 4/16/84

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	5
5	NEW
6	6
7	4
8	9
9	7
10	NEW
11	8
12	10
13	13
14	12
15	20
16	16
17	15
18	NEW
19	11
20	18

## ALBUMS

1	1
2	2
3	6
4	3
5	4
6	7
7	5
8	8
9	NEW
10	10
11	9
12	11
13	13
14	NEW
15	12
16	16
17	14
18	15
19	NEW
20	17

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 4/16/84

SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	4
5	3
6	7
7	6
8	10
9	8
10	9
11	11
12	15
13	16
14	18
15	12

16	19
17	14
18	NEW
19	NEW
20	NEW

## ALBUMS

1	1
2	2
3	3
4	4
5	5
6	6
7	15
8	13
9	8
10	10
11	7
12	14
13	9
14	12
15	11
16	NEW
17	17
18	16
19	NEW
20	18

## JAPAN

(Courtesy Music Labo)  
As of 4/16/84

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	9
6	10
7	7
8	5
9	8
10	6
11	16
12	13
13	12
14	14
15	11
16	17
17	15
18	NEW
19	18
20	NEW

## ALBUMS

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

12	10
13	13
14	14
15	16
16	18
17	17
18	15
19	NEW
20	20

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 4/14/84

SINGLES	
This Week	Last Week
1	5
2	1
3	3
4	6
5	2
6	NEW
7	NEW
8	7
9	4
10	10

## ALBUMS

1	1
2	4
3	2
4	6
5	7
6	3
7	5
8	NEW
9	10
10	NEW

## ITALY

(Courtesy Germano Ruscitto)  
As of 4/9/84

ALBUMS	
This Week	Last Week
1	2
2	1
3	3
4	5
5	7
6	4
7	NEW
8	15
9	9
10	8
11	13
12	NEW
13	10
14	16
15	6
16	12
17	18
18	14
19	19
20	17

View cassette Top 40 Sales & Rentals Charts Every Week In Billboard



Stanley Gortikov, center, president of the Recording Industry Assn. of America, is flanked by U.S. Representatives Thomas Downey, left, Democrat of New York, and James Jeffords, Republican of Vermont. The occasion was the 14th RIAA cultural award banquet last month in Washington. Reps. Downey and Jeffords are chairman and vice chairman respectively of the Congressional Arts Caucus, recipient of the cultural award, a faceted Steuben crystal obelisk (Billboard, March 31).



Julio Iglesias entertains guests at the RIAA banquet.



Pausing for a photographic moment at the RIAA cultural award dinner in the nation's capital here, from left, Clive Davis of Arista, Rep. James Jeffords, and Mr. and Mrs. Elliot Goldman, Warner Communications Inc.



Seated among the distinguished Washington and recording industry guests at last month's RIAA cultural award banquet are, from left, Rep. Robert Matsui (D-Calif.) and his wife, and Mr. and Mrs. Michael Leon of A&M Records.



Walter Yetnikoff, president of CBS/Records Group, introduces label superstar Julio Iglesias, who performed for attendees at the RIAA event.



Attending the pre-banquet reception at the RIAA Washington event are FBI agents and officials who work closely with the association's antipiracy unit, and their wives. Shown from left with Joel Schoenfeld, RIAA associate general counsel and director of antipiracy operations, are: John Glover, assistant director of the inspector division at FBI headquarters; John Otto, executive assistant director, FBI headquarters; John Hogan, special agent in charge, Philadelphia FBI; unidentified guest; Joseph Gosseaux, supervisor, special agent, Philadelphia FBI; and Barry Subelsky, special agent, Washington field office, FBI.

# Billboard Album Reviews

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## Pop

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Up The Creek, Pasha SZ 39333 (CBS). Producer: Spencer Proffer. Cheap Trick, the Beach Boys, Heart, Shooting Star, Randy Bishop, Ian Hunter, Danny Spanos and Kick Axe are featured in this exuberant package, produced by Spencer Proffer, who did the honors for Quiet Riot's "Metal Health." "Footloose" and "Against All Odds" have dramatized the building commercial clout for movie music, and this set is one of the most cohesive in recent memory.

**BIG COUNTRY**—Wonderland, Mercury 818 835-1 M-1. Producers: Steve Lillywhite, Big Country, Steve Churchyard (EP). The title song may be the most bracing example of the four Scots' ringing, Highland rock yet, coupled here with two other new tracks and a reprise of the title track from their debut, "The Crossing."

## Black

**CRUSADERS**—Ghetto Blaster, MCA-5429. Producers: Wilton Felder, Joe Sample, Leon Ndugu Chancler. Felder, Sample & Chancler fire up the Crusaders for another rhythm'n'jazz romp featuring Jessica Williams' vocal on "Gotta Lotta Shakalada" and Gwen Evans' on "New Moves." Strong commercial vehicles set up stunning musical accents that make this legendary group a crossover treasure chest.

## Country

**VERN GOSDIN**—There Is A Season, Compleat CPL-1-1008. Producer: Blake Mevis. When it comes to wringing the last drop of pain from a memory, no one is better or more convincing than Gosdin. It's also worth noting that no less than four of the tracks here have "heart" in the title.

**KENNY ROGERS**—Duets With Kim Carnes, Sheena Easton & Dottie West. Producers: Various. Despite the title, Rogers actually does one song apiece with Easton and Carnes; the other eight cuts team him with West. Cover art is mediocre, but Rogers/West afionados should be appeased, since the duo's biggest hits are included.

**CRISTY LANE**—At Her Best, Liberty LT-51153. Producers: Jerry Gillespie, Charlie Black, Lobo. This is essentially a greatest hits album that artfully combines Lane's early country successes with her more recent triumphs as a gospel artist.

## Gospel

**MICHAEL W. SMITH**—2, Reunion SPCN 7-01-000412-9. Producer: Michael W. Smith. Smith's debut album was the surprise hit in Christian music last year, and this follow-up is also full of power pop, heavy on keyboards and musical complexity. Heavy touring with Amy Grant should help, too.

## Jazz/Fusion

**CARLA BLEY**—Heavy Heart, WATT/ECM 25003 (ECM W 14). Producers: Carla Bley, Michael Mantler. A balanced set of compositions that range from graceful but swinging fusion to stark, emotive ballads, Bley's latest offers some of her most accessible music yet, underscored by the rock overtones of Hiram Bullock's guitar. As such, new airplay and sales options seem likely.

**BILL EVANS**—Living In The Crest Of A Wave, Elektra/Musician 60349. Producer: Bill Evans. The young reed player from Miles Davis' recent, revitalized ensemble sculpts a lyrical fusion style closer to that forged by

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight

**STEVE PERRY**—Street Talk, Columbia FC 39334. Producer: Steve Perry. The lead vocalist of Journey steps out on his own with a set of rhythm-based material which he wrote with such collaborators as Randy Goodrum and John Bettis. The songs have a lot of emotion and tenderness, especially "Foolish Heart," "Running Alone" and "Strung Out." The first single, "Oh, Sherrie," is already in the top 30, and Journey's last six albums (dating back to 1978's "Infinity") have all been certified platinum. The executive producer for the solo outing is Bruce Botnick.



the Davis alumni behind Weather Report, pitting Evans' sax, flute and synthesizers against rich percussion and thick synthesizer textures. Strong playing, crisp production should help the crossover equation.



## New & Noteworthy

**COLOR ME GONE**, A&M SP-12504. Producers: Liam Sternberg, David Anderle, Barry Mraz (EP). A strong six-song debut finds this Akron quartet coupling a modern rock stance with classic folk-rock signatures: a jangling, graceful guitar style and the interwoven vocals of songwriter George Cabaniss and lead singer Marti Jones, whose cool alto is best displayed on the driving "Lose Control."

**NIK KERSHAW**—Human Racing, MCA MCA-39020. Producer: Peter Collins. Well-crafted dance-oriented pop and more traditional pop and rock elements are filtered through this canny debut, which Anglicizes its r&b strategies while supplying stronger songs than many technopop debuts have offered in recent months. Mainstream rock formats will find strong tracks, as will pop and dance fans.

**BETO AND THE FAIRLANES**—Mongoose Island, Fable Records F 777. Producer: Arturo Garza. The title locale is a mythical site where the Caribbean and the Gulf of Mexico meet—an apt metaphor for the sassy, salsa-tinged fusion this Austin octet and four guest players stir up. This is Texas music light years from the honky tonk stereotype, ripe for jazz and crossover formats. Contact: (512) 477-7777.

**EXOTIC BIRDS**, Saturn SR-MLP 1300. Producer: Tom Cossie. With a fluid, new-tech percussive approach not unlike some Brit imports, this trio is garnering attention in the Heartland. There's style and talent here, as well as original material. "No Communication" is on MTV. List is \$6.98, label is at 322 W. 57th St., NY.

## Billboard's Recommended LPs

### pop

**THE EVERLY BROTHERS**—24 Original Classics, Arista AL9-8207. Producers: Not listed. Even without benefit of the duo's recent reunion, this two-disk set, first to bridge all three of their past label affiliations, would be indispensable. Good transfers, solid notes.

**PAT TRAVERS**—Hot Shot, Polydor 821 064-1. Producers: Barry Mraz & Pat Travers. Frenetic but clean guitar pyrotechnics and Travers' gritty vocals make for metal music with a mind.

**DION AND THE BELMONTS**—24 Original Classics, Arista AL9-8206. Producers: Various. Excellent double set spanning both the Belmont sides and DiMucci's various solo personae, from roots rock to soft pop and back.

**GARY MOORE**—Victims Of The Future, Mirage 90154. Producer: Jeff Glixman. A relatively refined metal album, highlighted by two surprisingly gentle cuts.

**BULLET**—No Mercy, Arista AL8-8201. Producer: Dieter Dierks. German metal band with lyrics in English. Sure to appeal to hard core fans with its glossy, relentless sound.

**FRANKE & THE KNOCKOUTS**—Makin' The Point, Camel/MCA-5473. Producer: Bill Schnee. Singer/songwriter/co-producer Franke Previte anchors pop/rock machine full of bombast and breakout potential on Survivor-like "Outrageous."

**JAY GRUSKA**—Which One Of Us Is Me, Warner Bros. 123923. Producer: Jay Gruska. Light pop arrangements with skittery synthesizers and several lush instrumentals. Record includes appearances by Jermaine Jackson and various Toto members.

**TOMMY KEENE**—Places That Are Gone, Dolphin DLP 2003. Producers: Tommy Keene, Ted Nicely. A clever collection of grass roots pop tunes using twangy, chorused guitars and aggressive percussion.

### black

**NONA HENDRYX**—The Art Of Defense, RCA AFL1-4999. Producers: Material, Nona Hendryx. More idiosyncratic Nona: bold, challenging rock'n'funk, including "I Sweat (Going Through The Motions)."

**ONE WAY**—Lady, MCA-5470. Producer: Kevin McCord. Thumping dance group slows it down with DeBarge-flavored ballads as strong as their beat.

**THE EMOTIONS**—Sincerely, Red Label RLLP-001-1. Producer: Wayne & Wanda Vaughn. This classic female pop/soul trio makes a welcome return with songs and musicianship to complement their superfine, surging vocals.

**DENISE LASALLE**—Right Place, Right Time, Malaco 7417. Producers: Denise LaSalle, Wolf Stephenson, Tommy Couch. Southern soul with that inspirational silver lining rings with immediacy when delivered by a talent as persuasive as LaSalle.

**YELLOWMAN**—Strong Me Strong, Columbia 44 04964. Producer: Material (EP). Jamaican rapper Yellowman is boosted into chart contention by the polyrhythms of Material and backgrounds of Afrika Bambaataa, as the vast sonics surge together in a fresh, propulsive mix.

