

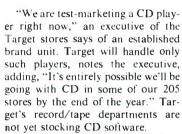
A Billboard Publication

HARDWARE PRICES DROP **Retail Horizons Broaden For CD**

By JOHN SIPPEL

LOS ANGELES—Lower prices and a wider array of available hardware are helping broaden retail horizons for the Compact Disc, according to a survey of audio specialty chains and mass merchandisers. Underscoring CD's spread to the mass marketplace is planned CD stocking for JC Penney, Target and Montgomery Ward.

JC Penney will add a Compact Disc unit to its MCS component line around August, according to a spokesman for the chain, which has more than 2,000 stores. No price has been firmed. In the beginning, only full-line stores, of which there are 560 nationwide, will be handling the CD player.



Montgomery Ward is testing a Sony CD player, a chain spokesman states. "We see price points dropping on both the hardware and the soft ware. As that price decreases, both records and playback will become more available. Going by expected market trends, Montgomery Ward will then move into CD aggressivethe Chicago-based executive lv. predicts.

Sears, believed to be the CD frontrunner nationally, having offered a private label player in its last two seasonal catalogs, would not comment on the status of CD in its stores crosscountry or through mail order. (Continued on page 74)

REVENUE PERCENTAGE SOUGHT MTV, Labels Talk Payments

By LAURA FOTI

NEW YORK-As MTV is said to approach the financial break-even point, negotiations with labels for video clip payment have begun in earnest. No deals have yet been signed, but it's anticipated that details will be worked out in the next month or two.

According to several sources, the labels are seeking a percentage of MTV's advertising revenues in exchange for the video clip programming they now supply free, once to a week would also be part of the

Assistance in preparing this story provided by Leo Sacks in New York.

Leading industry executives who decline to discuss the issue include Bob Pittman, senior vice president and chief operating officer of Warner Amex: Walter Yetnikoff, president of CBS/Records Group; Don Dempsey, senior vice president and general manager of Epic/Portrait/Associated labels; Jim Mazza, president of Capitol-EMI; and Jack Craigo, president of Chrysalis Records.

A source at MTV remarks, "Since day one there have been conversations regarding the ways the labels would be paid. It's a sticky area, since MTV has obvious promotional benefits. But there have been discussions about the arrangements that might take place.

Label sources indicate that MTV presented a formal proposal regarding payment last summer, but that (Continued on page 74)

RIAA Certifications Post Big Jump In January

By PAUL GREIN

LOS ANGELES-Nineteen eighty-four is off to a strong start in terms of gold and platinum album certifications. The Recording Industry Assn. of America (RIAA) certified 20 gold albums in January, one of the four greatest monthly totals since the industry's peak year of 1978

January's tally of 20 gold albums

compares with 12 in January, 1983. The RIAA also certified seven platinum albums in January, up from five in the same month a year ago.

Those seven platinum albums include five holiday superstar releases that went gold and platinum simultaneously: hit studio albums by the Rolling Stones, Duran Duran and Yes, plus the soundtracks to "Yentl" and "Two Of A Kind." The month's

two other platinum albums are the Fixx's "Reach The Beach," which went gold last August, and Robert Plant's "The Principle Of Moments," which went gold in October.

The platinum certification of Plant's second solo album is note-worthy because his 1982 debut, "Pic-tures At Eleven," stopped at gold. Yes' "90125" is the veteran group's (Continued on page 74)



BEATLES

n This Issu

Get a lift from ''I'm Not That Tough'' (B-5310), the stunning new ballad on Ashford and Simpson's **High Rise** LP (ST-12282). Destined to join the other Ashford and Simpson classics in the annals of R&B music. "I'm Not That Tough" features the hallmark vocal and melodic interplay that has gained them international acclaim and respect. On records and XDR/HX cassettes from Capitol. (Advertisement)

-Inside Billboard-

• THE JUKEBOX INDUSTRY has stepped up its drive to get Congress to turn back a Copyright Royalty Tribunal decision requiring operators to pay copyright owners performance royalties that now amount to \$50 per box. The Amusement & Music Operators Assn. is drumming up support for a bill that would set a one-time fee of \$50 on new jukeboxes. Page 3.

• CANADIAN MUSIC VIDEO CHANNEL hearings continued last week, with the four applicants for a license outlining the details of their proposals. The two leading candidates for the coveted license are CHUM Ltd. and Rogers Radio Broadcasting. Page 3.

• WZUU MILWAUKEE has switched from adult contemporary to top 40, and while that's the most dramatic recent format change in that market, it's not the only one. WZUU's AM sister station WLZZ has gone from oldies to country, and so has WMKE. Radio, page 12.

• NEW YORK'S WHTZ is being sued by two veterans of the city's one-time top 40 giant, WABC. Dan Ingram and Ron Lundy charge that the Malrite station, New York's new ratings leader, used their names, voices and styles as part of a promotion without their consent. Radio, page 12.

• PERSONAL STEREO has become a hot new product category for a number of leading record/tape chains, who say they are expecting strong spring and summer sales after an encouraging holiday season. Retailing, page 28.

• PIRATES AND COUNTERFEITERS of U.S. recordings have a market of at least \$250 million in unauthorized sales in developing countries, according to the RIAA. That figure was offered by RIAA president Stan Gortikov during hearings on the re-authorization of the special trade status bill. Page 4.

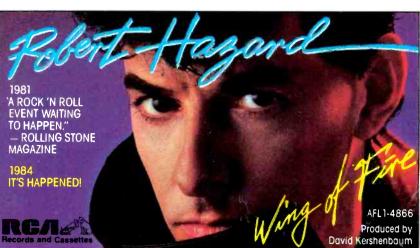


formula that was such a success at MIDEM 1984. Many thanks to the International Music Industry for its warm reception to this Italian project soon to be released worldwide (for details of other projects see page 8).

(Advertis







MTV becomes profitable. A window

of exclusivity ranging from two days agreement.

SAVE THE LAST DANCE FOR...

HOT ON THE HEELS OF HER SMASH HIT-DUET "**ISLANDS** IN THE STREAM" COMES

"THE GREAT PRETENDER"

DOLLY'S NEW ALBUM THAT TRANSCENDS TIME AND TRANSCENDS TIME AND FORMATS PRODUCED BY VAL GARAY... "THE GREAT PRETENDER" FEATURES TEN OF THE FEATURES TEN OF THE GREATEST HITS OF THE 60'S GREATEST HITS OF THE 60'S INCLUDING HER CURRENT INCLUDING HER CURRENT MULTI-FORMAT HIT "SAVE MULTI-FORMAT HIT "SAVE

RB



THE GIBBS GO BIG-Robin. left, and Barry Gibb discuss their role as Grand Marshals at the 1984 Big Orange Festival in Miami with the event's co-producer Steve Parsons, right, and the festival's producer Rod Glaubman, second from left. The month-long festival ends Feb. 19 and began with a weekend of musical programs, Jan. 28-29, including performances by Vassar Clements, John Hartford and Firefall.

News ONE-TIME FEE BILL SUPPORTED Jukebox Lobbying Drive

By BILL HOLLAND

WASHINGTON-The nation's jukebox operators, distributors and manufacturers, having been thwarted by unsuccessful judicial reviews of their grievances, have mounted a new legislative drive asking Congress to turn back a Copyright Royalty Tribunal (CRT) decision requiring operators to pay copyright owners performance royalties that now amount to \$50 per box.

The 2,500-member Amusement & Music Operators Assn (AMOA), in a full-court press on the legislature, has sent out copies of a new economic report to its members and to the Congress. The organization has also enclosed a sample form letter for members to send to their Congressmen asking them to support a similar bill in both the Senate and House that would set a one-time \$50 fee on new jukeboxes, and another lower fee on jukeboxes already in operation. The bills would strip the CRT of its au-

thority, mandated by present law, to set jukebox rates.

AMOA stresses that the new \$50 per box rate is 525% above the initial 1978 interim fee of \$8 per box, and the percentage figures prominently in its lobbying literature. Critics say the figure misrepresents the facts in the on-going battle to abolish current rates (separate story, page 80).

The jukebox owners and operators are now pointing to a new 1983 Cost Of Doing Business Survey, conducted by Dr. James F. Gaertner, chairman of the Department of Accountancy at Notre Dame. Findings in the new survey show that there will be fewer than half as many jukeboxes in operation by 1988 as there were 10 years ago. Part of the reason for the decrease, according to the report, is escalating royalty rates. Other conclusions in the report:

• The average profit for each operator is \$77 per year, per jukebox (up from \$72.58 in 1981); however, 25% of operators responding experienced a loss from jukebox operations. and one-third broke even or lost money.

• The royalty fee "may force some operators out of business" and others "toward video games."

• The 1983 survey, and a previous survey in 1981, showed that no single operator surveyed had only jukeboxes, but rather various combinations of jukeboxes, amusement (video and other) games and vending machines.

• In the machines-per-operator survey, jukebox numbers declined from 18.1% to 12.1% in 1982.

The survey also cites Copyright Office figures on jukebox registrations, 1978 through 1983. From 145,535 in 1978, the number has fallen steadily to 125,000 in 1982. Dr. Gaertner writes that the figures "tend to support the proposition that

the industry is declining." Figures provided by AMOA show that approximately 1,800 of the organization's 2,500 members handled jukeboxes.

The AMOA legislative drive has caused the performing rights organizations to band together to oppose the proposed one-time-only-fee jukebox bills pending in the House and Senate, and the formation of a panarts committee of more than 50 groups including ASCAP, BMI, SE-SAC, AGAC, NMPA and other mu-(Continued on page 80)

Jovan Chief In **New Chicago** Label Venture

By MOIRA McCORMICK

CHICAGO-Red Label Records has been formed here under the aegis of a number of veteran music industry executives, with initial product due this week.

The independently distributed company is headed by president Richard E. Meyer, chairman of par-EBRUARY 11 ent Red Entertainment Inc. Although Meyer also serves as president and chief operating officer for Beecham Cosmetics, parent company of Jovan, label officials insist that neither Beecham or Jovan has a finan-1984, cial stake in Red Label.

Other executives at the label include Richard Tufo, vice president BILLBOARD (Continued on page 74)

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BLACK ... CANADA

CLASSICAL..... CLASSIFIED MART...