**WILLIE DIXON**—Mighty Earthquake And Hurricane, Pausa PR7157. Producer: Willie Dixon. His first album since 1976, Dixon is in rare form singing eight blues with six men backing him along with four female voices. Willie is the composer of all eight titles, and he shouts them with authority.

## jazz/fusion

**GEORGE HOWARD**—Steppin' Out, TBA TB 201-N. Producers: George Howard, Dean Gant. Excellent crossover jazz in the Grover Washington mold. Even though this style isn't as trendy as it was, Howard's soprano sax work is hot. Label is Palo Alto offshoot.

**RICH HALLEY**—Multnomah Rhythms, Avocet P-100-1. Producers: Hal Lee, Rich Halley. Hard-swinging modal and free jazz from Oregon-based saxophonist offers few surprises but plenty of energy and high spirits. Contact: (503) 287-1662.

**BRIAN TORFF**—Manhattan Hoedown, Audiophile AP-182. Producer: George H. Buck Jr. Exceptional bassist's debut album, recorded live, showcases pianist Jim Roberts as much as the nominal star, but what solo space Torff gets is impressively handled.

**HANK JONES**—Relaxin' At Camarillo, Savoy Jazz SJL1138. Producer: Ozzie Cadena. The leader's piano, with flute, bass and drums, scintillates through five titles taped in 1956. "Moonlight Becomes You" is a standout.

**SEVENTH AVENUE STOMPERS**—Fidgety Feet, Savoy Jazz SJL1139. Producer: Ozzie Cadena. A joyful group comprising Vic Dickenson, Emmett Berry, Buster Bailey, Al Lucas, Red Richards and Bobby Donaldson swings ingratiatingly on 10 old-time tunes with Dickenson emerging as Chief Stomper on trombone.

**ANTONIO CARLOS JOBIM**—Wonderful World, Discovery DS898. Producer: Jimmy Hilliard. With Nelson Riddle's orchestra behind him, the Brazilian singer impresses on a dozen original compositions, all delightfully sung in Portuguese.

**HENRY JEROME'S ORCHESTRA**—Circle CLP51. Producer: George H. Buck Jr. There's not much jazz on these 12 tracks, but the LP, taken from 16-inch radio transcriptions of 1950-52, presents the Kempish-sounding orchestra of trumpeter Jerome ideally. The tunes are all treasured standards.

**MCKENZIE-CONDON CHICAGOANS**—Jazzology J110. Producer: George H. Buck Jr. Recorded in 1944 for World radio transcriptions, Red and Eddie featured Jack Teagarden, Pee Wee Russell, Max Kaminsky and others on 11 dixieland evergreens, all played with verve and superb musicianship. Sound quality is exceptional.

**MARLENE VER PLANCK**—I Think Of You, Audiophile AP62. Producer: Ozzie Cadena. Joe Wilder, Herbie Mann, Hank Jones, Kenny Clarke and Wendell Marshall accompany the singer in a moody, entertaining 10-song recital. The songs, all from the golden 1932-44 era, are uniformly outstanding and Ver Planck projects them excellently.

## gospel

**THE COGIC'S**—The Cogic's, Nashboro NA8703. Producer: Gloria Jones Ed Cobb. Frankie Springs, Blinky Williams, Gloria Jones and Billy Preston re-unite and sing music from their roots. This release demonstrates where black pop music got its energy and backbone.

**WHITE HEART**—Vital Signs, Myrrh, SPCN 7-01-678206-9. Producer: White Heart. The second release for these Christian rockers contains plenty of high energy rock/pop with some fine ballads as well.

**LEON PATILLO**—The Sky's The Limit, Myrrh SPCN 7-01-677106-7. Producers: Skip Konte, Leon Patillo. Patillo's music is full of energy. Here he plays all the instruments and programs the synthesizer to rock as he delivers a full-tilt gospel message.

## Rogue Records Pacts With Alpha

**NEW YORK**—Rogue Records of Woodland Hills, Calif., has joined the independent distribution fold with New York-based Alpha distributors. First release via this pact is Bob Gulley's single "Still Thinking Of You," from his forthcoming Rogue album.



## DESPITE DISTRICT COURTS OK

## FTC Moving On Warner/Poly

• Continued from page 1

ly, this injunction pending appeal upsets their (Warner-PolyGram) plans. They thought it was fourth down and one yard to go, and somebody dropped the ball."

Carley was referring to a statement by Martin Payson, Warner executive vice president and general counsel, following the District Court decision, that the pendency of administrative proceedings by the FTC to block the merger would not impede implementation of the plan in the U.S.

The injunction, pending appeal,

sets in motion an expedited procedure which requires that the FTC provide the court with a filing within two weeks. Warner and PolyGram attorneys have another two weeks in which to respond, to be followed after one week by oral argument. It is expected that an appeals court ruling will come quickly after this schedule has run its course.

Meanwhile, the FTC administrative procedure has already been set in motion, with a pre-hearing conference set for May 7 with an administrative law judge. A successful prosecution of its case by the FTC at this

administrative level could result in a merger bar regardless of the outcome of the injunctive controversy being fought out in the California federal district courts. The results, however, could still be challenged by Warner and PolyGram should the ruling be unfavorable to them.

In rendering his decision last Tuesday, District Court Judge Manual Real found no merit in FTC contentions that the merger would erode competition or lead to price collusion. He made note of the argument that PolyGram, which is expected to lose an additional \$15 million this year, faces dissolution in this market if it fails to join with a partner.

The judge saw no deleterious effect on smaller labels entering the market if the merger went into effect. He maintained that independent labels could always find distribution assistance from larger entities.

The merger, it is estimated, would concentrate 26% of the U.S. record market in the hands of the joint venture. It would make it the largest record company in the world, and would top the 23% share of CBS Records in the domestic market.

## Laff Records Releasing Computer Software Line

• Continued from page 3

The 44 computer games will carry a suggested list of \$19.95, and the 21 educational and home programs will retail for \$39.95. The Drozens emphasize that they hope to maintain this standard pricing the same way prices are standardized in the record industry. They anticipate releasing another 100 titles, approximately 15

## Tokyo Ruling On Record Rental

• Continued from page 3

ed selling records on a door-to-door basis. Nippon Columbia and the others then learned that the Miyagi firm was also selling records to a major record rental chain. They cut short their supply from August, 1981, to January, 1982, when the Miyagi contract was formally cancelled.

Judge Fujita pointed out in the new ruling that rental operations in Japan dramatically affected the sales of record companies and orthodox retail stores. Article 96 of the Copyright Law recognizes the record reproduction rights of manufacturers and protects their interests through banning production and sale by third persons, the judge said.

Concluding that cancellation of the Miyagi contract and the refusal to supply the firm with product was justified, the judge said that selling to record rental stores was "a destruction of the trust relationship that should exist between two parties to a contract."

The Miyagi company now plans to appeal the Tokyo District Court decision. It claims that record rental stores here could otherwise no longer do business.

## Summer Offers Sunny Outlook

• Continued from page 3

contract with Nippon Columbia and the other two firms named and start-up of a digital tape carrier, it (CD) will be the major carrier."

Another indication of a new-found strength in the industry's product, Summer says, is the fact that "prerecorded music has been rediscovered by national brand advertisers. Once again, we are a principle force to reach teens. Reacting to the impact of MTV, yesterday's soap star and athlete is being replaced by the pop artist. It's an immense confirmation of the power of this industry. The national-brand advertiser is responding to research that's better than that available to the record industry."

Back on the label's turf, Summer

per month, through the end of 1984.

The Drozens say they were approached by a number of software producers early this year, seeking their distribution savvy. Grand Masters Corp. has thus far supplied most of their titles.

The Ala software titles are packaged in a deluxe fold-out book-like durable white vinyl molded container, in which the program fits snugly, along with receptacles for additional printed material. All titles carry individual four-color artwork.

Hardware requirements are described on the cover while the backliner carries a blurb about the title and complete details on how to properly load the title, play the game or utilize the educational or home management program.

The Ala series has games for the Atari, Apple, Commodore Vic 20, TRS 80 and TI 99/4A home computers. Educational programs are for Apple and Commodore 64 hardware.

JOHN SIPPEL

## TV Marketing For HMC Label

LOS ANGELES—Aimed at building an authentic catalog of big band and country sounds, HMC Records, opened by longtime Charlotte, N.C. studio owner Nick Hice, will tv market its direct-mail albums.

Hice, owner of HMC studios, Charlotte, has his first album, a single pocket Buddy Rich band outing, available at \$7.99 plus handling on a national tv campaign. He says he expects to release a two-record Glenn Miller band package, comprised of contemporary tunes in the famed band style, late this month at \$12.95 plus handling.

says the historic \$2.5 million domestic campaign on behalf of the current greatest album by Daryl Hall & John Oates was successful, but would be "redesigned today as a sustained program rather than a blitz." He would have extended the campaign over a six-month period rather than its 60-day span. As for its emphasis on tv, Summer says it means that "principally, you're able to pull sales effectively out of smaller markets. You get a reach beyond tours."

Summer summarizes RCA's place in the industry by asserting that the RCA salesman today "represents week-to-week 18% to 22% of Billboard's top albums and has entree into stores, no matter what kind. That's the definition of a major record company."

## CBS Records To Demand Payment For Vidclip Play

• Continued from page 1

and control." In effect, the charges will be an exhibition fee. He adds that tv shows, the main target of the charge, will not be charged "per clip, but just an overall fee."

A number of other labels strongly disagree about the advisability of charging for video clips. At Atlantic Records, vice president of artist development and media relations Perry Cooper says that as long as the main use of video clips is as a promotional vehicle, his company will not charge for them. "We're in the record business," says Cooper.

If an industry standard is created for payment for video clips, Atlantic will start charging, Cooper says. But at present, the label does not expect to do so. Cooper dismisses charging for duplication and tape as a "nickel and dime" thing to do.

MCA takes a similar point of view. According to manager of video services Liz Heller, "At this time it is MCA's policy not to charge for music videos that are currently being serviced to all of our outlets, since we

feel that music videos contribute to the sale of our product. We believe that music videos are a promotional vehicle. We intend to continue this policy as long as financially feasible."

CBS would have two different categories in terms of charging for videos, says Durkin: MTV and everyone else.

Any conclusion of a deal with MTV would make the time right, says Durkin. "When MTV is paying, everyone should pay. Our point is they (video clip users) should be paying for access—that would be the same for anyone else."

MTV's status as a 24-hour-a-day, seven-day-a-week music video service gives it its own niche, says Durkin. Fees for other services would be set by "looking at the network shows and setting a rate for them, and just working it down."

Although many music video executives fear that charging fees will kill off many potential outlets, Durkin doesn't feel this will be the case. "I think most of them will be able to survive," he says.

TONY SEIDEMAN

## Passage Seen For Vid Rental Bill

• Continued from page 1

The surprising announcement came from Rep. Robert Kastenmeier (D-Wisc.), chairman of the House subcommittee on courts, civil liberties and the administration of justice, after testimony from a Wichita videocassette distributor, Steve Correll, that passage of the bill would be disastrous to him and other small distributors and retailers because of rising costs and double-inventory problems.

Modification of First Sale would extend control by the copyright owner of disposal of a prerecorded cassette to the retail level.

As representatives and owners of independent video producers, distributors and retailers whose businesses number more than 1,000 stores looked on, Kastenmeier told Gorrell, after his testimony, "I can't be very encouraging. I can't think of one member of the 13 others on this subcommittee who is opposed to this video First Sale bill."