COMMENTARY

released theatrically. New York-The Source Radio Network. Teleculture Inc. is the And "Earth News" for the week distributor. beginning Feb. 13 will feature record The Beatles anniversary is also expected to result in a sales surge for

the group's 1964 film "A Hard Day's Night," which has been released for the home video market by Maljack

The anniversary was also to be the

By KIRK LaPOINTE

to license a Canadian music video

channel got down to the nitty-gritty

last week, as programming and mar-

HULL, Quebec-Federal hearings

It's the first time a production that

was made for home video has been

subject of numerous radio rememberances. "Meet The Beatles, Again," a four-hour radio special hosted by veteran New York DJ Scott Muni, will be presented over the weekend of Feb. 17-19 on the more than 200 radio stations affiliated with NBC's

historian Dr. Demento and Fred Martin, Capitol Records' national press director at the time of the Beatles invasion. "Earth News" is heard on 250 U.S. stations.

Canada 'MTV' Plans Presented

Commission Hears Proposals For New Music Channel

(Continued on page 80)

Beatles' Invasion Remembered Home Video is releasing the two-hour program 'The Compleat Bea-tles'' theatrically in 20 major

markets.

Productions.

By PAUL GREIN

LOS ANGELES-The radio and retail communities have planned a variety of rememberances to mark the 20th anniversary of the Beatles' invasion of the U.S. (a separate fourpage salute begins on page 23).

The most ambitious events being planned include a six-day Beatles Expo, which begins Tuesday (7) at Miami's OMNI International complex, and the 10th annual Beatlefest, which will be held at the Meadowlands Hilton in New Jersey, Feb. 17-19.

In addition, Capitol Records plans a variety of promotions to boost sales of the Beatles' catalog. The label has run off 5,000 copies of each of eight posters. Seven depict the cover of a key album in the Beatles catalog: the eighth is a blow-up of the current issue of Rolling Stone, which salutes the grcup.

And next Monday (13), Capitol plans to reissue its first Beatles single, "I Want To Hold Your Hand." The single will feature the original catalog number and black-and-white artwork on the sleeve. A video to "I Want To Hold Your Hand" is also being readied.

Capitol's merchandising campaign includes 2.500 T-shirts and a like number of metal pins bearing the slogan "Twenty Years Ago Today."

Capitol isn't the only company hoping to benefit from a renewed interest in the Beatles. MGM/UA

keting details were laid before the Catious proposal? nadian Radio-Television & Telecommunications Commission (CRTC) for scrutiny by the four applicants. By week's end, only one thing seemed assured: The two leading

bids, by CHUM Ltd. and Rogers Ra-Broadcasting, remained the dio front-runners. But the commission faces some difficult questions as it decides whom to license.

Among them: Should it license

CHUM on the basis of an excellent track record, but despite a bid which would essentially recycle its CITY-TV music programming? Or should it let Rogers, untested in music video circles, try its hand at a more ambi-

The bid by Rogers Radio Broadcasting was the most optimistic of the two feasible bids. Rogers predicts cable penetration of 350,000 subscribers within a year, compared to the 150,000 CHUM estimates will subscribe.

And Rogers plans to pour substantially more money into Canadian video production-a total of \$5.25 million over five years, including \$4 million to an independent fund administered by the Canadian Independent Record Production Assn. (CIRPA).

CHUM, which has been programming music video full-steam through CITY-TV, plans to contribute only \$100,000, or 2.4% of gross revenues, whichever is more.

Rogers also touched an emotional chord within the commission when it offered at the hearings last Tuesday (31) to establish a five-person adviso-ry board to screen videos for excessive sex and violence.

CHUM has said it will deal with any such problems in-house. And because CITY-TV is an over-the-air broadcaster, it has to fulfill guidelines under the Broadcasting Act. Pay ty firms now have no such guidelines.

CHUM's Canadian content pledge is greater than Rogers'-10% to begin, growing to 20% by year three, compared to an 8%-15% sliding scale for Rogers.

As the hearings progressed, the issue of experience became increasingly important. CHUM chairman Allan Waters said his group was the only one that "could show you what we can do, not promise you what we can do." But CRTC chairman Andre Bureau said new entrepreneurs are always "welcomed."

Rogers has reached agreement with The Molson Companies, best known for its breweries, to enter its Music Channel network as a partner. It is likely that the commission would call a separate hearing on the proposed deal if Rogers is given a license and Molson assumes majority control.

While the behind-the-scenes action threatened to dominate the proceedings, the hearings themselves went as planned. Far from the idealism which pervaded pay tv hearings three years ago, last week's sessions were sober, even somber, by comparison.

In its bid, CHUM projected accumulated losses of \$9 million in the first five years, but said its MuchMusic Network would begin to profit shortly thereafter.

CITY-TV CITY-TV president Moses Znaimer, the feisty former pay tv applicant, said there will be "showman-ship... or there will be death" in the specialty services field. "No one is asking for this (channel)," he told the commission, adding that prudence will be the watchword for the burgeoning industry. The joint CHUM-CITY bid has

substantial industry backing, includ-(Continued on page 80)

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COMMITTEE AGREES **IMIC To Focus On Indies**

CANNES-The role of independent labels in the international music business, and their vitality in developing new artists and repertoire trends, will get significant emphasis at this year's International Music Industry Conference (IMIC), sponsored by Billboard. The event runs May 13-17 at the Hotel Europe in Killarney, Ireland.

This emphasis on the independents was agreed on during an IMIC advisory committee meeting held here during Midem last month. Also confirmed for the conference agenda: panels on the contraction of the multinational record companies, payment to labels by tv broadcasters for use of videoclip programming, and the Compact Disc.

Advisory committee members, who participated were: Nesuhi Ertegun (WEA International), Dag Haeggqvist (Sonet), Michael Karnstedt (Peer Southern), Siegfried Loch (WEA International), Robert Oeges (Southern Music), Ralph Peer (Peer Southern), Karen Sherry (ASCAP), Irwin Steinberg (Compleat Entertainment) and Mike Stewart (CBS Songs). Also involved were U.S. attorneys Fred Gaines and Michael Sukin, and the Irish Export Board's Mal Donnelly. Representing Billboard were Jerry Hobbs, Lee Zhito, Marty Feely,

Mike Hennessey and Patrick Campbell.

RIAA Asks Int'l Piracy Reprisals Calls For Strong Language In Trade Status Legislation

By BILL HOLLAND

WASHINGTON-The Recording Industry Assn. of America (RIAA) has testified to the Senate subcommittee on international trade that pirates and counterfeiters of American recordings have at least a \$250 million market in unauthorized sales in developing countries given special trade status by the U.S., and that the Congress must include express statutory requirements in the upcoming re-authorization of the special trade status bill.

The re-authorization bill, known as the Generalized System of Preference Act, S. 1718, is usually called GSP. The RIAA met along with the Assn. of American Publishers and the International Anti-Counterfeiting Coalition to persuade Congress to underline the Administration's intention to consider the level of protection afforded to U.S. intellectual property as one factor in GSP eligibility decisions.

Stan Gortikov, president of the RIAA, said at hearings here on Jan. 27 that the bill should incorporate the same tough language as contained in the recent Caribbean Basin Initiative, an economic recovery law signed by President Reagan Aug. 5.

He said the RIAA wants "an express statutory requirement that the President consider the protection afforded by foreign nations to intellectual property in making his GSP eligibility determinations.'

BILLBOARD

EBRUARY

Gortikov said the law "should also require periodic reports to the Con-

AID IN GETTING CARDS

gress on the process of GSP beneficiary nations" in stopping piracy and counterfeiting. He warned that "nonbinding interpretations of statutory language by the executive branchhowever well-intentioned-will not suffice for this purpose."

Gortikov brought to the hearing copies of pirated and counterfeited cassette tapes of U.S. recordings, and ended his testimony by holding up tapes by such artists as Willie Nelson and Johnny Cash and saying, "I have the problems right here before me." They were passed around for the senators to inspect.

Sources say that Sen. John Danforth (R-Mo.), who is holding the reauthorization proceedings, told Gortikov afterwards that showing the tapes had "brought it (the problem) home," and suggested that the RIAA and the others who testified put examples of pirated and counterfeited U.S. intellectual property, as well as examples of such items as bogus medical equipment and airplane parts, on display in rooms in the Capitol building.

"Sen. Danforth's response was very encouraging," said one RIAA source.

As an example of offending countries, most of which he said sell pirated and counterfeited U.S. recordings that represent more than half the total sales in the countries, Gortikov first chose Singapore to illustrate the enormity and scope of the problem.

"In Singapore," he testified, "approximately 90% of all sound recordings manufactured or sold in 1982 were pirated or counterfeit.

News

Other nations cited by Gortikov were Taiwan (65% of the tape market), Peru (70%), Portugal (70%), India (95%) and six other countries where the pirate share of the market, according to government data sources, is between 10% to 40%.

Sony Readies New Walkman

TOKYO-The 21st model of Sony's Walkman series is set for sale in the U.S. and Europe in April. It features auto reverse mechanism, incorporates Dolby NR/B to cut tape hiss noise and has a two-position tape selector for metal and normal tapes.

The new line, to be marketed here as of Feb. 21 (at a retail price of roughly \$90) as the WM-17, will be known as the WM-16 in the U.S. and WM-6 in Europe. Sony is now producing 50,000 units. The latest model can be powered by battery, car battery or in-home current.

Of the 21 models released by Sony since the first Walkman went on sale in July, 1979, 11 are still on the market. Total sales at the end of 1983 had hit the nine million unit mark, and the company expects sales of at least a million worldwide this year.

New Firm Offers Artists Credit

WASHINGTON-What do many musicians, artists, writers, dancers, students and many women have in common?

Well, what they don't have in common is a credit card. And Timesaver Inc. is out to change all that.

Statistics show that 80 million credit card applications are filed each year in the U.S.-and 40 million are rejected. And if you're in the performing arts, especially if you're not yet prominent or financially secure, chances are you've been turned down. Sometimes the reasons have nothing to do with credit-worthiness, but rather reflect a bank computer's opinion of your length of time on a job, income, zip code and even that Catch 22, "insufficient credit history.'