Kastenmeier, who up until that time had not gone on record about chances of the bill's (the Consumer Sales/Rental Amendment, H.R. 1029) passage and who in recent remarks has appeared to be perplexed by complaints from both the movie studio copyright owners and the video rental dealers, added that "it is very likely that the First Sale Doctrine will be modified (by the subcommittee's action), although in what specific way I can't (yet) say."

The chairman's remarks caused several of the subcommittee members present to put some distance between themselves and his conclusion.

Rep. Harold S. Sawyer (R-Mich.) made it clear he hasn't yet decided: "I'm not cast in concrete on this; I'm tilting toward a change in First Sale for audio but not for video." He added, "I sympathize with the retailers."

Rep. Dan Glickman (D-Kan.) also added his coda to the chairman's remarks, since Gorrell is from his district and had thanked him for the opportunity to appear. "I'm not cast in stone either," he said. "I'm not opposed to the concept, but my position is one of fluidity."

Rep. Glickman telegraphed the background of his position by adding

that his "fluid" stand might have something to do with "the several thousand of fluid letters (in opposition to the bill) coming into my office."

Several other members said that it would be helpful to the subcommittee if both sides would try to find "some common ground," as Rep. Bruce Morrison (D-Conn.) suggested.

The subcommittee also heard opposition testimony from Austin O. Furst Jr., the chairman of Vestron Video, Stamford, Conn.; Stuart Karl, the president of Karl Video, Newport Beach, Calif.; and James Lara, an official of NARM and senior vice president of Wherehouse Entertainment Inc., Los Angeles.

Speaking in support of the bill was Jack Golodner, director of the department for professional employees, AFL-CIO, who testified that Congressional inaction has "prevented America's performing artists and supportive personnel from sharing in the vast revenues being realized by the manufacturers and sellers of devices designed, in large measure, to copy their performances."

Kastenmeier's change in stance comes in part from recent amendments to the bill, which are similar to those now being proposed in the Senate version (Billboard, March 10). They include a "sunset provision" to limit the time span of the bill to perhaps five years, which would serve as a check to make good on Hollywood's promise not to hike rental prices, and a "simultaneous sale and rental provision," to guarantee that Hollywood will not hold back rentals on certain product.

*Assistance in preparing this story provided by Earl Paige in Los Angeles.*

Opponents of the bill call the amendments "deceptive." They say that amendments such as the sunset provision will not help, because if the bill passes, they will probably be out of business before the Congress can look at the rental business again.

Plans on the House side are to go to markup after the Easter recess, although no date has been scheduled. The Senate also plans to try another

markup soon. Lobbying pressure on both sides continues to be fervid.

A new bitterness comes through from some members the retail community in Washington for the House subcommittee hearings, according to several sources contacted. Also new is the presence in the lobbying contingent of such firms as Wherehouse Entertainment, the 146-unit West Coast-based chain.

"I think there will be a concerted effort now to regroup prior to the House markup in two weeks," says Cincinnati retailer Jack Messer, who was at the lobbying rally. "We sense that the committee members did not expect the dealer and particularly the consumer opposition to the bill. The seemed surprised, too, that the studios are not a united front—that Vestron in particular is opposed to the bill."

Indicative of growing support for the Video Software Dealers Assn. (VSDA) came from National Assn. of Recording Merchandisers (NARM) delegates making their first sojourn to Capitol Hill: Wherehouse's Lara, Paul David of 150-unit Camelot Enterprises and Carl Rosenbaum of 10-unit Flip Side. Strong contingents were present from Illinois, Kansas and certain other districts with House subcommittee representation.

BILL HOLLAND

## Memorial Fund For Tom Jans Established

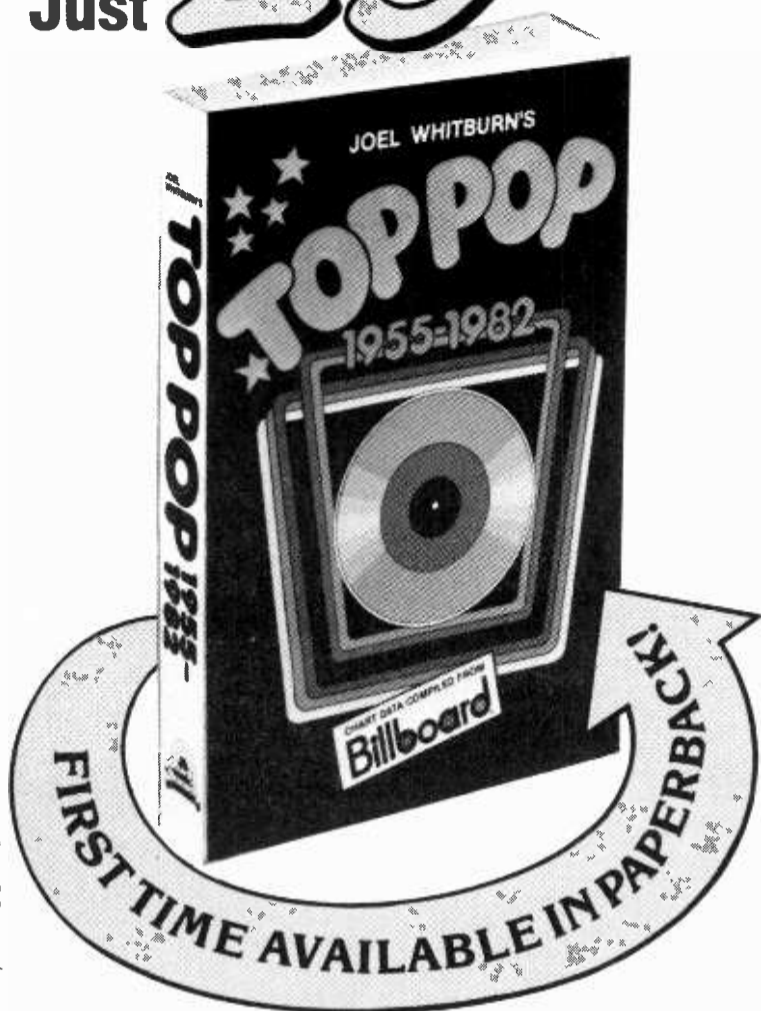
LOS ANGELES—A memorial fund has been established at the City of Hope here in the name of singer/songwriter Tom Jans, who died March 25 at his home in Santa Monica. The cause of death has not been determined.

Contributions can be sent to the City of Hope's Music Industry Chapter at 208 W. 8th St., Suite 1100, Los Angeles 90014. Phone: (213) 626-4611.

Jans cut five albums for A&M, CBS and Infinity, and was a staff writer for Almo/Irving from 1972-79. His best known songs are "Loving Arms," "My Mother's Eyes" and "Free And Easy."

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# News

## Retailers Weigh Next CED Move

### Strong Sales Seen For Now; Careful Ordering Likely

By FRED GOODMAN

NEW YORK—In the wake of RCA's decision to stop manufacturing CED videodisk players by the end of the year, retailers handling CED software are expecting strong sales in the short term. But they are cautious on the future, and say they will scrutinize orders carefully.

"It seems at least to be business as usual," says Mitch Perlis, director of purchasing for Los Angeles' Music Plus stores. "We're going to scale down our inventory, but we know that the customer base is still there and we will continue to buy new product." Like most retailers surveyed, Music Plus is not discounting CED titles.

In New York, Dave McCulloch, video manager for Tower Records, an outlet with a reputation for discounting, reports that he is also sticking with CED list prices of \$19.98 and \$29.98. "They're moving very well," McCulloch reports, adding that people are "rushing to fill their collections." However, he says, the catalog store will do "very little" in the way of special orders.

In the Midwest, the 23 Camelot stores carrying CEDs haven't seen the rush for product that Tower in New York reports. Carol Babeli, movie department coordinator and buyer for the 150-store chain, says that details are still sketchy.

"We haven't seen sales pick up yet," she says, "but I think we will. I can also see it becoming a Texas Instruments situation where if the price

comes down low enough, people will buy players just to have anything."

Camelot, which has a reputation for rarely being caught off guard, stopped selling videodisk players several months ago and ceased renting CED titles when RCA dropped its software prices in March. "We cut our inventory to hits only and we won't have any overstock," Babeli says. "It could become a good close-out item for us, or we might want to re-direct our buying. As of today, we're still thinking it through."

But others feel they can't afford to take a wait-and-see attitude. The New York-based Video Shack chain has placed all single-disk CED titles on sale for \$9.99.

"We sat down immediately and saw that we were heavily stocked and were going to take a bath anyway," says Marcia Kesselman, vice president of advertising and promotion at Video Shack. "We wanted to pass on the loss to people who will also get hurt."

Kesselman reports that the sale has been "received very well." She adds that "to the people with machines, it makes no difference that they've stopped manufacturing players. This way, they can fill their libraries."

However, Kesselman says, Video Shack hopes the pass-along price will also act as a balm to soothe videodisk system owners who realize that they will not have new titles in the future, and that when they purchase another configuration, they will buy it from Video Shack.

At Video Disc Center in Orange County, Calif., the nation's only exclusive CED videodisk dealer, owner Rosie Aaron says she "isn't bothered a bit" by RCA's discontinuation of players. Taking an aggressive stand, the outlet is informing customers it will continue to find a supply of disks.

*Assistance in preparing this story provided by Earl Paige in Los Angeles.*

"CBS/Fox is still pressing them, and RCA will continue, too," says Aaron. "As for players, we understand Japanese manufacturers will continue." She adds that other stores have called her, hoping to unload their CED inventories.

Other video specialty retailers are generally upbeat about the RCA decision. Several surveyed are at least relieved that months of speculation are at an end. Most see CED disk sales of older titles as brisk.

"The studios probably won't be re-making older titles," says Leone Abrams of the nine-store Videoland in Dallas. "We're telling our customers to buy what they can quickly."

Some video dealers say they felt deceived by the way RCA announced its discontinuation.

"We were with RCA people at National Assn. of Retail Dealers of America in Chicago," says Norman Miller of G&M Home Electronics in Indianapolis. "They were discussing programs and everything. It wasn't until the next day (April 4) that we heard. People in the plant here making CEDs didn't even know."

## CED Firms To Stay With 'Hits'

• Continued from page 1

CBS/Records Group and CBS/Fox Video appear more optimistic about what will happen with CED. While CBS/Fox's executives are in Acapulco at a distributor meeting, the home video company sent out a release saying that it will keep on selling CED disks.

And CBS/Records Group, which is the only company besides RCA in the U.S. with a CED videodisk pressing plant, says it plans to continue manufacturing disks. With 500,000 CED players currently in consumers' homes and another 150,000 in inventory, the U.S. CED market should hit 10 million units this year, according to CBS/Records Group, which also notes that besides RCA, Hitachi, Sanyo and Toshiba also market CED videodisk players in the U.S.

Manufacturers and distributors are split as to whether the phasing out of CED will help or hurt the home video business. While some feel that the elimination of CED will both clear up consumer confusion and relieve distributors and retailers of the burden of carrying an extra format, others are worried that CED's phase-out will sully the reputation of the industry as a whole, increasing consumer fears of equipment obsolescence and unwillingness to invest in new equipment.

Initially, at least, RCA's move may even help sell videodisks. Prices on all RCA label titles have been cut, so there are now only two price points, \$19.95 and \$29.95. The low prices should help move more RCA product, according to RCA and other distributors.

While most manufacturers are keeping their unhappiness about RCA's decision to pull the plug on CED to themselves, distributors are vocal in their anger, often cursing the company for what they describe as its

ineptitude in marketing the system.

An already financially stressed distribution network has been dealt a heavy fiscal blow, says Commtron national marketing manager Tim Shanahan. Even though RCA says it will price-protect dealers on price-cut product, Shanahan suggests that the value of the inventories currently stocked by distributors has suffered a significant drop.