H. David Meyers explains that it is not Visa or MasterCard's fault. "They're service associations, and they license financial institutions a charter. It's the licensees who grant the credit, after conducting their own background check," he says. "We became the exclusive marketer of Visa and Mastercard credit cards for Key Federal Savings & Loan in Baltimore in 1981, and we decided to take a dif-

Timesaver's approach, through Key Federal's credit card-issuing subsidiary, Key Financial Services of Newark, N.J., is to have a credit check just "to ensure the accuracy and truthfulness of the statements on the applications, and to confirm that

Meyers is particularly sympathetic to musicians without credit-he's a professional oboist, and appears regularly with leading symphony orchestras and chamber groups. He's also a lawyer and a veteran consumer activist.

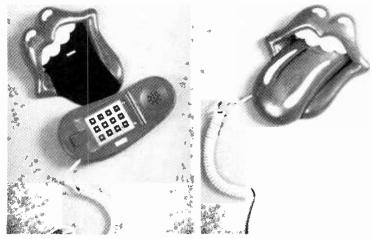
Meyer says that 90% of Timesaver applicants are issued credit cards, and that having just completed a test market card membership drive which netted 70,000 new cardholders, the company is gearing up for one million members in 1984-and five million by 1988.

Meyer says that the company's "target customers" are those who fall into the high risk category of more conservative financial institutionsnot only women, musicians and others in the performing arts, but also part-time workers, divorcees, students and those with low-income jobs.

Applicants (over 18) pay Timesaver a \$25 processing fee, which is refunded if the application is not accepted. Applicants then deposit anywhere from \$300 to \$2,000 for each card requested in a Key Federal Savings & Loan savings account as collateral for the cards. Their money earns 51/4% annual interest. The credit limit is initially determined by the amount of money on deposit. But if a cardholder has maintained a good credit standing-and Meyers says most do-the credit limit is increased.

www.americanradiohistorv.com

BILL HOLLAND



OFF THE HOOK—The Rolling Stones have licensed the New York-based firm of TriStar International to manufacture the "Stone-Phone". Available for \$39.95 list, the instrument was on display at the recent Consumer Electronics Show in Las Vegas. A deluxe version is priced at \$99.95.

Executive Turntable

Record Companies

Chrysalis Records, New York, promotes Ken Baumstein to national director of merchandising. He will be responsible for all East and West Coast advertising direction, product managment and publicity. He joined the label last year . Mitchell Krasnow is named representative for international a&r for Elektra/ Asylum, based in New York. He was the label's domestic a&r representative.

WEA has made several appointments in its various branches. In Burbank, John T. O'Connell is upped to senior vice president of finance. He was director of financial planning. Jack Klotz is appointed sales manager in WEA's Atlanta branch. He was marketing coordinator, a post now filled by Pat Boatenreiter who was special projects coordinator and singles action specialist. Van James moves up to Atlantic r&b promotion person and Nolan Brown is appointed r&b field merchandiser, both for Detroit. James was Detroit's pop and r&b field merchandiser. Brown was with the Record Outlet. Louis Heidelmeier is named Elektra/Asylum promotion person for Detroit and Cincinnati. He was a promotion manager for Capitol Records. Michael Alhadeff is appointed Atlantic Records promotion representative in Seattle. He was national West Coast promotion manager for Epic. Finally, Tim Alston is named field merchandiser for WEA in the Baltimore/Washington area. He was a singles buyer for the Record Theater.

Publishing

David Johnson is upped to vice president of business affairs for CBS Songs in New York. He was director of business affairs for CBS Cable . . . MCA Music, Los Angeles, promotes Scott James to manager of motion picture and television music. He was coordinator of the department. In the company's New York office, Lynda Riheldaffer joins as coordinator of copyright and information services . . . Warner Bros. Publications adds two to its New York staff. William Ajar is named print traffic coordinator, and Richard Mintzer is appointed production editor. Ajar held a similar post at a management firm. Mintzer was associate chart editor at Record World.

Video/Pro Equipment

Diane Moy joins Paramount Pictures Corp, in Hollywood as promotion manager. She was advertising and promotion coordinator for KNBC-TV. Also at Paramount, four regional sales managers are appointed. Susan Hatfield joins for the Western region in Los Angeles, Jack Kanne for the Southern region, based in Dallas, Jeri Elster for the Midwest and Canada, based in Chicago, and Linda Rosser for the Eastern region, based in New York. Hatfield was Western regional sales manager for RCA VideoDiscs. Kanne was national sales manager for Commtron. Elster was key accounts West Coast manager for Sound Video Unlimited. Rosser is a co-founder of Entertainment Systems of America.

Joanie Lehman joins Ingram Video in Nashville as vice president and general manager. She was assistant vice president for home video. Also at Ingram, John Fowler is upped to vice president and general manager of the company's software division. He was director of software.

CBS/Fox Video, New York, makes a series of staff changes. Todd Leavitt is upped to senior vice president from vice president of legal and business affairs. Frederick Jaworski Jr. is promoted to director of operations for the company's international division. He was director of divisional affairs. Lisa Judson is appointed program research and development manager. She was marketing services manager for Hearst/ABC Services. Dick Davi joins the firm as director of advertising and creative services. He was vice president and creative director, advertising and public relations, for Fletcher-Walker-Gessel. And Lisa Alter is upped to director of legal and business affairs. She was one of the company's attorneys.

Worldvision names Tim Newman director of domestic sales administration in New York. He was assistant to the firm's vice president of finance ... Phil Balsam is appointed general manager of Star Video Entertainment in West Consho-(Continued on page 73)

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To Widen CD Penetration **By IS HOROWITZ**

NEW YORK-PolyGram Records has eliminated all prepack restrictions on the sale of Compact Discs and opened their availability to all company accounts. These moves, which went into effect this month, are among a number of steps being taken to widen market penetration of the new configuration.

The company has also revised its ordering procedures to speed product to retailers. PolyGram salesmen may now relay orders for CDs directly to the company's Indianapolis depot, rather than processing them through New York headquarters. Marketing executive John Harper estimates that this will cut up to three days from present delivery schedules.

Also in the works is a stock balancing program which, it is understood, will provide for a 10% exchange on CDs separate from the company's regular returns mechanism.

ferent approach." **PolyGram Taking Steps**

CDs.

month.

Timesaver founder and chairman

On the promotional front, Poly-

Gram is in the final stages of refining

a plan to make available "not-for-

sale" copies of CD releases to press

and radio at low cost. While princi-

pals are reluctant to disclose the ac-

tual price that will be asked, it is ex-

pected that the figure may be as low

as \$9 a disk, well below the compa-

ny's dealer price of \$11.75 and \$12.75

respectively, for pop and classical

Details on the stock balancing and

promotional programs should be

made known shortly, says Harper.

He adds that there is special concern

that proper controls be imposed on

the promotional plan to ensure that

such product is not diverted into the

Current CD catalog at PolyGram

comprises about 200 titles, with

about 25 new records issued each

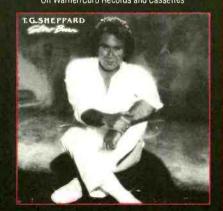
retail sales chain pipeline.

applicants have no previous history of credit fraud," Meyers explains.

GoAnead MAKE MADA 17934

The New Single By T.G. Sheppard with Clint Eastwood Produced by Jim Ed Norman for JEN Productions





SUDDEN IMPACT And The Best Of Dirty Harry! 1/4-23990 Featuring The Best Music From The Dirty Harry Films An Eastwood-Garrett Music Production On Viva Records and Cassettes



When They Say HIT They're Not Kidding.

1984 Warner Bros. Records Inc.

YOUNG INDIE LABEL **Black Music Keying Allegiance's Success**

By SAM SUTHERLAND

LOS ANGELES-A thrust into the black music market is paying off for Allegiance Records, the young independent label headed here by veteran Bill Valenziano. With the label's first top 10 black single hit, J. Black-foot's "Taxi," vindicating Alle-giance's distribution tie with Memphis-based Sound Town Records, Valenziano reports four other distributed label ties that could help Allegiance make its first major splash in that market sector.

In addition to Sound Town, headed by Reggie Jenkins, Homer Banks and Chuck Brooks, Allegiance now Wayne Henderson's distributes Street City, Wally Roker's new RBR label, the Harvey Lynch-directed Houston Connection Recording Corp., and Rare Bullet, a new label formed by veteran producer, performer and songwriter Jerry "Swamp Dogg" Williams here.

Allegiance also has distribution ties to rock and jazz, with other distributed lines including Kim Fow-ley's Mystery Records and Michael Dion's ITI label, the latter expected to broaden its base in jazz and fusion by branching into classical. Valenziano is also reportedly negotiating with Artie Mogull for his Applause catalog. For the young label, launched in

the fall of 1982 and based in a single

story house on Hollywood's Foun-

tain Ave., the present involvement in

black product is an acknowledged

surprise. Valenziano volunteers that

his company's original intended base

in AOR and pop has yet to yield a

dramatic success, "but we have seven

artists we feel are fine acts in that area, and will come through. Right now, however, the Blackfoot record, bulleted at nine on this week's Black Singles chart, is per-

ceived as a sign of a potential wedge into chart and sales notoriety. wouldn't want to call it a major trend yet, but there's definitely a regional resurgence for older, classic soul styles," Valenziano says of the Sound Town roster's potential. Other acts include Shirley Brown, Carla Thomas and Michael Smith.

Valenziano notes that he's still eyeing other possible label partners. "We had considered handling other labels originally because we needed to expand our own ability to distribute," he says

"When the independents lost Arista, Motown and Chrysalis, we saw a niche for a company that could distribute a wide array of product." Allegiance also purchased the Takoma catalog, spanning folk, ethnic and rock, from Chrysalis. About 75 Takoma titles have already been issued.

Allegiance is shipping an average of 15 releases each month. The normal pattern is to offer one major Allegiance title, two Takoma albums, from five to eight midline numbers and five or six titles from distributed labels.

Acts on Allegiance itself include Cindy Landis, City Of Glass, World Affairs, Mighty Flyers, Lady Killer, Thomas Anderson, Lewis Brown and Osamu Kitajima, with recent name signings including Patrick Williams and Spencer Davis, who also directs the company's a&r effort. Executive staff includes other industry veterans, among them general manager Marty Goldrod, marketing director Jack Bernstein, national sales director Dick Fitzsimmons, national promotion chief Michael Matthews, promotion specialist Bob Gaiters, artist development director Scott Bergstein and Howard Zelener, director of business affairs.

News

BEST NEW ARTIST NOMINEE **Musical Youth: More Than A Kiddie Act**

By LEO SACKS

This is the third in a five-part series on the Grammy nominees for best new artist.

NEW YORK--"You're No. 1." Michael Grant, the diminutive keyboardist for Musical Youth, savored the words. A representative from the group's record company, MCA, was on the phone, informing him that their irresistibly buoyant single, "Pass The Dutchie," had reached the top spot on the British pop chart. Michael swallowed hard. "If you're lying," he remem-bers thinking, "I'm gonna beat you . . .

The news was no joke. Taken from their debut album, "Youth Of Today," the single (a remake of the Mighty Diamonds' "Pass The Kouchie") quickly established the Birmingham-based band as more than a kiddle act. There was nothing packaged or precocious about these men of tomorrow, as their special matinee show at the Ritz here demonstrated last spring. Ranging in age from 12 to 16, Musical Youth played with a commitment and reggae-roots consciousness one associates with professionals three times their years.

The success of the single certainly took them by surprise. "It was the best thing to have ever happened to us, but I hope it's just the beginning," says Michael, who is Noting that their first single, 14 "Political Generals," on the local ******

021 label, failed to chart, Michael says that he was pessimistic about prognosis for "Pass The the Dutchie.

Peter Collins, who produced the record, was equally unsure about its international chances. "I'd almost written America off," he says. 'People in England said, 'Forget about America,' even before the single was released. Ultimately, it was a pleasure to learn how accessible commercial reggae can be."

Working with a reggae-oriented group was a new experience for Collins, whose credits include productions for the Belle Stars, Tracy Ullman and Roman Holliday. "If left to their own," he notes, "they'd

be heavily into raw reggae. But there was obvious pressure to make them into more of a pop act, and I have to produce records that sell."

That pressure led Collins and the group to Los Angeles, where Musi-cal Youth's new album, "Different Style!," was recorded. While its slick pop sound is a far cry from the rootsy feel of their debut release, it has spawned a top 25 single on the

black chart called "She's Trouble." To give the group "a more mod-ern sound," Collins says that songs by such artists as Stevie Wonder, Boy George and Lamont Dozier were solicited since "the reggae.

(Continued on page 67)



Chartbeat **Ten Years Of Transatlantic Toppers**

By PAUL GREIN

It's somehow fitting on this 20th anniversary of the Beatles' invasion of the U.S. that a former No. 1 British hit sits atop the American singles chart. Culture Club's "Karma Cha-meleon" is No. 1 Stateside for the second week, after having spent six weeks at No. 1 in the U.K. last fall. "Karma" is one of 34 singles in the

past 10 years to top the charts in both the U.S. and Britain. Seven of these smashes have come in the past year alone, pointing up the increased interaction between the two countries.

Here's a complete list of the past decade's transatlantic toppers, in reverse chronological order. In those

cases involving different labels in the two countries, the British company is listed first. 1. "Karma Chameleon," Culture

- Club, Virgin/Epic. 2 "Every Breath You Take," the
- Police, A&M. 3. "Let's Dance," David Bowie,
- EMI. 4 "Total Eclipse Of The Heart,"
- Bonnie Tyler, CBS. "Billie Jean," Michael Jack-
- son, Epic. "Down Under," Men At 6 Work, CBS.
- 7. "Eye Of The Tiger," Survivor, Scotti Bros./Epic. "Come On Eileen," Dexys
- Midnight Runners, Mercury.
- "Ebony And Ivory," Paul McCartney & Stevie Wonder, Parlophone/Columbia. "Don't You Want Me," the 10
- League, Virgin/ Human A&M.
- "Starting Over," John Len-non, Geffen. 11. 12. "The Tide Is High," Blondie,
- Chrysalis. 13. "Woman In Love," Barbra
- www.americanradiohistory.com

- Streisand, CBS. "Call Me," Blondie, Chrysalis.
- "Another Brick In The Wall," 15. Pink Floyd, Harvest/
- Columbia "Ring My Bell," Anita Ward, 16. TK.
- 17. "I Will Survive," Gloria Gaynor, Polydor.
- "Tragedy," Bee Gees, RSO.
- "Heart Of Glass," Blondie, 19. Chrysalis. "Do Ya Think I'm Sexy," Rod
- 20. Stewart, Riva/Warner. 21
- "Three Times A Lady," Commodores, Motown. "You're The One That I Want," John Travolta & Olivia Newton-John, RSO.
- 23. "Night Fever," Bee Gees, RSO.
- "When I Need You," Leo Sayer, Chrysalis/Warner Bros.
- 25. "Don't Give Up On Us," David Soul, Private Stock. 26.
- "If You Leave Me Now," Chicago, CBS.

List Of P&E Creditors Revised

LOS ANGELES-A revised and corrected list of creditors of P&E Enterprises, the Stan Lewis mini-conglomerate in Shreveport, La., has been presented to U.S. Bankruptcy Court there. P&E filed voluntarily in September for reorganization under Chapter XI.

Industry firms, all unsecured creditors, owed more than \$5,000 on the new schedule include: Beverly Glen, \$12,298; Capitol, \$40,328; CBS, \$251,829; Malaco, \$101,694; Montage, \$10,890; Motown, \$563,862; Palo Alto, \$8,267; Pearl, \$9,182; PolyGram, \$33,996; Prelude, \$17,726; Profile, \$10,045; Quality of Canada, \$19,025; RCA, \$129,625; Streetwise,

- 27. "Dancing Queen," Abba, Epic/Atlantic. 28. "Don't Go Breaking My Heart," Elton John & Kiki
- Dee, Rocket. "December, 1963," Four Sea-29.
- sons. Warner/Curb. "Annie's Song," John Denver, 30.
- RCA. "Kung Fu Fighting," Carl Douglas, Pye/20th Century-31. Fox.
- "Rock Your Baby," George 32. McCrae, Jayboy/TK.
- "The Streak," Ray Stevens, Westbound/Barnaby
- 34. "Seasons In The Sun," Terry Jacks, Bell.
 - * * *

A Dreamer: The title track to Mi-chael Jackson's "Thriller" crashes on to the Hot 100 this week at number 20. This ties the mark set by John Lennon's "Imagine" in October, 1971 as the highest any single has de-(Continued on page 80)

\$49,072; Sunnyview, \$11,725; Tom-my Boy, \$21,866; Word, \$12,204; Arista, \$382,910; CTI, \$7,291; Enjoy, \$9,655; Highrise Entertainment, \$17,729; Houston Connection, \$7,174; Republic, \$6,521; Savoy, \$44,016; Fantasy/Galaxy/Prestige, \$76,350; MCA, \$11,374; RCA RA Account, \$185,084; WEA, \$27,614; and DELT Ltd., \$12,181. Also Lexicon Music, \$15,809; National Distribution Network, \$10,356; WEA Video, \$17,744; KEEL Radio, \$6,646; LoBo Products, \$5,673; Mattel Electronics, \$25,999; National Sound Distributing, \$9,211; Parker Bros., \$66,065; R&L Distributing, \$23,577; and Stanley J. Lewis, \$1,334,000.

Gold For Eddie Murphy No Joke, Says Columbia

NEW YORK-Persistence and ingenuity, Columbia Records believes, were the keys to surmounting the obstacles faced in the marketing of Eddie Murphy's two comedy albums, which were both certified gold last month.

Overcoming scant airplay and the artist's unavailability for promotional purposes were the biggest challenges confronting Jack Rovner, Columbia's director of marketing. "The language on either album is strong, and until recently, Eddie couldn't make appearances or perform live,' he explains.

Those realities, Rovner says, compelled his department to capitalize on Murphy's "household image" as a featured performer on "Saturday Night Live" and as the star of the Paramount boxoffice hits Hours" and "Trading Places." "48

Released in the summer of 1982, "Eddie Murphy" attracted modest airplay with the rap-oriented single "Boogie In Your Butt." The compa-ny "killed" for in-store displays using film posters stickered with album in formation, Rovner says, and tickets to screenings were made available to the label's entire field operation. As a result, steady sell-through had pushed the album past the 300,000unit mark by the first half of 1983,

"Eddie Murphy: Comedian," is-sued last fall, was accompanied by a major merchandising campaign, highlighted by a full-sized standup of the comic. Album flats from the de-

the same time, in-store appearances and radio station interviews for Murphy in New York and Washingtonthe company's "target" citiesmapped, while the label's AOR and urban contemporary promotion reps were serviced with picture disks for listener giveaways.

but album were also reserviced. At

Murphy's two-day blitz in New York featured stops at WHTZ, WBLS, WNBC and WKTU, with a curtain call at Crazy Eddie's outlet in Greenwich Village. In Washington, the comic visited WKYS, WRQX and the Kemp Mills store in Georgetown. And he conducted a telephone interview with the all-comedy station WJOK

The label also took advantage of Murphy's HBO comedy special in October by securing a video clip that ran on MTV, and jointly advertising the program in key entertainment magazines. Rovner is now preparing for a new wave of in-store merchandising at retail accounts in college markets, a move he feels could push the second album past the platinum plateau.

The concept of Columbia's "marketing genius" is a source of amuse-ment to Robert Wachs, who manages Murphy with his partner, Richard Tienken, for Entertainment Manage-ment Associates here. "We delivered a superstar to them," he says. "He's the biggest media star in the country, at 22 years old. All they had to do was sell the damn records."

LEO SACKS



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Billboard, February 11, 1984 5



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ISADORA



RICHARD BENSON



CRISTINA

News/International

BIN Service Sparks Interest

CANNES—Demonstrations of the Billboard Information Network (BIN) by sales director Sally Stanton attracted substantial numbers of interested parties to the Billboard stand during Midem here.

The BIN service enables subscribers to check the performance of records in the U.S. market, region by region, with details of radio play and retail sales. It can also make Billboard's charts available to subscribers equipped with a personal computer terminal up to five days before publication.

Said Billboard's director of research, Marty Feely: "This has been a highly successful week for BIN, and the international interest shown in the system is a good augury for its potential in territories outside the U.S." During the week, there were inquiries from music industry people from the U.S., France, West Germany, Spain, Australia, New Zealand and the U.K.