Metro Video Distribution Inc. obviously agrees. Owned by Arthur Morowitz, who also owns the New York-based Video Shack retail chain, the company had 26,000 CED units in stock when RCA made its decision. Those units are now selling at Video Shack outlets at closeout prices.

The goal, says Metro vice president of advertising and promotion Marcia Kesselman, is to minimize the damage done by the elimination of CED. Her hope is that consumers who buy videodisks cheap will remember where they got them when the time comes to purchase programming for their VCRs.

Metro was the only distributor surveyed by Billboard that is actually

blowing out its CED inventory. Most others said they would stay in the business until it dried up completely, no matter how unhappy they were with RCA's move.

Sound Video Unlimited's Noel Gimbel points out that damage to home video's distribution network has been restricted to a degree by some of the policies which he feels contributed to CED's failure. RCA distributors have an exclusive on RCA label videodisks, and thus to this day many major distributors do not carry them, thus limiting the damage done by the phaseout.

Signs are that CED marketing efforts will be kept to a minimum by manufacturers and distributors. At MGM/UA Home Video, vice president of sales and marketing Saul Melnick says that the one large-scale marketing effort his company will be involved with in CED will be a promotion which began in March and is scheduled to run through May. Ironically, the effort is designed to sell players, giving consumers one free MGM/UA videodisk with each player purchased, and an option to buy three more titles at \$10 each.

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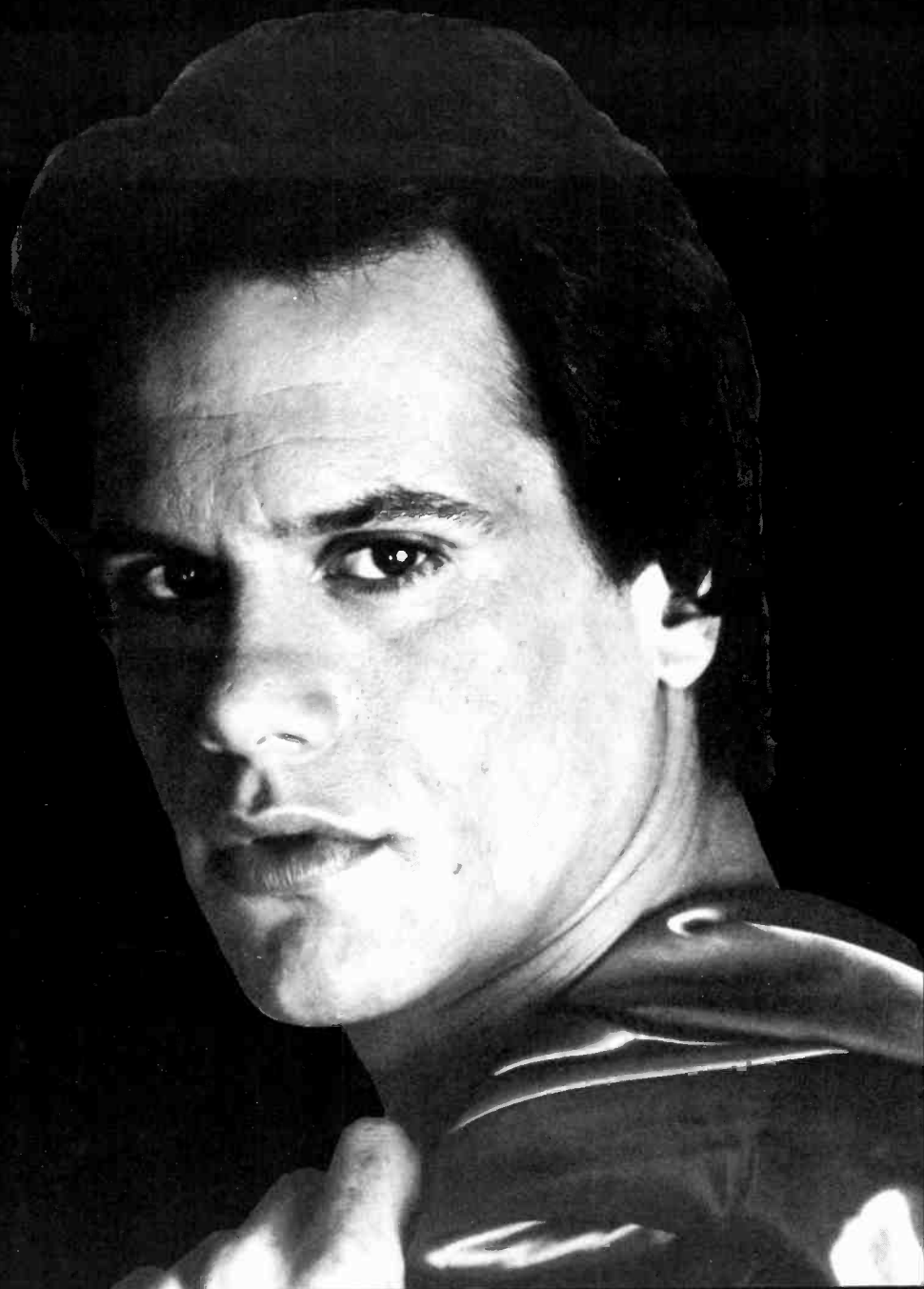
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# Chartbeat

• Continued from page 6

three of his albums re-enter Billboard's pop chart. "Every Great Hit Of Marvin Gaye" comes on at 116, followed by "Anthology" at 127 and "Let's Get It On" at 132.

Also debuting on this week's pop album chart is Wynton Marsalis' "Think Of One" (Columbia), which opens at number 150, six weeks after Marsalis became the first musician to win Grammys in both the jazz and classical categories. "Think Of One" also moves up to No. 1 on this week's

jazz chart.

Peter Brown moves up to No. 1 on this week's dance/disco chart with "They Only Come Out At Night" (Columbia). It's the first No. 1 dance hit for Brown, whose "Dance With Me" reached the top 10 on the pop, black and dance charts in 1978.

MCA has no fewer than six singles on this week's Hot 100 by new and developing acts—and all six are moving up with bullets. Tracey Ullman's "They Don't Know" leads the pack at number 10, followed by Tony Car-

ey's "A Fine Fine Day" at 28, Night Ranger's "Sister Christian" (on Camel/MCA) at 32, Real Life's "Catch Me I'm Falling" (on MCA/Curb) at 41, Nik Kershaw's "Wouldn't It Be Good" at 63 and Van Stephenson's "Modern Day Delilah" at 71.

★ ★ ★

We Get Letters: Shirley Lin of Fort Lee, N.J. took us to task for our recent statement that three members of Fleetwood Mac (Stevie Nicks, Lindsey Buckingham and Christine McVie) have scored top 10 hits.

"You've forgotten about Bob Welch, writes Lin, 'who in 1978 hit the top 10 with 'Sentimental Lady.' Although he had already left the group by that point, he was a member of the Mac. That makes Fleetwood Mac the second group in history (following the Beatles) with four top 10 soloists."

And Phillip Strickland of Baton Rouge wrote in to say that Debby Boone's "You Light Up My Life" is Warner Bros.' biggest single with 10 weeks at No. 1. We didn't count that in a recent discussion of Warner hits because we consider that a Warner/Curb record. For the same reason, we didn't count John Lennon's "Starting Over" on Warner's Geffen label, which had five weeks at No. 1.

## BMI Symposium Set For Denver

NEW YORK—Broadcast Music Inc. (BMI) will present the Songwriters Symposium April 26 and 27 at St. Cajetan's Center on the Aururia Campus in Denver. The symposium is open to the public and free of charge.

The sessions will feature panel discussions as well as question-and-answer segments. There will be no song evaluations or critiques.

Panelists include: songwriters Bob Crewe and Bobby Weinstock; Eddie Lambert, director of a&r, Motown Records; Rick Riccobono, vice president, creative services, CBS Songs, and Gary Roth, staff attorney, BMI.

The symposium, hosted by the Univ. of Colorado at Denver, College of Music, is the second in a series undertaken by BMI. The first was held in Boston.

## Fleetwood Files For Bankruptcy

• Continued from page 4

ule, secured by letters of credit from the Seattle First National and First Interstate of Nevada banks for \$498,673.48 and \$130,739.19, respectively. Among the smaller creditors are Dave Mason, \$387; RCA Records for advances, \$287; and Vintage Records, Phoenix, \$607.

In addition to his home, Fleetwood's assets include: \$1,000 cash; \$11,000, bank deposits; \$46,000, three cars; \$35,000, recording and musical equipment; \$325,000, rental furniture; \$42,000, liquidated debts; 404 N. Maple, \$200,000; Las Palmas Westlake property, \$90,000; 6520 DeLongpre property, \$20,000, and approximately \$52,000 in shares in group-involved companies.

The Fleetwood schedule states that his income was \$255,000 the preceding year and \$350,000 the year prior to that. It notes that he had received a tax refund of \$186,000 the preceding year as a carryback of a net operating loss to 1978. JOHN SIPPEL



CAREER CRESCENDO—Like their Arista debut "From A Whisper To A Scream (Birds Fly)," Icicle Works' career has picked up considerable volume thanks to some opening slots on the Pretenders' current tour. Pictured from left after one such event are Icicle Works' Chris Layhe, Pretender Robbie McIntosh, Chris Sharrock and Ian McNabb of Icicle Works and Pretenders Chrissie Hynde and Martin Chambers.

## Good Dance Chart Start For Acme Music Corp.

By KIM FREEMAN

NEW YORK—After a year in business, the Acme Music Corp. is batting .750, with three of its first four 12-inch releases having scored on the Billboard Dance/Disco chart. The independent label was represented there last month by Ta'Boo's "Over The Ledge." Johnny Dynell & New York 88 marked Acme's debut last March, charting with "Jam Hot," and Dynell charted again this February with "The Big Throwdown."

Acme's vice president Marty Thau, former manager of the New York Dolls and the Fleshtones, brings additional experience with the Cameo-Parkway and Buddha labels to the venture. The label's president is 27-year-old William Chafin, a recent college graduate who so far has provided "most of the investment capital," says Thau.

Acme releases coincide with the compilation of slick press packages, including photos, bios and fan club information. "Our artists are not faceless," says Thau, who cites the inclusion of Ta'Boo's record cover in Industrial Design magazine's forthcoming segment on album jackets as an example of this philosophy. He

adds that live appearances will play an increasing role in the label's effort to boost its roster's visibility.

Video is part of the plan too, with clips by Dynell and Gregori Hunte recently aired on the syndicated shows "Hit City" and "Rock America." While MTV has so far declined to air these clips, Thau predicts that will happen when the channel "gets hip to what kids are dancing to today." Acme's two videos and four records have made inroads to clubs across the country via the independent promotion firm, This Beats Working.

The label's roster includes Dynell, Hunte, Ta'Boo and newly-signed local group the Pedantiks, whose Acme debut "Paper The Walls" b/w "Safe As Milk" shipped last month. During the next two years, Thau envisions signing four to six dance and/or rock acts.

A member of the Independent Label Coalition, Acme is distributed by Sunshine, Northeast; California, West Coast; Action, Detroit and Cleveland; MS., Chicago; Tara, Atlanta; Independent, Miami; Big State, Texas; and Navarre, Minnesota.

## Music Magazine To Link With Record/Tape Chains

LOS ANGELES—A Colorado-based music and entertainment magazine is pegging a major expansion and reorganization plan to record/tape retail distribution, using key chains as distributors in exchange for dealer advertising layouts in each issue.

Headliner, formed two years ago in Boulder, was published as a regional quarterly, starting last year, before spreading into other Western states. The original distribution scheme involved insertion of the magazine in college newspapers on nearly 100 campuses.