Ar other BIN service which is being developed will offer European subscribers up-to-the-minute information on territories around the world for which hot U.S. product is still available in terms of licensing.

As well as providing all of Billboard's regular charts, BIN can make electronic delivery of the U.S. radio airplay data and retail reports collected each week by Billboard's research department.

Subscribers can tap directly into the Billboard computer by means of a personal computer, small terminal or even, if it's a current model, a telex machine. The information is transmitted via telephone lines.

Cannes Clippings

CANNES—Final attendance figures frcm Bernard Chevry's Midem Organization show a total of 7,271 participants this year, compared with 7,238 ir 1982, with 1,432 companies, against 1,418 last year.

With Midem Classique added last year and the radio program sector this time round, Chevry now plans a video clip market showcase in 1985, which 'riggers widespread industry conjecture that Midem and Vidcom could be getting that much closer to one entity. Certainly video was a key ingredient here this year, with MTV one of the most noticeable visiting firms. The 1985 Midem is set to begin Monda, Jan. 28, and run through Friday, Feb. 1.

Overall, this was a professionally intense Midem, with fewer flashy launch-pad receptions, only one onyacht f-eebie, rather more wordy industry neetings (publishers, lawyers, CISAC)...Rumors, too, not least the guesswork about a Chappell Music sale, mostly centered on Coca-Cola or a Chappell management consortium.

Tom Rounds, president of U.S. program supplier ABC Watermark, a Midem first-timer: "It would have taken is years to make this many contacts without the structure of the radio program market"...The International Federation of Musical Youth, meeting for the first time at Midem, announced its 1985 Congress for Camada, July 20-Aug.6, as part of International Youth Year...Jim Halsey of the Halsey Co. elected new president of FIDOF, the international confederation of music festivals here.

Pickwick Records of the U.K. scored points for organizing the first Midem rock'n'roll dance championship on its stand...German television series "Rockpalast" broke new ground by transmitting a program away from home, one of a series of impressive galas in which a wide range of music was showcased, mostly in short, sharp acts tailored to meet television requirements.

Awards Records of the U.S. was here to set up international deals for the Ventures, the veteran instrumental group now with the label...Substantial interest was evinced in the "live, never before released" recordings of Elvis Presley being touted on the Jen Records stand, where Marty Scott, president, was also acquiring classical and ethnic material for his new One World label.

Polaroid interested visitors in its

Polaproof "self-sticking, indestructible, reflective, anticounterfeiting" device...A red Lamborghini car was an eye-catcher on the Lamborghini Records stand...There were a record 32 companies represented at the Australian music industry stand, first sponsored by the Australian Federal Government in 1973 when there were only 15 companies here and virtually no international chart placings.

Brian Ross, president of Starborn Records International of the U.S., announced the formation of International Music Commission, a nonprofit corporation based on the concept of cultural music exchange between the U.S. and elsewhere. "We have plans for next Midem to integrate a number of U.S. record and music firms for exhibition and exploitation of their wares," he said.

Sid Bernstein, veteran U.S. promoter who presented the Beatles at Shea Stadium two decades ago, was in Cannes promoting female singer Nora...Probably the oldest Midem participant was Ted Scrace, at 82 embarking on a new career as a songwriter, with his song "Don't Say Goodbye To Rhodesia" recorded by Johnny Neal on Teal Records in South Africa...Blind black singer Steve Kekana voted South African "artist of 1983," out front in substantial exposure for various black African music styles.

(Continued on page 71)



CANNES—Publishers in the U.S. and U.K. are losing out substantially on the exploitation of their repertoire in Europe, according to Robert Montgomery, managing director of the U.K.'s Mechanical Copyright Protection Society (MCPS)

At a meeting of the International Federation of Popular Music Publishers during Midem here, Montgomery said: "Whereas continental European composers and publishers work almost entirely through societies for the collection of mechanical income, U.S. and U.K. composers have always chosen to collect mechanical revenue from publishers, who themselves collect much of their record royalties direct."

The increasing inability of music publishers to police all mechanical uses of their copyrights means that a substantial amount of mechanical income is held in suspense accounts by some of the BIEM societies, Montgomery said. He added that MCPS had recently examined some of these accounts and had thus been able to increase the flow of mechanical royalties to British copyright holders.

It is the policy of the BEIM societies to apply the "Warsaw rule" under which mechanical royalties in respect of works whose publishers are not known are paid to the mechanical society to which the composer belongs. In some cases, however, the rule is exercised in such a way that little or no effort is made to trace the copyright owners and the money is held in suspense accounts or even in some cases returned to the user.

In the case of U.S. repertoire, Montgomery said, it is not possible

Official Outlines EEC Position On C'right Assignment

CANNES—The conflict between restrictions imposed by exclusive assignment of music copyrights and the principle of free flow of goods and services among Common Market countries was the subject of an address by H. Colin Overbury, principal administrator of the competition section of the directorate-general of the European Economic Community, at the Midem meeting of the International Federation of Popular Music Publishers (IFPMP).

(Continued on page 71)



PHONOGRAM GETS MELLOW—Phonogram International president Aart Dalhuisen poses with Olivia Newton-John after signing the singer to an exclusive recording contract for all territories outside North America, Australia and New Zealand.

for BIEM societies to transfer mechanical royalties relating to inadequately identified copyrights to a U.S. society, because American composers do not belong to a mechanical society. "Any income identified in that way will therefore either stay in the society's suspense account or perhaps be returned to the industry from which it came."

He added that there is an increasing need for publishers to be able to demonstrate that they own mechanical rights in compositions, particularly for the areas of exploitation opened up by new technology.

He stressed that societies are increasingly identifying income by title and composer and it is therefore also essential that composers either join a mechanical rights society or ensure they are on the CAE list (an international list of composers, authors and publishers).

He continued: "The business is changing. I know that U.S. publishers will say that they rely on their European subpublishers for registration and control of their works, but I think this is to miss the point.

"Not all mechanical income comes from record sales. There's an increasing amount from non-record sales, even though a commercial record may be the source of a recording."

He noted that broadcasting organizations pay blanket fees, and cable operators will also do so. "In England we have increasing income from such operations as Dial-A-Disc, the phone-in for your own record service. These uses can only be monitored by societies, and uses are increasingly reported on computer printouts.

"There are many reasons for not recognizing a piece of music," Montgomery went on. He cited translation of a title from English to French and then back to English, transposition of letters, or a title incorrectly stated (for instance, with only one word out of three). "And we all know the difficulty of making user organizations report accurately," he noted.

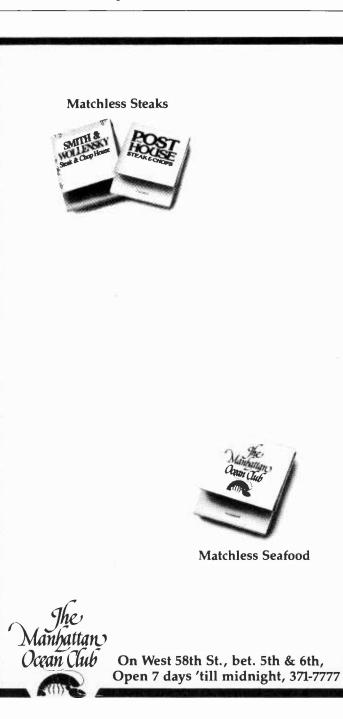
"Anglo-American music publishers have paid a price for their independence vis-a-vis Europe in that documentation is often lacking. I wouldn't like to enlarge on the instances where the PCPS has backed off litigation because a publisher can't prove title.

"And it's not only the small publishers. We find that in the new technology industries the users are tending to query ownership, which is not a problem in the performing field, as composer and publisher assign rights."

Montgomery emphasized that Anglo-American repertoire is very valuable in the European context: "I urge all publishers to review whether they're getting their share of royalties through the societies and what they can do to increase the safety net to ensure that they do get their full due."

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Commentary

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Vol. 96 No. 6

EDITORIAL Four Charmers From England

U.S. Rocks & Reels From Beatles' Invasion, LBJ Ignored As N.Y. Crowds Chase Beatles, Chicago Flips Its Wig. Beatles Beguile East Coast. Chart Crawls With Beatles. British Beatles Hottest Capitol Single Ever.

These headlines from the past summon up the excitement and the exuberance, the chaos and the craziness, which characterized the Beatles' arrival in America 20 years ago this week for television appearances ("The Ed Sullivan Show") and concerts.

Elsewhere in this issue, Billboard celebrates the anniversary by reproducing some of the magazine's original news coverage of Beatlemania. Perhaps even more than retrospectives written from today's vantage point, it recalls the honest and unpretentious style that was the Beatles' own.

One reporter, writing in February '64, suggests that all the hysteria may amount to nothing more than "a teenager's hair fetish." That's a thought which the Four Charmers From En-

gland (as someone else tagged them) might themselves have considered-or certainly been amused by-at the time.

Another Billboard dispatch of the day documents a Beatles boycott by the Chicago radio station owned by the Chess brothers. Considering the Liverpudlians' freely acknowledged debt to black music, they probably understood that reaction, too.

Also evocative are reports of the Scott Muni Beatles Fan Club at WABC New York, which yielded an average 2,000 to 3,000 pieces of mail daily; the "Beatles Dance" at a Midwest record hop in which tv sets were placed around the hall so that "the kids" could see the group appear on the Sullivan show; and the storming by students of the Notre Dame Univ. station after it aired "I Want To Hold Your Hand" for one hour straight.

Thus, with these and other flashbacks, we remember how John, Paul, Ringo and George breathed new life into the music business 20 years ago-and changed its rules forever.

ital is loudly proclaimed. However, there still seem to be two

truths: It's great, and it's wretched (depending on which truth-

Unfortunately, SPARS doesn't have any inside information

Straddling The Digital Fence

teller you read).

By JOHN WORAM

Ever since SPARS (the Society of Professional Audio Recording Studios) and the Univ, of Miami announced their joint Conference on digital audio, we've been taking a lot of flak because of the SPARS "position" on the subject. Some SPARS-watchers have said they won't be attending because of our pro-digital bias. Others won't be there because of our anti-digital bias. Fortunately, still others will be there, for the same reason(s).