More recently, however, publisher Robert "Wiley" Wolff and executive vice president Eddie Wenrick, a former CBS Records executive, have shifted both their format and distribution blueprint. Wolff says they now plan to reverse the "piggyback" concept used in college distribution by working with record/tape chains to position the magazine in their stores. Participating chains would receive customized four-page ad inserts tailored to their product mix and market.

A larger format, going up to a conventional 8½ by 11-inch page size,

and monthly frequency are now planned for the November rollout of the revamped issue. A prototype of the finished magazine was printed for distribution at the NARM convention, where Wolff and Wenrick were courting major chains as distribution allies.

With the distribution switch, the format is also expected to broaden. As a campus insert, the book was targeted to a narrow demographic group, 18 to 22 years old; with the new format, Headliner will aim for the 18-34 demographic.

The firm has set up offices in Universal City, Calif., while its editorial operation will remain in Colorado. Already lined up for the distribution network is the Budget Tapes & Records chain, which was a previous advertiser.

## For The Record

In the March 24 Billboard, the writer of Manfred Mann & the Earth Band's current single, "Runner," was incorrectly identified. The song was written by Ian Thomas.

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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	2	10	<b>SOUNDTRACK</b> Footloose Columbia JS 39242		▲		BLP 38	37	33	38	<b>JEFFREY OSBORNE</b> Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 10	72	74	5	<b>HOWARD JONES</b> Human's Lib Elektra 60346	WEA		8.98		
2	3	13	<b>VAN HALEN</b> 1984 Warner Bros. 1-23985	WEA	▲	8.98		38	52	3	<b>JOE JACKSON</b> Body And Soul A&M SP-5000	RCA		8.98		73	70	27	<b>DEBARGE</b> In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 15	
3	1	70	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS	▲		BLP 3	39	46	6	<b>DAVID GILMOUR</b> About Face Columbia FC39296	CBS				74	71	64	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		
4	4	24	<b>LIONEL RICHIE</b> Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 2	40	40	10	<b>DWIGHT TWILLEY</b> Jungle EMI-America ST-17107	CAP		8.98		75	72	53	<b>QUIET RIOT</b> Metal Health Pasha/CBS BF2 38443	CBS	▲			
5	5	29	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412	CBS	▲			41	41	52	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		76	76	31	<b>KENNY ROGERS</b> Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 16	
6	6	25	<b>CULTURE CLUB</b> Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 11	42	39	22	<b>UB 40</b> Labor Of Love A&M SP-4980	RCA		6.98		77	56	10	<b>TED NUGENT</b> Penetrator Atlantic 80125	WEA		8.98		
7	7	12	<b>EURYTHMICS</b> Touch RCA AFL1-4917	RCA	●	8.98	BLP 41	43	57	5	<b>TRACEY ULLMAN</b> You Broke My Heart In 17 Places MCA 5471	MCA		8.98		78	81	9	<b>WANG CHUNG</b> Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		
8	8	6	<b>SCORPIONS</b> Love At First Sting Mercury 814 98101 (Polygram)	POL		8.98		44	38	21	<b>BILLY IDOL</b> Rebel Yell Chrysalis FV 41450	CBS	●			79	78	16	<b>PATTI LABELLE</b> I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 7	
9	13	3	<b>THE CARS</b> Heartbeat City Elektra 60296	WEA		8.98		45	45	9	<b>BON JOVI</b> Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98		80	86	4	<b>TONY CAREY</b> Some Tough City MCA 5464	MCA		8.98		
10	10	18	<b>CYNDI LAUPER</b> She's So Unusual Portrait BFR 38930 (Epic)	CBS	●			46	53	4	<b>MISSING PERSONS</b> Rhyme & Reason Capitol ST-12315	CAP		8.98		81	79	24	<b>JAMES INGRAM</b> It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 22	
11	9	12	<b>THE PRETENDERS</b> Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA		8.98		47	43	34	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS	●		BLP 20	82	92	4	<b>EARL KLUGH</b> Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 32	
12	15	6	<b>THOMPSON TWINS</b> Into The Gap Arista AL 8-8200	RCA		8.98		48	48	11	<b>SHANNON</b> Let The Music Play Mirage 99810 (Atco)	WEA		8.98	BLP 18	83	87	4	<b>LAID BACK</b> Keep Smiling Sire 1-25058 (Warner Bros.)	WEA		8.98		
13	11	36	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	CBS	▲			49	49	27	<b>SOUNDTRACK</b> The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		84	73	23	<b>EDDIE MURPHY</b> Comedian Columbia FC-39005	CBS	●		BLP 30	
14	12	43	<b>THE POLICE</b> Synchronicity A&M SP3735	RCA	▲	8.98		50	50	7	<b>THE ALARM</b> Declaration I.R.S. SP-70608 (A&M)	RCA		6.98		85	75	100	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			
15	18	4	<b>SOUNDTRACK</b> Against All Odds Atlantic 80152	WEA		8.98		51	31	11	<b>JOHN LENNON/YOKO ONO</b> Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL		8.98		86	83	79	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 61	
16	16	25	<b>JOHN COUGAR MELLENCAMP</b> Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		52	47	39	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 13	87	89	34	<b>MADONNA</b> Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 45	
17	17	6	<b>THE ALAN PARSONS PROJECT</b> Ammonia Avenue Arista AL 8-8204	RCA		8.98		53	54	4	<b>BERLIN</b> Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98		88	88	4	<b>PATTI AUSTIN</b> Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 26	
18	20	6	<b>WEIRD AL YANKOVIC</b> In 3-D Rock 'N' Roll BF2-39221 (Scotti Bros./Epic)	CBS		8.98	BLP 46	54	51	18	<b>LUTHER VANDROSS</b> Busy Body Epic FE 39196	CBS	●		BLP 1	89	84	56	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS	●			
19	14	20	<b>DURAN DURAN</b> Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		55	68	23	<b>NIGHT RANGER</b> Midnight Madness Camel/MCA 5456	MCA		8.98		90	91	48	<b>EURYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98		
20	19	11	<b>ROCKWELL</b> Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 8	56	36	10	<b>CHRISTINE McVIE</b> Christine McVie Warner Bros. 1-25059	WEA		8.98		91	62	6	<b>APRIL WINE</b> Animal Grace Capitol ST 12311	CAP		8.98		
21	21	21	<b>YES</b> 90125 Atco 90125	WEA	▲	9.98		57	60	30	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	▲	8.98		92	82	75	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA		10.98		
22	22	53	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	WEA	▲	8.98		58	42	20	<b>U2</b> Under A Blood Red Sky Island 90127 (Atco)	WEA	●	8.98		93	94	5	<b>MODERN ENGLISH</b> Ricochet Days Sire 1-25066 (Warner Bros.)	WEA	▲	8.98		
23	23	28	<b>MOTLEY CRUE</b> Shout At The Devil Elektra 60289	WEA	▲	8.98		59	55	145	<b>MICHAEL JACKSON</b> Off The Wall Epic FE 35745	CBS	▲			94	90	31	<b>BIG COUNTRY</b> The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98		
24	24	6	<b>QUEEN</b> The Works Capitol ST 12322	CAP		8.98		60	61	6	<b>Laurie Anderson</b> Mister Heartbreak Warner Bros. 1-25077	WEA		8.98		95	100	22	<b>WILLIE NELSON</b> Without A Song Columbia FC 39110	CBS	●		CLP 4	
25	25	22	<b>THE POINTER SISTERS</b> Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 12	61	59	20	<b>KOOL &amp; THE GANG</b> In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 16	96	96	18	<b>RE-FLEX</b> The Politics Of Dancing Capitol ST-12314	CAP		8.98		
26	44	3	<b>GO-GO'S</b> Talk Show I.R.S. SP-70041 (A&M)			8.98		62	66	4	<b>HAGAR, SCHON, AARONSON, SHRIEVE</b> Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA		8.98		97	98	52	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	▲	8.98		
27	27	5	<b>NENA</b> 99 Luftballons Epic BFE 39294	CBS				63	80	3	<b>KING CRIMSON</b> Three Of A Perfect Pair Warner Bros. 1-25071	WEA		8.98		98	111	16	<b>REAL LIFE</b> Heart Land MCA/Curb 5459	MCA		8.98		
28	65	3	<b>SOUNDTRACK/RICK SPRINGFIELD</b> Hard To Hold RCA ABL1-4935	RCA		8.98		64	69	8	<b>DENNIS EDWARDS</b> Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 5	99	93	12	<b>KC</b> KC Ten Meca 8301 (Alpha)	IND		8.98		
29	29	10	<b>DAN FOGELBERG</b> Windows And Walls Full Moon/Epic QE 39004	CBS	●			65	58	13	<b>MANFRED MANN'S EARTH BAND</b> Somewhere In Africa Arista AL8-8194	RCA		8.98		100	106	58	<b>U2</b> War Island 90067 (Atco)	WEA	●	8.98		
30	26	11	<b>ALABAMA</b> Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 1	66	63	27	<b>THE ROMANTICS</b> In Heat Nemperor B6Z 3880 (Epic)	CBS	●			101	97	50	<b>GEORGE WINSTON</b> December Windham Hill WH-1025 (A&M)	RCA		8.98		
31	30	23	<b>DARYL HALL &amp; JOHN OATES</b> Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		67	67	68	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			102	102	6	<b>ROGER DALTREY</b> Parting Should Be Painless Atlantic 80128	WEA		8.98		
32	28	21	<b>.38 SPECIAL</b> Tour De Force A&M SP-4971	RCA	●	8.98		68	85	3	<b>BOBBY WOMACK</b> The Poet II Beverly Glen BF 10003	IND		8.98	BLP 6	103	99	19	<b>MOTLEY CRUE</b> Too Fast For Love Elektra 60174	WEA		8.98		
33	32	26	<b>GENESIS</b> Genesis Atlantic 80116	WEA	▲	9.98		69	NEW ENTRY	10	<b>STYX</b> Caught In The Act-Live A&M SP-6514	RCA		8.98		104	95	20	<b>OZZY OSBOURNE</b> Bark At The Moon CBS Associated QZ 38987	CBS	●			
34	34	12	<b>JUDAS PRIEST</b> Defenders Of The Faith Columbia FC39219	CBS	●			70	64	10	<b>SIMPLE MINDS</b> Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98		105	129	3	<b>TALK TALK</b> It's My Life EMI-America SMAS-17008	CAP		8.98		
35	35	6	<b>THOMAS DOLBY</b> The Flat Earth Capitol ST 12309	CAP		8.98		71	77	5	<b>KENNY G</b> G Force Arista AL8-8192	RCA		8.98	BLP 19	106	103	12	<b>ACCEPT</b> Balls To The Wall Portrait BFR 39241 (Epic)	CBS				
36	37	6	<b>CAMEO</b> She's Strange Atlanta Artists 814-984-1 (Polygram)	POL		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).

# Market Quotations

As of closing: 4/10/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61%	50%	ABC	10	895	59%	58%	58%	+ 1/2
55	44%	American Can	13	5413	46%	45	46	+ 1
12%	10%	Armstrong Int'l	9	15	11	10%	10%	- 1/4
72	61%	CBS	10	1705	70	69%	69%	+ 1/8
22%	10%	Coleco	—	1365	13%	12%	12%	- 3/4
8%	6	Craig Corporation	—	1	7%	7%	7%	- 1/8
68	48%	Disney, Walt	24	7355	67%	65%	66%	+ 3/8
5%	4%	Electrosound Group	—	61	5%	4%	5%	+ 3/8
33%	28%	Gulf + Western	8	1530	33	32%	32%	+ 1/4
27 1/2	17	Handleman	13	171	26%	26	26%	- 3/8
7%	4%	K-Tel	—	—	—	—	—	unch
87 1/2	74 1/2	Matsushita Electronics	20	216	83%	83%	83%	unch
9 1/2	4%	Mattel	—	1073	8%	7%	7%	- 5/8
44%	33%	MCA	13	3997	42%	41%	42%	+ 1 1/2
85 1/2	69 1/2	3M	12	1676	72 1/2	71 1/2	71 1/2	- 1/4
140 1/2	106	Motorola	17	1762	112	110 1/2	111 1/2	+ 5/8
39 1/2	32	No. American Phillips	9	384	33	32 1/2	33	+ 5/8
5%	3%	Orrox Corporation	—	24	3%	3%	3%	+ 1/8
32%	24%	Pioneer Electronics	51	3	24%	24%	24%	unch
38%	28%	RCA	13	1084	33%	32%	33%	- 1/4
17%	14%	Sony	21	2909	16%	16	16%	+ 1/8
37%	30%	Storer Broadcasting	—	314	32	31 1/2	31 1/2	- 1/4
4%	3	Superscope	—	—	—	—	—	unch
62	49 1/2	Taft Broadcasting	17	460	62 1/2	60	60	- 1
29%	21	Warner Communications	—	2066	23 1/2	22 1/2	22 1/2	- 3/4
17%	11%	Wherehouse Entertain.	14	143	15 1/2	15	15	- 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1	Josephon Int'l	13200	10 1/2	11
Certron Corp.	10200	2 1/4	2 1/4	Recoton	9700	9 1/4	9 1/2
Data Packaging	—	6	6 1/2	Schwartz Bros.	—	2 3/4	3 1/4
Koss Corp.	—	3	3 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

# Lifelines

## Births

Boy, Paul Adam, to Donna and Paul Silverthorn, March 27 in Philadelphia. He is production coordinator for G.W. Jr. Music Inc. there.

★ ★ ★

Girl, Kelly Lorraine, to Mary Anne and Gary Turner, April 4 in Richmond, Va. She is studio coordinator for Alpha Audio there.

★ ★ ★

Girl, Amanda Blyss, to John and Beth Jarrard, April 4 in Nashville. He is a songwriter for Alabama Band Music.

★ ★ ★

Girl, yet unnamed, to Rita and Bobby Cochrane, April 2 in Norwalk, Calif. He is a guitarist with Bobby & the Midnites, a Columbia act.

★ ★ ★

Boy, David Thomas, to Arlyne and Bob Willcox, March 16 in Santa Monica, Calif. He is vice president, West Coast, of product marketing for Columbia in Los Angeles. She is a lawyer for the entertainment industry.

★ ★ ★

Boy, Christopher Everett, to Louise and Milton Olin, March 30 in

Santa Monica, Calif. He is an associate with the Mitchell, Silverberg music industry law office.

★ ★ ★

Boy, Eric Jeffrey, to Jeff and Cindy Cohen, March 5 in Jacksonville, Fla. He is owner of Cal's Records there.

★ ★ ★

Boy, James Christopher, to Marguerite and Steve Baird, April 2 in Burbank, Calif. He is director of payroll and personnel at Warner Bros. Records there.

★ ★ ★

Girl, Knoelle Higginson-Wydra, to Vy and Ken Wydra, Feb. 22 in New York. She is a radio and tv personality. He is an author and lecturer. The couple co-wrote the off-Broadway musical "Mama I Want To Sing."

## Marriages

Elaine Cooper to Jeff Schock, March 31 in New York. He is with Billy Joel's management company, Frank Management. She is associate director of publicity, East Coast, for Columbia Records.

★ ★ ★

Lisa Winston to Wayne Wilentz, April 15 in New York. She was a publicist with the Howard Bloom Organization. He is keyboardist for the Salsoul group Sky.

★ ★ ★

Andrea Ganis to Barry Wendross, March 10 in New York. She is associate director of singles for Atlantic's promotion department there.

## Deaths

Bruce Breymaier, 32, of a heart attack March 20 in Burlington, Vermont. He was the sound technician for the rock group Blotto, based in Albany, N.Y.

# Executive Turntable

Continued from page 4

Southern in Sydney after 30 years. He was most recently managing director of the firm's Australian companies. Kathy Spanberger, who had been located in Peer-Southern's Los Angeles office, fills his spot.

## Video/Pro Equipment

Kenneth Kaufman is named senior vice president, general counsel, for Showtime/The Movie Channel in New York. He was an attorney for the law firm of Franklin, Weinrib, Rudell & Vassallo. . . Also in New York, HBO appoints Susan Greene senior vice president of corporate affairs. She was vice president of corporate affairs for Manhattan Cable TV. HBO also names Steven Hewitt director of music and variety programming. He was director of special programs for CBS Entertainment. . . In Stamford, Conn., Vestron Video tags Michael Wiese as vice president of program development. He was director of on-air promotion and production for The Movie Channel

Group W Satellite Communications appoints Gregory DePrez to head its Los Angeles office. He was an affiliate sales representative for the company. . . Earl Rosenstein joins Prism Entertainment Corp. in Los Angeles as vice president, finance. He had held the same post for Ronco Teleproducts.

# New Companies

VMPM, a video music production and marketing wing of Central Marketing and Promotion Inc., formed by Greg Benedetti and Fred DiSipio Jr. Focus is on full-service broadcast quality video and film production and providing national marketing for music-related production. Heritage Plaza, 1873 Route 70, Suite 204, Cherry Hill, N.J. 08003; (609) 424-4500.

★ ★ ★

Red Records, an independent dance-oriented label, formed by Geoff Tozer. First release is a 12-inch by Keeno Nash. 234 E. 70th St., New York, N.Y. 10021; (212) 879-4629.

★ ★ ★

Full Circle Management, specializing in management, press relations and publicity for drummers and percussionists. Services include career

planning, clinic booking and media materials. P.O. Box 9745, North Hollywood, Calif. 91609-1745; (818) 764-1745.

★ ★ ★

Total Media, a public relations firm, formed by Julie Henry. First clients include Gene Watson, Ruth Ann, Diana Rae and Blake Mevis. P.O. Box 17246, Nashville, Tenn. 37217; (615) 754-9818.

★ ★ ★

Priority Management Inc., formed by the Oak Ridge Boys, Wayne Halper and Ted Hacker. The company will handle career development and legal affairs for the Oaks and songwriters/artists Larry Willoughby and Michael Foster. 329 Rockland Road, Hendersonville, Tenn. 37075; (615) 824-4924.

# Video Music Programming

Continued from page 20

Rock Goddess, "I Didn't Know I Loved You Til I Saw You Rock And Roll," A&M  
Slade, "Run Runaway," CBS Associated  
Simple Minds, "Waterfront," A&M  
Spandau Ballet, "Communication," Chrysalis  
Spinal Tap, "Hell Hole," Polydor  
Sandy Stewart, "Saddest Victory," Modern  
B.E. Taylor, "Vitamin L," MCA  
Tom Teeley, "Rocket And A Roman Candle," A&M  
Tina Turner, "Let's Stay Together," Capitol  
Bonnie Tyler, "Holding Out For A Hero," Columbia  
Verity, "Rescue Me," Complot  
Matthew Wilder, "The Kid's American," Private I/CBS  
Pat Wilson, "Bop Girl," Warner Bros.  
Wire Train, "I'll Do You," 415/Columbia

# Bubbling Under The HOT 100

- 101-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 102-SUPERSTAR/UNTIL YOU COME BACK TO ME, Luther Vandross, Epic 49-04969
- 103-BEAT BOX, Art Of Noise, Island 7-99782 (Atco)
- 104-ALL NIGHT PASSION, Alisha, Vanguard 72
- 105-THE SADDEST VICTORY, Sandy Stewart, Modern 7-99774 (Atco)
- 106-SIXTY-EIGHT GUNS, The Alarm, I.R.S. 9924 (A&M)
- 107-RIGHT OR WRONG, The Spinners, Atlantic 7-89689
- 108-DON'T LET YOUR LOVE GROW COLD, Con Funk Shun, Mercury B18369-7 (PolyGram)
- 109-LOLLIPOP LUV, Bryan Loren, Philly World 2015
- 110-SHAKE DOWN, Evelyn "Champagne" King, RCA 13748

# Bubbling Under The Top LPs

- 201-THE SMITH'S, The Smith's, Sire 1-25065 (Warner Bros.)
- 202-SOUNDTRACK, This Is Spinal Tap, Polydor 816846-1 (PolyGram)
- 203-STANLEY CLARKE, Time Exposure, Epic FE 38688
- 204-NONA HENDRYX, The Art Of Defense, RCA AFL1-4999
- 205-SYLVIA, Surprise, RCA AHL1-4960
- 206-CHINA CRISIS, Working With Fire And Steel, Virgin/Warner Bros. 1-25062
- 207-ELVIS PRESLEY, Elvis' Gold Records, Vol. 5, RCA AFL1-4947
- 208-DON WILLIAMS, Best Of Don Williams, Vol. III, MCA 5465
- 209-THE STATLER BROTHERS, Today, Mercury 812184-1 (PolyGram)
- 210-EDDIE MONEY, Where's The Party, Columbia FC 38862

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# Industry Events

A weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Industry Events, Billboard, 1515 Broadway, New York, New York 10036.

April 14-19, Computer Graphics '85, Dallas Convention Center. April 26-28.

April 16-18, Videotex '84 international conference and exhibition, Hyatt Regency, Chicago.

April 20-28, Athens International Film/Video Festival, Ohio University, Athens.

April 21-29, International Festivals of Country Music: Rotterdam (21), London (21-23), Belfast (24-25), Vienna (26), Munich (27), Frankfurt (28), Zurich (29).

April 26, New Orleans Music Awards, Seanger Theater, New Orleans.

April 26-28, Great Southern Computer Show, Carolina Coliseum, Columbia, S.C.

April 27-May 6, 15th annual New Orleans Jazz & Heritage Festival, New Orleans.

April 28-29, Electronic Keyboard & Sound Expo, Sheraton Inn, La Guardia Airport, New York.

April 29, Arthritis Foundation national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, National Assn. of Broadcasters annual convention, Las Vegas Convention Center, Las Vegas.

May 1-3, All Electronics/ECIF show, Barbican Centre, London.

May 1-3, Electronic Production Efficiency show, National Exhibition Centre, Birmingham, England.

May 3-6, National Assn. of Independent Record Distributors (NAIRD) conference, Holiday Inn Golden Gateway, San Francisco.

May 4-6, Eleventh annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club, Nashville.

May 5, American Bar Assn. forum on the current developments in the music industry, Knickerbocker Hotel, Chicago.

May 6-8, Concert Music Broadcasters Assn. convention, Warwick Hotel, New York.

May 12-15, Audio Engineering Society (AES) convention, Anaheim Convention Center, Anaheim, Calif.

May 13-17, Billboard's International Music Industry Conference, Hotel Europe & Dunloe Castle Hotel, Killarney, Ireland.

May 13-17, Computer Graphics '84, Anaheim Convention Center, Anaheim, Calif.

May 14, 19th annual Academy of Country Music Awards, Knott's Berry Farm, Buena Park, Calif.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 19, American Bar Assn. forum on the current developments in the music industry, Ritz-Carlton, Buckhead, Atlanta, Ga.

May 19, quarterly Muscle Shoals Music Assn. songwriters workshop, Holiday Inn, Sheffield, Al.

May 21-23, Production East conference and exhibition, New York Hilton.

May 22-26, ninth annual MICRO EXPO, Palais Des Congres, Porte Maillot, Paris.

June 3-6, Consumer Electronics Show, McCormick Place, McCormick Inn, Conrad Hilton Hotel & McCormick West, Chicago.