Well, it's kind of nice to be all things to all people, but it would be even nicer to be supported by the folks who believe in our real position, once we have one. Although we haven't conducted a poll, we suspect the position of most SPARS member studios is: Let's try to stay in business a bit longer. We're even prepared to go out on a limb, and bet a few non-members might take the same position.

'Until it knows precisely where it's going, we're not quite ready to follow?

Staying in business means staying in touch with technology. It means accepting the good and rejecting the bad. Now the trick is to figure out which is which.

And that brings up digital audio. We've all been hearing a lot lately about how good/bad it is. Some authorities proclaim that digital gives us the sound but not the music (which confuses the hell out of a lot of engineering types). Others say you can't whistle along to digital disks. Still others tell us it's the greatest thing since (you name it).

To paraphrase something that was once said about quad sound: Of all the rival digital audio systems, it has recently been proven that each one is definitely superior to all the others. Furthermore, although future improvements in the state of the digital art are inconceivable, they will be announced shortly. In an effort to replace this sort of Gilbert & Sullivan logic with

something a little more down to earth, the SPARS/Univ. of Miami conference is being held. If SPARS and/or the university already had a position, there wouldn't be any need for this conference. Instead, there could be one in which the truth about dig-



about which one of these truths is the real one. In the absence of a little divine light on the subject, we're inclined to go along with something Richard Elen wrote in Studio Sound:" . . digital to-

day is in the Emil Berliner stage—second generation or thereabouts" (November, 1983). Digital audio has (so far) managed to survive its own birth pains, and the smothering

attentions of some of those who had a hand in the delivery room. Who knows, it might even live through adolescence. But until it knows precisely where it's going, we're not quite ready to follow it with blinders (or earmuffs) on. Instead, we'd like to know a

little more about what it's all Woram: "How come some about. How come some love it, love it, while others hate it?"

while others hate it? As the new kid on the block, is it fair to compare it with senior-citizen analog? If it still needs time to mature, can its limbs be cast in standards today? Is the CD really the answer to the LP?

Those are questions, not answers

We've asked a few authorities to join us in March to help sort out the claims and the counter-claims, and put digital audio in its proper perspective. After we've heard from them, we may be in a better position from which to take a position. When we do, we'll let you know what it is. Or you can join us and take your own position

John Woram, recording engineer and studio systems consultant based in Rockville Centre. N.Y., formerly held editorial positions with db and Modern Recording magazines. He is also a technical consultant for SPARS.

Letters To The Editor

Victim Of Exchange Rates

Thank you for publishing the commentary by Michael Sukin (Jan. 21). As a publishing company in the Netherlands, we face the problems he mentions almost daily.

The currency problem is a hot issue in Europe. The value of the U.S. dollar here has increased more than 20% in the past year, and it has in-creased more than 60% over the past four years. And during the last few weeks the rate of exchange has been so unstable that we don't know what is coming. In real terms, advances for American material have increased since 1978, although our market hasn't grown. It would be reasonable if U.S. record and pub-

lishing firms asked for smaller advances in 1984 than in 1980. Maybe it would be more realistic to pay advances in local currencies instead of in the unstable U.S. dollar. Because of this instability we are losing money every year.

The other problems mentioned in Mr. Sukin's article were very interesting. I learned much from it and am looking forward to more articles about legal and contractual matters (internationally and

Most important of all, there is more to the music industry than financial matters. Music also means creating something. Record and publishing companies should work harder on new talent, promoting their material and coming up with new trends, instead of talking about "conditions and trends, instead of talking about terms" all the time

Walther Ploos van Amstel Jonker Publishing Hilversum, Holland

Cutting Things Too Short

Your record reviewers have the ability to describe new releases more concisely than any reviewers t know of. Their reviews have always been to the point even though they have had to restrict their comments to a few short lines.

Recent changes, however, have resulted in re-grettable cuts in the length of reviews for all records except those expected to do very well on the charts. This is most unfortunate as it is now no longer possible for even your reviewers to convey adequately to readers sufficient information about these records to enable them to make purchase decisions

Please give us record reviews which are long enough to be meaningful and useful in our record ordering. It is the less well known artists we need to know more about.

Simon E. Bonython Raimon Co., Ltd. Bangkok, Thailand

One's Born Every Minute

With reference to recent stories on Compact Disc lowballing, I can't believe that record dealers who finally get a chance to make a legitimate profit just don't jump at it. Instead they push headlong into the profitless prosperity that has always plagued our industry.

I've been in this crazy business for 25 years. When will they learn that you don't have to give things away in order to sell them? Well, we remember what P.T. Barnum said.

Jayson Cutler Cutler's Record Shop New Haven, Conn

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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SONGWR TING

AIN'T NOBODY Hawk Wolinski

ALL NIGHT LONG (ALL NIGHT) Lionel Richie

BABY I LIED Rory Bourke

DREAM HUNTER Michael Sembello, Dan Sembello

ELECTRIC AVENUE Eddy Grant (PRS)

FLASHDANCE Giorgio Moroder (SUISA), Keith Forsey (GEMA), Irene Cara, Phil Ramone, Michael Sembello, Duane Hitchings, Dennis Matkosky

GANDHI George Fenton (PRS), Ravi Shankar I.O.U. Austin Roberts

LA CAGE AUX FOLLES Jerry Herman

A LITTLE GOOD MUSIC Tommy Rocco, Charlie Black, Rory Bourke

LITTLE SHOP OF HORRORS Howard Ashman

LOVE THEME FROM FLASHDANCE Giorgio Moroder (SUISA)



WE'VE GOT THE SONGS

MANIAC Michael Sembello, Dennis Matkosky

ON YOUR TOES Richard Rodgers, Lorenz Hart

P.Y.T. (PRETTY YOUNG THING) Quincy Jones

STAYIN' ALIVE Frank Stallone, Vince DiCola, Tom Marolda

STRANGER IN MY HOUSE Mike Reid

THE THORNBIRDS THEME Henry Mancini

TOOTSIE Marilyn Bergman, Alan Bergman

Three Make Switch In Milwaukee WZUU Goes Top 40; WLZZ, WMKE Go Country

MILWAUKEE---- "As general manager I'm paid to say this," admits Al Moll, GM of Malrite's WLZZ/WZUU here. "But honestly, it's the truth. The reaction to the switch has been phenomenal. WZUU is sold out. I just hung up from taking an order on a national buy I would have never received before.

The switch Moll is referring to is the return of WZUU to top 40 from the adult contemporary approach it began moving towards in 1975. Additionally, WZUU's AM, WLZZ, has dropped its oldies format in favor of country, while ironically, the city's only other all-oldies outlet, WMKE, also switched to that format on Jan. 28, giving the city some four country outlets including WMKE's FM, WBCS, and WMIL-FM.

WLZZ is "an adult station playing country music," says Moll. Referred to on the air as "the greatest music in the country," the station's slant is toward modern crossover material, including "the Everly Brothers, Elvis, Willie Nelson, Alabama, Linda Ronstadt." The emphasis is on personality, and to that end, well-known WZUU morning man "Larry the Legend," who joined the FM outlet when it first began to target older demos about nine years ago, has been shifted to WLZZ.

According to Moll, Larry's audience sharing occurred primarily with WTMJ and WISN, the remaining two AC outlets, both on the AM band. He sees this move as strengthening both Larry's and WLZZ's position in the market.

BOARD

BILL

1984,

FEBRUARY 11,

Mornings, too, are integral to WMKE's success, according to WMKE/WBCS program director Cliff Blake, who joined the outlets last September after Pat Martin's departure. Until January, 1983, the stations had both been country

"The company made a little mis-take," admits Blake. "When morning drive was simulcast. Dick and Ellen (Stout, the married a.m. drive team) were No. 1." Reverting to that ap proach, Blake hopes to see a return to those numbers.

Under the slogan "Ail-Star Coun-" WMKE, which is reverting to WBCS-AM, will rely on country oldies outside of morning drive. Core artists include "Kitty Wells, Hank Williams Sr., Hank Snow, Chet Atkins, Mel Tillis. We will play recur-rents for flavor," says Blake, "but no currents." WBCS-FM, which has consistently come out strong in the numbers, will not alter its approach.

In its new approach, WZUU will feel FM competition for the first time from similarly programmed WKTI, urban WLUM and AOR 93Q FM. But the switch to top 40 on WZUU was natural, according to Moll, who becomes the first client of Malrite New York PD Scott Shannon's newly formed Penguardia consultancy And just as Shannon's Z-100 (WHTZ) is not a clone of Tampa's WRBQ (which he programmed prior to joining Malrite), neither will WZUU be.

Identifying the station as "Z95" 'we're using the same logo (as Z-100), the same jingle package, but we do not play some of the same music,' says Moll, who admits the speculation is that a morning "zoo team" might emerge but adds, "There really has been no decision on that as yet The only person we've hired is 'Wild

Child' Hampton who'll do 7 to midnight. His brother works for Scott at WHTZ.

Radio

"There'll be elements of WHTZ, elements of WMMS in Cleveland. We'll take the best of everything, just as WLZZ will be influenced by KEEY (K-102 in Minneapolis), KSAN, KNEW (San Francisco), WNYR (Rochester) and WHK (Cleveland). Malrite has had great success in both top 40 and country in other markets, and they're behind us 100% to make it work here. "It's not that WZUU as an adult

contemporary outlet did poorly. It's just that we believe we can build the station into the powerhouse it can be, and the company is giving us all the tools we need to do that."



PACKAGE DEAL—WILD Boston staff receives an urban contemporary ID package compiled for them by Continental Recordings, Boston, that is currently in syndication to urban stations in other markets. Pictured from left at the WILD studio are the station's production manager Jim Julian, program director Elroy R.C. Smith and president/general manager Kendall Nash, and Continental's Dan Flynn.

Vox Jox

SMN's 'Stardust' On KYXI Portland

BV ROLLYE BORNSTEIN

The changes continue in Portland; in fact, the only thing more frequent than the changes are the rumors. Getting the hard facts out of the way first: KYXI, the area's only all-news outlet, modifies its format Feb. 20, picking up Satellite Music Network's "Stardust" nostalgia programming, which will run in all but morning drive, where news and information will remain. That leaves KXL as the only major full-time news/talk outlet, and puts KYXI in competition with KYTE, which will air Al Ham's "Music Of Your Life" programming.