# 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, & Track	Black LP/ Country LP Chart
107	101	20	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 68
108	112	22	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 40
109	104	99	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
110	180	2	PAUL YOUNG No Parlez Columbia BFC 38976	CBS		8.98	
111	130	3	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	
112	107	6	GOLDEN EARRING N.E.W.S. 21 Recs. 11-1-9008 (Polygram)	POL		8.98	
113	109	6	MADNESS Keep Moving Geffen GHS-4022 (Warner Bros.)	WEA		8.98	
114	113	19	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 24
115	116	43	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
116	NEW ENTRY		MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML	MCA		8.98	
117	118	7	JASON AND THE SCORCHERS Fever EMI-America SO-19008	CAP		8.98	
118	122	62	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
119	117	32	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
120	NEW ENTRY		DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA		11.98	
121	119	62	JOURNEY Frontiers Columbia QC 38504	CBS	▲	8.98	
122	124	137	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
123	115	10	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98	
124	125	23	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
125	121	57	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 29
126	128	5	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977	RCA		6.98	
127	NEW ENTRY		MARVIN GAYE Anthology Motown M9791A3	MCA		8.98	
128	131	28	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98	
129	105	46	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
130	110	36	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
131	120	9	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 35
132	NEW ENTRY		MARVIN GAYE Let's Get It On Motown M5192 ML	MCA		5.98	
133	132	81	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
134	114	24	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 45
135	133	33	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 57
136	108	7	MENUDO Reaching Out RCA AFL1-4993	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
137	126	30	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
138	140	5	WEATHER REPORT Domino Theory Columbia FC 39147	CBS		8.98	
139	127	19	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
140	136	23	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	▲	8.98	
141	139	44	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
142	144	4	STACY LATTISAW & JOHNNY GILL Perfect Combination Cotillion 90136 (Atco)	WEA		8.98	BLP 27
143	148	38	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS		8.98	
144	135	12	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 25
145	137	20	ADAM ANT Strip Epic FE 39108	CBS		8.98	
146	134	22	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 58
147	NEW ENTRY		ICICLE WORKS Icicle Works Arista AL 6-8202	RCA		6.98	
148	150	5	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
149	155	28	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲	8.98	
150	NEW ENTRY		WYNTON MARSALIS Think Of One Columbia FC 38641	CBS		8.98	
151	NEW ENTRY		SOUNDTRACK Terms Of Endearment Capitol ST-12329	CAP		8.98	
152	138	58	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
153	142	106	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
154	158	10	LET'S ACTIVE Afoot I.R.S. SP-70505 (A&M)	RCA		5.98	
155	160	59	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
156	NEW ENTRY		DAVID BOWIE Fame And Fashion-David Bowie's All Time Greatest Hits RCA AFL1-4919	RCA		8.98	
157	141	22	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲	8.98	
158	157	25	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	
159	147	23	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
160	172	79	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
161	163	4	JON BUTCHER AXIS Stare At The Sun Polydor 817493-1 (Polygram)	POL		8.98	
162	123	11	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem)	IND		8.98	
163	161	7	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS		---	BLP 74
164	156	23	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 31
165	170	71	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS		8.98	
166	164	18	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 33
167	151	169	THE BEATLES Beatles 67-70 Capitol SKB0-3404	CAP	●	14.98	
168	143	22	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
169	149	14	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 9
170	168	39	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98	
171	169	111	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 46
172	178	5	RATT Out Of The Cellar Atlantic 80143	WEA		8.98	
173	146	37	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 59
174	152	23	BOB DYLAN Infidels Columbia QC-38819	CBS	●	8.98	
175	159	16	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 21
176	NEW ENTRY		THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	
177	174	516	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	▲	8.98	
178	182	4	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
179	184	2	SAXON Crusader Carrere BFZ 39284 (Epic)	CBS		8.98	
180	176	150	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
181	175	115	THE BEATLES Abbey Road Capitol SO-383	CAP	●	8.98	
182	183	4	THE SYSTEM X-Periment Mirage 90146 (Atco)	WEA		8.98	BLP 56
183	186	143	THE BEATLES The Beatles (White Album) Capitol SWB0-101	CAP	●	14.98	
184	188	21	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 36
185	190	2	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 47
186	192	2	MR. MISTER I Wear The Face RCA AFL1-4864	RCA		8.98	
187	167	161	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 57
188	191	46	YES Fragile Atlantic 19320	WEA	●	8.98	
189	185	4	EBN/OZN Feeling Cavalier Elektra 60319	WEA		8.98	
190	NEW ENTRY		THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 43
191	194	16	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016	MCA		8.98	
192	NEW ENTRY		BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL		8.98	BLP 50
193	196	53	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●	8.98	
194	195	63	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
195	198	141	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
196	165	94	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲	8.98	
197	153	9	STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127	WEA		8.98	BLP 67
198	171	22	TEENA MARIE Robbery Epic FE 38882	CBS		8.98	BLP 34
199	154	52	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
200	162	16	MATTHEW WILDER I Don't Speak The Language Private I BFZ-39112 (Epic)	CBS		8.98	

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept	106
Air Supply	130
Alabama	30, 125, 107, 171
Alarm	50, 137
Alcatrazz	191
Laurie Anderson	60
Adam Ant	145
April Wine	91
Steve Arrington's Hall Of Fame	191
Atlantic Starr	164
Patti Austin	88
Bar-Kays	192
Beatles	167, 158, 181, 183
Pat Benatar	149
Berlin	53
Big Country	94
Bon Jovi	47
David Bowie	97, 156
Peabo Bryson/Roberta Flack	173
Cameo	36
Irene Cara	107
Toney Carey	80
Cars	9
George Clinton	175
Phil Collins	155
Con Funk Shun	184
Crusaders	176
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Roger Daltrey	102
Dazz Band	114
DeBarge	73
James Ingram	81
Joe Jackson	38
Michael Jackson	3, 59
Jason And The Scorchers	117
Billy Joel	13
Duran Duran	129
Jon Butcher Axis	161
Howard Jones	72
Journey	121
Dennis Edwards	34
English Beat	139
Eurythmics	7, 90
Dan Fogelberg	29
Jane Fonda	85
Kenny G	71
Gap Band	135
Marvin Gaye	116, 127, 132
Genesis	33
David Gilmore	39
Go Go's	26
Golden Earring	112
Great White	148
Hagar, Schon, Aaronson, Shrieve	62
Daryl Hall & John Oates	31
Herbie Hancock	45
Icicle Works	147

Billy Idol	44, 143, 165
Julio Iglesias	89
Joe Jackson	38
Paul McCartney	140
Christine McVie	56
John Cougar Mellencamp	15, 160
Menudo	136
Midnight Star	52
Modern English	93, 159
Melba Moore	169
Missing Persons	46
Motley Crue	23, 103
Mr. Mister	186
Evelyn "Champagne" King	84, 193
King Crimson	63
Kiss	128
Earl Klugh	82
Kool & The Gang	61
Patti LaBelle	79
Laid Back	83
Stacy Lattisaw & Johnny Gill	142
Cyndi Lauper	10
John Lennon/Yoko Ono	51
Let's Active	154
Huey Lewis And The News	5
Madness	113
Madonna	87
Manfred Mann's Earth Band	65
Teena Marie	198
Wynton Marsalis	150
Johnny Mathis	163
John Cougar	150
Christine McVie	56
John Cougar Mellencamp	15, 160
Menudo	136
Midnight Star	52
Modern English	93, 159
Melba Moore	169
Missing Persons	46
Motley Crue	23, 103
Mr. Mister	186
Evelyn "Champagne" King	84, 193
Willie Nelson	95
Nena	27
Olivia Newton-John	133
Stevie Nicks	115, 195
Night Ranger	55
Ted Nugent	77
Jeffrey Osborne	37
Ozzy Osbourne	104
Ray Parker, Jr.	146
Alan Parsons Project	17, 124
Dolly Parton	123
Pieces Of A Dream	131
Pink Floyd	177
Robert Plant	170

Pointer Sisters	25
Police	14, 153, 180, 194
Pretenders	11
Prince	92
Queen	24
Quiet Riot	75
Billy Rankin	126
Ratt	172
Real Life	98
Re-Flex	96
Lionel Richie	4, 86
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Kenny Rogers	76, 134
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Romantics	66
Linda Ronstadt	57
David Sanborn	108
Simple Minds	179
Scorpions	8
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Simple Minds	70
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Against All Odds	15
Big Chill	49
Flashdance	41
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Rick Springfield	199
Steel Pulse	178
Barbra Streisand	157, 196
Style Council	111
Styx	69
System	182
Talk Talk	105
Talking Heads	141
Temptations	190
Thompson Twins	12
Dwight Twilley	40
U2	58, 100
UB40	42
Tracey Ullman	43
Utopia	162
Van Halen	2, 122, 152
Luther Vandross	34
Wang Chung	78
Weather Report	138
Matthew Wilder	200
George Winston	101
Bobby Womack	68
Weird Al Yankovic	18
Yarbrough & Peoples	185
YES	21, 188
Paul Young	110
ZZ Top	22
38 Special	32

## CBS Settles Suit Against Foreground Music Distrib

NEW YORK—CBS Records has withdrawn its copyright infringement suit against a major foreground music distributor in Houston after collecting \$22,000 from McFaddin Ventures, parent of the Soundscapes tape supplier.

Soundscapes, which services restaurants, clubs and hotels in approximately 30 states, failed to pay foreground licensing fees to CBS for a three-year period beginning in 1981, according to a suit filed Feb. 13 in Houston Federal Court. Cited in the complaint were the unauthorized use of recordings by such CBS artists as Billy Joel, Dan Fogelberg, Journey and Earth, Wind & Fire (Billboard, March 3).

An affidavit submitted to the court by John Breyer, operations manager for Soundscapes, asserts that CBS recordings comprised 13% of the distributor's tape programs in 1981 and

1982, and 18% in 1983. Gross sales for the company's foreground music service amounted to \$299,615, \$289,814 and \$323,994 over the three-year period, according to the court document.

Dan Wynn, the CBS Records attorney who supervised the case, says that the company is "very satisfied" with Soundscapes' payment. The firm has until July 9 to either destroy or erase Soundscapes tapes that feature CBS product, and must refrain from using the company's recordings until a foreground license with the company is negotiated. Soundscapes officials have expressed an interest in such an arrangement, but talks have yet to begin, Wynn states.

Under the terms of the settlement, Soundscapes will pay attorney's fees incurred by CBS, which Wynn says will cover "a little less" than \$5,000.

LEO SACKS

## \$3 MIL IN DAMAGES SOUGHT

## Geffen Takes Young To Court

LOS ANGELES—The David Geffen Co. is seeking \$3 million in punitive and exemplary damages plus compensation from Neil Young in a Superior Court filing here.

The suit, filed last December, contends that Young started to negotiate contractually with the plaintiff in early 1982. Young, it's alleged, continually put off actually signing a pact until November, 1983, when he informed the plaintiff that he repudiated any dealings he had with the label.

Geffen argues that in the fall of 1982, Young provided an album, "Trans," which was "not 'commer-

cial' in nature and musically uncharacteristic of Young's previous records." The complaint makes the same appraisal of a second album, "Everybody's Rockin'," supplied in the summer of 1983.

The plaintiff alleges that during those two years it advanced \$2.9 million to Young for recording costs and loans. It also claims it laid out \$400,000 for promotion and marketing costs and paid \$500,000 to Warner Bros. Records to release certain rights under the WB binder.

Erwin Spiegel Osher, general counsel for the defendant, would not comment on the proceedings, noting that the suit is pending.