As for rumors from the Rose City. KKRZ, soon to be owned by Taft, will not be picking up Bonneville, and will remain with FairWest's AC format. The big Bonneville rumor now is that KXL-FM will make the switch from Schulke. And KKCW isn't even on the air vet, and already we've got rumors about that outlet. Slated originally for country, the talk now is that it will go "love songs."

Buffalo has had its moments this week as well, as "three in a row" applies to PDs at Taft's WGRQ. Coming in as the third PD in a year's time is Taft's Tim Smith. Smith, who most recently programmed Albany's WPYX, is the former music director at Taft's WLVQ Columbus. He comes on board Monday (6), replacing Brian Krysz. Krysz, you'll remember, replaced Paul Heine, who remained as MD. All this is leading up to us telling you that J.C. Corcoran is available. The former morning talent was released just after Krysz, and can be reached at (716) 692-0403. Prior to 'GRQ, Corcoran called DC-101 (WWDC Washington) home.

Speaking of the Taft "PD du jour" plan, Greg Gillespie replaces Howie Castle at Pittsburgh's WDVE. He comes from Omaha's KEZO. * *

*

WGCL Cleveland is now armed with "The G Team" in morning drive. As morning personality Jim King exits (he can be reached at (216) 281-9775), he's replaced by a cast of characters including the returning Phil Gardner. Gardner, who left 'GCL four years ago to return to college, migrating later to the Norfolkbased CBN (Christian Broadcasting Network) radio division, returns to morning along with former 'GCL midday man Tom Jeffreys, PD Bob Travis and news anchor Diane Burr. Replacing Jeffries in middays is latenighter Les Gillette, who is replaced by Diane's husband, Max Heywood. The couple also owns Clevelandbased Heywood Formatics & Syndicators, which is pretty much self-explanatory. Dancin' Danny Wright continues in afternoons and Joe Bohannon does 6 to 10 p.m., with Rick Cramer going from production director to overnights. Changes at Baltimore's "Hot

Hits!" outlet WMAR-FM have GM Michael Vince vacating that post to accept a corporate position, with GSM Don Kelly now warming the general manager's chair. Music di-rector Jim Payne adds "assistant PD" to his calling cards, with Scott Jantzen leaving Ocean City, Md.'s OC104 (WOCQ) to do overnights replacing Chris Stevens, who returns to Duluth's WEBC. While we're on the subject of Abell and "Hot Hits!" we hear that Steve Kelly has left his WNVZ Norfolk PD post and been replaced in the interim by Jeff Morgan, a one-time WRVQ Richmond PD.

> * * - ★

Higher altitude moves have KAIR/KJYK Tucson PD John Stevens upped to the national PD post at Surrey. If you'll turn to page A-50 in your Broadcasting Yearbook, you'll note that Surrey also owns Oklahoma City's KATT-AM-FM. (It also says they own KCBQ and KIOI, but they don't anymore. It doesn't say they own St. Louis' KYKY, and they do: Just trying to keep you up to date.)

Anyhow, Sherman Cohen of Tucson's 13 KHYT called to tell us the real Tucson news that KNDE (Candy Country) under its new KCUB ownership is now "Kim-The Coun-

try FM." Cohen predicts the threein-a-row, Continuous Country approach will make them No.1. position currently held by KCUB. KIIM PD Dave Nicholson says it's all done in-house, and the station at P.O. Box 50006, Tucson 85703, could use some record service. He also tells us that Jack Stevens, who departed WSIX Nashville for Tucson with no forwarding call letters (Vox Jox, Jan. 14), is alive and well at "Kim."

Changes in Philly have WWDB's Wynn Moore defecting to video. Wynn, who joined the station as PD in its transition to all-talk in 1975 (a bold move for an FM back then), more recently has been doing weekends and fill-ins on the station. Now he'll spend all his time at the video store he recently opened ... Speak-ing of talk, WIP is going more and more in that direction, with the word that the overnight "Dawn Patrol"the city's first all-night record program, introduced over four decades ago-has been dropped. Hosted for the last 15 years by Nat Wright, who leaves the Metromedia outlet after 22 "Dawn Patrol" will be reyears, placed by rock jock turned talk show host Steve Martorano. Last year Michele Iaia replaced the longtime oldies feature heard from 8 to midnight with "WIPeople Talk." With Martorano's hiring, the station now features 10 hours of talk a night, in addition to a heavy news and sports commitment.

Now that Emmis owns Los Angeles' KMGG, the word is that the AC outlet may soon be strengthened with some new personalities . . . And in St. Louis, where Emmis is taking over KSHE, longtime Century vet Bob Burch is said to be making the move across town to KWK-AM-FM as station manager when Robinson acquired the Doubleday outlets.

Back in L.A., at KHJ, changes in personalities have already taken place—at least in morning drive, as "Sweet" Dick Whittington exits the shift.

Seen on a billboard in San Francisco touting KGO's play-by-play of the USFL's Invaders: "Listen ... Or We'll Break Your Face"... On a quieter note, WSSX Charleston PD Bill Martin makes a move upward literally. He'll be the new PD at Lansing's WVIC; replacing Jay Stevens.

Ingram, Lundy Sue WHTZ **Over Use Of Their Voices**

NEW YORK-Dan Ingram and Ron Lundy, long associated with WABC here when the station was a top 40 giant, have hit Malrite of North Carolina Inc., parent of WHTZ here, with a \$5 million civil suit in Manhattan Federal Court for using their names, voices and styles in the context of a promotional endorsement for the outlet.

The broadcast, which was heard on the station (known as Z-100) at least six times a day for a week in November, excerpted comments made by the air personalities during their farewell performances on WABC, which switched to the talk format in 1981. The sequence, spliced with bits of Don McLean's "American Pie," was produced by Z-100 program director Scott Shannon and producer J.R. Nelson.

The broadcasts "willfully defrauded, misled, deceived and confused the general public" in an effort to in-

MEMPHIS-Plough Broadcast-

ing has confirmed that its Chicago radio stations WJJD and WJEZ are

on the sale block. Additionally, its

other 10 stations are the target of a

commissioned feasibility study

through Merrill-Lynch to determine

buyer interest in them as a package. Asking price for WJJD ("Music

Of Your Life") and WJEZ country-

formatted is estimated at \$14.5 mil-

lion. Handling the sale are the bro-

kering firms of Bob Mahlman, N.Y.,

and Cincinnati-based Ted Hepburn

Co. and Dick Crisler.

crease "the value of the advertising time" on WHTZ, according to the suit, which seeks \$1 million in compensatory damages and \$1.5 million punitive damages for each in defendant. As commercial spokesmen for na

tionally advertised products on radio and television, the broadcasts have caused "irreparable injury and damin excess of \$1 million to each defendant, the suit states, since their tradenames and musical trademarks were infringed.

Richard Blumenthal, who is representing the personalities for the firm of Blumenthal & Lynne here, is asking for a jury trial. He had not received an answer to the complaint at presstime.

Shannon says that the spot was not conceived to "harm or malign." The commercial, he says, exemplified "how great radio once sounded, and how it sounds now." LEO SACKS

Plough Chicago Outlets For Sale

Plough intends to try to sell the re-

maining 10 stations as a group. They

include country AM WCAO and ur

ban WXYV in Baltimore; country

WPLO and urban WVEE in Atlanta;

nostalgia WMLX and country

WUBE in Cincinnati; black-oriented

WKDJ (formerly WMPS) and urban

WHRK in Memphis; and Tampa/St.

Petersburg's country WSUN and top

A Plough spokesperson says the

decision to unload the stations is the

result of a "long-range plan to focus

more heavily on the company's re-

40 WZNE.

search pharmaceutical business and consumer trade.'

Plough Broadcasting Co. of Memphis is a subsidiary of parent conglomerate Schering-Plough Corp. Schering-Plough's net sales in 1983 were estimated at \$1.8 billion, with a net income for the year of \$190.1 million. A company spokesperson indicates that only a fractional 5% or so of this total came from its broadcasting activities; the remaining 95% was reaped through pharmaceuticals and consumer brand growth. KIP KIRBY

^{* * *}

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Radio

GALA BENEFIT CONCERT Stellar Show For WNEW's 50th

NEW YORK—Melody—and history—linger on at WNEW here, where the station with the "great American sound" is celebrating its 50th anniversary this month.

To mark the event, general manager Jack Thayer, a Metromedia Radio vice president, has packaged a major showcase at the Felt Forum here for the stars whose music has weathered every musical storm since Elvis Presley changed the face of American popular music in 1954.

Among the artists who will perform at the Feb. 13 fund-raiser for the Kidney Foundation of New York and New Jersey are Tony Bennett, Mel Torme, Rosemary Clooney, Margret Whiting, Vic Damone, George Shearing, Les Paul, Jerry Orbach, Carol Channing, Joe Williams, the Woody Herman band, "and a few surprise guests," Thayer adds with a laugh.

Tickets for the show, whose hosts will be jocks Jonathan Schwartz, Jim Lowe, Bob Jones, Ted Brown and William B. Williams, are priced at \$45, \$75, \$150 and \$250. The latter price includes entry to a black tie gala at the Hilton Hotel.

Reviewing the station's growth, Thayer says he believes that the Metromedia outlet has made "a fantastic contribution" to radio broadcasting. "There are a lot of firsts," says Thayer, who joined the operation in 1979 and is a past president of NBC Radio. "Martin Block was the first DJ in 1934. The station was the first in the country to broadcast 24 hours a day. We launched the first two-man morning team, as an independent in a field dominated by networks like Mutual, CBS and NBC. And, with the onset of World War II, we were the first station to broadcast news on the hour and the half-hour." Eighteen staff writers from the Daily News, which publishes adjacent to the station's current site on Third Ave., contributed the copy, he recalls.

By 1960, however, rock'n'roll was sweeping America; big bands and singer/personalities were on the wane. "The station lost its impetus," Thayer acknowledges. "A middle ground between rock and beautiful music was tried, but it didn't work." As the decade progressed, the executive notes that "the great American sound lost its mark. The record in dustry was now rock-oriented, and standard singers had nowhere to go." The burgeoning of FM outlets compounded the situation. Suddenly, says Thayer, "We were no longer fish or fowl."