## Label Trying Unusual Route In Search For New Talent

By ETHLIE ANN VARE

LOS ANGELES—Newly launched FastFire Records enters the market with a unique twist on an "open door" talent policy, according to label chairman Ed Rinderknecht. The company will be placing drop-off boxes at 1,500 retail outlets nationwide, and establishing an overnight courier service so that aspiring bands can submit demo tapes locally and have them at FastFire's New York office the next day.

"The idea," says Rinderknecht, "is that within a day of dropping these tapes off, we'll have them, and will respond within a reasonable period of time—not months, but a week or two."

The drop-off box system will be in place, says the oil tycoon-turned-label chief, by the first of May. The promotion will continue for six to eight weeks, after which time bands will still be invited to submit material to FastFire.

"This is a permanent policy," says Rinderknecht. "We're looking for new talent. Although I will look at established artists who, for one reason or another, don't feel the situations they're in are right for them, I'm not out to take anyone's acts."

Already signed to FastFire is the New York rock quintet Night Crossing, whose self-titled debut album shipped April 6. A fall release from newcomer Kevin Sullivan is planned for the followup. Most FastFire product released will be within the

rock category, says Rinderknecht.

FastFire is being distributed through a network of independents under the Alpha Distributors umbrella. Radio promotion is being handled by Ben Scotti Promotions, and marketing by Macey Lipman Marketing.

"For the past two years," says Rinderknecht, "I've been advised not to get into this business. That's the reason I'm getting in. If things weren't depressed—Michael Jackson's enormous success notwithstanding—then I wouldn't be interested, because there'd be nothing to fix."

## 6,000 Tapes Seized In Swap Meet Bust

NEW YORK—Seven Californians were arrested and nearly 6,000 allegedly counterfeit cassettes were confiscated when local police raided the San Fernando Swap Meet on March 31.

Arrested and charged with violations of the California Penal Code and the Business and Professions Code were Elva Sandoval and Justo and Emilia Galen of North Hollywood, Catalina Amirez and Marie Aguirre of Pacoima, Jesus Florez of Maywood and Rodrigo Martinez of Sun Valley.

Personnel from the RIAA antipiracy unit and ALARM assisted the San Fernando Police in the investigation.

**Industry On Trial:** Federal District Judge Nichola Bua has certified the case composed of six complaints, charging discriminatory practices, filed by industry accounts against the majors as a class action. The original six cases were filed in various venues and combined in Chicago about a year ago. Judge Bua's action makes the plaintiff literally all persons who purchased directly from branch-operated distribution since the early seventies.

Greater retailer and NARM involvement in First Sale lobbying last week on Capitol Hill had Camelot's Paul David, Wherehouse's Jim Lara, Flipside's Carl Rosenbaum and Mickey Granberg rattling representatives' doors. Others by state were: Illinois: Mike Friedman, 17-store Video King; Kathy Jackson, Video Empire; Cindy Burger, National Video, franchiser long on the other side of the First Sale aisle. Ohio: Jack Remley, Video Co-op; Ralph Drake, Marion Video Movies; Jack Messer, five-store Video Store; Lou Epstein, Video Showplace. Kansas: Steve Gorrell, G&A Distributing; Barbara Baylor, Video Village; Leo Cassagrande, Wichita Video Station. Texas: Jimmy Joynt, Sight & Sound. Connecticut: Lois Winnick, Audio/Video Concepts; Ron Davis, Video Box-office. Kentucky: Paul Gold, Video World; Mike Wheeler, Video Vision; Chuck Patyk, Future Video. Oklahoma: Paul Chubb, Radio Shack. Colorado: Fred Brooks, Video Plus; Pat Gooch, Video Merchants; John Kenfield, 32-store Video Exchange. Massachusetts: Richard Silver, Movies To Go; Barry Glovsky, Boston Video; Linda Reich and Pat Rogers of the two Video Paradise stores. Michigan: John Savage, Discount Video and Ken Hostetter, Western Michigan Video.

Russ Solomon of Tower Records keynotes the NAIRD convention, which begins May 3 in San Francisco, with Track's editor MCing the awards banquet Saturday (5)... Attempting another entry into home computer merchandising is Milton Bradley, with a new computer software division slated to produce business programs. Earlier in 1984, the game firm exited when it shuttered its GCE division, which marketed the now-defunct Vectrex computer system and software... Warner Communications going through intense "asset" re-evaluation. It looks like it may offer Warner Home Video stock... Rackjobbers irate over new larger-sized software packaging from Synapse and Broderbund. The newly developing 10-inch standard does not fit on racks.

Li'l Wally Jagiello and his polka band entertained Pope John Paul recently: It went over so well with the first Polish Pope that the Miami-based polka bandleader/record label owner returns next year to the Vatican, prior to which he will do free concerts in Polish villages. Jagiello may release a commercial video tape of the 1984 junket... Orion Pictures going into the production and distribution of product for cable and home video... Is WEA Canada about to pick up Chicago-based blues indie Alligator Records? Buoyed by hefty advance orders for its newest release, "Guitar Slinger" by Johnny Winter, head gator Bruce Iglauer was spied partying with WEA's Dominion crew in a Toronto Chinese eatery.

With the demise of Dance Record Distributing, Bensenville, Ill., a pioneer in 12-inch dance singles, Les Reid intends to open his own distributorship in the Chicago area and get more into group and band management and booking. Nat Washington has gone with Navarre's new

## 'FEELING' GOOD 'Flashdance' Theme Romps To Oscar For Best Song

By PAUL GREIN

LOS ANGELES—"Flashdance... What A Feeling" was named best song at the 56th annual Academy Awards Monday (9). This marks the third time in the past six years that a No. 1 dance/disco hit has won the Oscar for best song, an award that has traditionally gone to easy listening romantic ballads.

The awards to "Last Dance" (1978), "Fame" (1980) and now "Flashdance" seem to signal a shift in the tastes of the motion picture academy membership toward more contemporary and rhythm-based material.

Irene Cara, who won a Grammy in February for singing "Flashdance," also shared the Oscar for composing it with Keith Forsey and Giorgio Moroder. It's the first Oscar for Cara and Forsey and the second for Moroder, whose score for "Midnight Express" won in 1978.

Marilyn & Alan Bergman and Michel Legrand's score for "Yentl" won the Oscar for best song score and its adaptation. It's the third Oscar for both parties. The Bergmans won for

the songs "Windmills Of Your Mind" (1968) and "The Way We Were" (1973); Legrand was the Bergmans' collaborator on "Windmills" and also won in 1971 for his score for "Summer Of '42."

Bill Conti's score for "The Right Stuff" was the winner in the category of best original score. It's Conti's first oscar, following a pair of best song nominations, including one for the smash "Gonna Fly Now" from "Rocky."

Despite the Oscar win, Geffen Records said last week it has no plans to release a soundtrack album on "The Right Stuff." To do so would have entailed a substantial investment on the label's part in musicians' fees,

## Linyl Vinyl Pacts with MCA Group

LOS ANGELES—Linyl Vinyl, the dance-oriented label formed as an independent last year by Island Music director Lionel Conway, has firmed a worldwide distribution marketing and promotion deal with the MCA Records Group.

A joint statement issued by Irving Azoff, group president, and Conway,

sales office in Chicago, headed by industry vet Judd Siegal. Navarre is also now distributing Streetwise Records. M.S. Distributing, Mount Prospect, Ill., has picked up Tommy Silverman's Tommy Boy family of labels and Profile Records... After a decade with Billboard's Beverly Hills editorial staff following 31 years with Capitol Records as producer/writer, Dave Dexter Jr. moves to semi-retirement this week. He intends to freelance from his Sherman Oaks manse.

Look for the Welks to announce the departure of Gaylon J. Horton as president of Welk Televideo International. There will be no replacement, as the company intends to discontinue the new tv program area. Horton will head his own Wunderkind Productions in L.A. He was there seven years... Boston Rock magazine holds its third annual music seminar May 19 at the SPIT/Metro Complex there. Call (617) 266-8787 for details... Watch for Bert Bogash to open a marketing consultancy in the Apple with clients like Boxcar Willie and DCI Marketing, computer software firm, now that he has ankled Main Street Records... Drummer Derek Pellicci has left the Little River Band, leaving only guitarist Graham Goble as a founding member with the Aussie group.

Irv Biegel held a hush-hush huddle with Triad Record distribs just before NARM's convention. Word is that he and his cohorts have lined up Jesse Coulter, the Atlanta Rhythm Section and Toni Wine as artists. Those present marvelled at the sounds from Justine John's album, the first coming from the Chips Moman-Buddy Killen diskery... Track apologizes to Sharon Weisz, who should get full credit for the smart promotion credited erroneously last week to MCA Records' Billy Brill. It was the W3 PR power who induced the California Angels to use "Send Me An Angel" as a theme... Leo's Stereo, Southern California hi fi specialty chain, offers Hitachi or Sanyo CD players at \$397, lowest price we know of so far... Lou Drozen of Laff Records, who's been building his stable of 16 pacers and trotters, tells Track he's going back to check the chitlin circuit for new Redd Foxxes and Richard Pryors... And speaking of the bangtails, Jerry Richmond's nags totalled a little bit over \$25,000 in winnings last week at Eastern tracks. He had four winners and a place horse.

Paramount's Robert Klingensmith and MPAA's Jack Valenti ended up on rhetorically opposite sides last week in a KNX Los Angeles report on home video's effect on boxoffice. In the Tom Haule report, Klingensmith said home video increases public awareness of movies and acts as a stimulus. Valenti, however, asked "how much time can you spend" watching movies and said 50% VCR penetration by 1989 was worrisome... Russ Solomon was not available at presstime to comment on a rumor that he now intends to open a separate Tower video outlet near Lincoln Center in Gotham City.

Promoters Frank Russo and Danny O'Donovan seem poised to take over promotion of the Jacksons' U.S. tour from Don King, according to sources close to the tour. The New England promoters recently reached a verbal agreement with the Jackson family, and are responsible for coming to a financial arrangement with the controversial fight promoter. As a result of this new setup, the oft-delayed tour itinerary will finally be announced within the next week to 10 days.

Edited by JOHN SIPPEL

which Geffen decided not to make.

Of the year's other music winners, the "Flashdance" soundtrack on Casablanca and the "Yentl" soundtrack on Columbia were both certified platinum.

Another soundtrack that should benefit from the Oscar telecast is Capitol's "Terms Of Endearment." While Michael Gore's score for "Terms" was edged out by Conti's score for "The Right Stuff," "Terms" was the year's leading Oscar winner with five awards, including best picture.

The "Terms" soundtrack debuts on this week's pop album chart at number 151, while Gore's title single jumps to number 86 on the Hot 100.

outlines initial release plans, including 12-inch singles from Annie G and Manu Dibango, due April 25 and May 9 respectively. Also on May 9, MCA will ship a debut mini-album by Robit Hairman, a South African musician. Product includes titles previously released by the label through its indie network.



In 1983, R.E.M.'s "Murmur" grew so loud, it was #1 in the Rolling Stone Critics Poll, #2 in the Village Voice Critics Poll, among others. The real talk, though, was on the street.

But that was last year.

This is the year of "Reckoning."

# REM

## RECKONING

### THE SECOND ALBUM



Produced by Don Dixon and Mitch Easter

On AMEX High Quality Vinyl,  
Chrome Cassette • BASF  
and Compact Disc.  
SP 70044



Band photo: Ed L...  
Snake photo: C. Williams  
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"Show me the  
meaning of the  
word  
Cause I've heard  
so much about it  
I don't want to  
live without it"



"Show Me" is the new single from The Pretenders' Platinum album *Learning To Crawl*.  
Produced by Chris Thomas, written by Chrissie Hynde, photographed by Steven Meisel.

WATCHING YOU '84