WNEW's fortunes began to change in 1979, in his view, when the music of the station's halcyon days was installed. "Being in New York," he says, "most of the great singers and songwriters—Julie Styne, Sammy Cahn—lived here, and we drew on their support. We drew on Broadway's biggest names. It helped us, and it probably saved a few careers." LEO SACKS

Count B.J. Out Of Work As WXFM Abandons Jazz

By MOIRA McCORMICK

CHICAGO-When Cox Commu-

nications takes over WXFM here

March 1, Chicago will be losing not

only its sole full-time jazz outlet, but

its longest-standing jazz DJ. And

Count B.J., who describes himself as

'part of the furniture" at 'XFM for

The Count, along with fellow an-

16 years, says, "That's gonna hurt."

nouncers Dick Buckley, Frank Lee and Daddy-O-Daylie, will continue

his jazz program until Cox takes the

reins from current owner Robert C.

Victor. But he says nothing enticing

in the way of a new gig has presented

"I've had some offers, but I've accepted nothing," he says. "I don't need a handout."

The 53-year-old Count B.J. was a

jazz trumpeter in Chicago between

1948 and 1960, performing with local notables the Blue Notes, Jimmy Nuzzo, Bobby Roberts and others.

He began brokering a jazz program

at WXRT in 1968, which lasted about half a year, and then switched to WXFM under the same

"I turned it into a jazz station," says the Count. "I did it piecemeal-

I'd been doing a show by myself, and

then I started bringing in one jock af-

B.J.'s "Journey In Music," which

airs from 9 a.m. to 1 p.m. daily, features "straight-ahead, mainstream jazz" from the likes of Stan Kenton,

Duke Ellington, Count Basie, Woody

Herman and their ilk. "I won't play

arrangement.

ter another."

bad music," says the Count enigmatically.

B.J. may not be sure of where he's going after March 1, but he knows what he wants. "After 16 years of brokering, I've paid my dues," he says. "I don't want to sell any more radio ads. I don't want to work for a station that's less than 50,000 watts, and I will only take a time slot between 6 a.m. and 6 p.m. I won't compete with television."

Wherever the Count goes, he will undoubtedly be taking his \$250,000 record library with him, which he says encompasses 150,000 titles, including 78s, 45s and LPs. "I've been collecting it since 1941," he remarks. A quick way to increase a collection, he notes, is to buy up jazz libraries of stations which change formats, which he did with WXRT and WAAF here.

Count B.J. still gives his chops a weekly workout at a suburban Franklin Park club, when the "Count B.J. All-Stars" host an open jazz jam Wednesdays at 8 p.m. But his future in radio, he believes, relies on the willingness of the larger stations to see that "jazz is in, that there are people and sponsors who will support it." And that, he says, is when you'll hear Count B.J. back on the air.

Meanwhile, Marc W. Morgan, appointed by Cox to serve as general manager of WXFM, is said to be searching for a program director from the ranks of contemporary hit radio.

Receiver Named For WGNS, WHLP NASHVILLE—The Chancery lection of accounts receivable

NASHVILLE—The Chancery Court for Davidson County here has appointed a receiver for radio stations WGNS Murfreesboro and WHLP-AM-FM Centerville, at the request of the Cheatham State Bank.

request of the Cheatham State Bank. Receiver Larry G. Womack has been empowered to "perform and authorize all duties" necessary to keep the stations operating and to transfer their FCC licenses and authorizations into his name.

Davidson Broadcasting Corp. and its agents and employees have also been enjoined from interfering with the running of the stations and from collecting or interfering with the collection of accounts receivable. The appointment, made Jan. 31,

followed an action filed Jan. 20 in Chancery Court by Cheatham State Bank which said that the stations' owner, E.J. Preston, had defaulted on a \$967,000 loan from the bank that was due Sept. 4, 1982. The bank further contended that principal and interests on the loan had accumulated to a debt of more than \$1 million as of the time of the Jan. 20 filing.

Value of the stations, by the bank's estimate, was \$650,000—an amount it argued would be diminished if the operation of the stations was interrupted. EDWARD MORRIS

<u>Leave Los Angeles</u> 9:00 am

2:00 pm <u>Leave San Francisco</u> 8:30 am 11:00 am

<u>Leave New York</u> 9:30 am 4:30 pm

Leave New York 10:00 am 4:30 pm

TO NEW YORK

Daily Nonstop 747 Daily Nonstop 747SP

Daily Nonstop 747 Daily Nonstop 747SP

TO CALIFORNIA

Daily Nonstop 747SP Daily Nonstop 747

Daily Nonstop 747SP Daily Nonstop 747 <u>Arrive New York</u> 4:59 pm 9:50 pm

Arrive New York 4:40 pm 7:05 pm

<u>Arrive Los Angeles</u> 12:15 pm 7:18 pm <u>Arrive San Francisco</u>

12:52 pm 7:22 pm



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For reservations and information, call your Travel Agent, Corporate Travel Department or Pan Am.

Pan Am. You Can't Beat The Experience.

Rodio______ Malrite AM/FM Country Duo Plays Well In Bay Area

By JACK McDONOUGH

OAKLAND—Though the common perception still may hold the San Francisco area as an unlikely country market, the truth is that Malrite's double-holster attack here, with long-established KNEW on the AM side and two-year-old KSAN on FM, is consistently racking up between a 6 to 7 share.

Indeed, KSAN, with a 3.6 in the fall Arbitron, continues to be among the top-ranked music stations here (KNEW shows a 2.9 for the same period), and KSAN PD J.D. Spangler notes that his outlet has been the No. 1 FM in its 25-54 age target over the last nine books combined. Says KNEW PD Bobby Guerra, who recently inherited the programming chores from Malrite's national PD Jim Wood, "I think you'll see us at a combined 6 and 7 for a long time to come."

Both programmers agree that the secret to the Malrite success here has



been an approach whereby the two stations will play much of the same music—particularly in the 35 to 40 selections drawn from the current hit lists—but will otherwise present completely different listening experiences to the audience.

"The bottom line is that you can make the sound of the stations very different," says Spangler. "AM, by design, has to send off flares and have those fireworks. You have to do that to keep people listening to the AM band. So they are high profile, high personality, lots of gimmicks and giveaways."

As for the FM outlet, he says, "We're music and more music, and we're personality of a different kind in that we're music enhancers."

Unlike most combos, where the AM side will reach further back into oldies and rely on more traditional country material while the FM tends to take a more modern stance, KNEW and KSAN reverse that approach, featuring more hard-core material on FM while KNEW remains more contemporary. The philosophy is based on the fact that KSAN has more time to devote to music, hence can afford to broaden its scope.

"The differences between the stations is really a matter of marketing perception," says Guerra. "We've proven country to be a good, strong format for adults who want to listen to stereo radio. The FM plays basically the same as we play but they will play a lot more music and they will play a good deal more traditional country music and a wider range of older materials. We won't even try to compete with them in terms of music. We're an AC full-service AM station with news and traffic and high-profile personalities. FM has very little news, no traffic, and while the jocks are very competent they certainly are not high profile."

In selecting the currents Guerra says, "We pay a good deal of attention to the Billboard list. I don't think there's any proven method of determining early on what songs will go in a particular local market."

Spangler emphasizes that "there are no conscious decisions to try something on FM before it goes on AM. Neither of us responds competitively to what the other is doing. Bobby adds his songs by his methodology and I add mine by mine."

In terms of "enhancing" the music on FM, Spangler says, "We're not musicologists but we're in touch with what the artists are doing and we're consistent in the type of information we give about a singer or a writer. We don't get in the way of the song. If we talk when a song is still on, we do it because we will talk only about that song. All research will show that people think djs talk too much. But if you take that a step further, you'll find that it's not that djs talk too much, it's that they say the wrong things."

Both programmers will draw from an oldies library ranging up to 1,000 titles but FM will tend to draw deeper into the well.

"Anything before 1974 would have to be a real blockbuster for us to still play it," says Guerra. "Even any-

Clipper America

thing before 1978 would have to be." Spangler, however, will play "the most powerful oldies every day to day-and-a-half" and will add "artists like Hank Snow and Jim Reeves for flavoring," as well as doing an "Ancient Oldies" feature weekly.

KSAN also "keeps the request lines open 24 hours a day. We don't necessarily play all the requests but the lines are there and we do focus on the requests nightly from 10 to midnight. I don't think any other majormarket station still does that."

The stations also mark some territorial differences. "With the demise of KFAT," notes Guerra, "KSAN has been doing very well in the South Bay because there is no other FM country station there. KNEW has been very strong in the North Bay, out toward Santa Rosa and Vacaville." He adds that both stations have experienced problems in garnering the fast-growing population packets in Contra Costa Country (Concord, Walnut Creek, Pleasant Hill, etc.) but "we're both taking steps to remedy that," KSAN with a new booster and KNEW with adjustment of directionality.

Both stations now operate from the same Jack London Square offices in Oakland.

NEW HOUSTON STATION Management Named At KZRQ

HOUSTON—Finding office space for his staff is the current goal of Roy Henderson, the new owner and president of KZRQ here, which will debut next month as "Z-92" with Transtar's satellite-delivered adult contemporary format.

Henderson, as president of KZRQ Radio, says that the station will broadcast at 92.1 and fill the frequency left when KKBQ Houston switched to 92.9 from 92.5 late last year. KZRQ will transmit from a 510-foot tower in the Houston suburb of Pasadena and expects to reach as far as Galveston, he says.

Henderson, who sold Houston's KYST to Vel Communications there in October, has hired the management team which ran the all-Beatles

music outlet until November, when Vel installed a Spanish-language format. Clay Gish is the new executive vice president and director of operations. He was program director of KRBE Houston and consulted KYST. Jan Larson, one-time KYST general sales manager, has been named vice president and general manager, and Michael Curry, who programmed KYST and directed its operations as "Cat Simon," takes over as program director and operations manager.

Curry is currently interviewing air personalities whose live shifts will supplement Transtar's programming, according to Henderson. He says that the firm will actively seek new properties.

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1984.

BILLBOARD

Incident At WXTU Philly: Was It Real Or Staged?

By MAURIE H. ORODENKER

PHILADELPHIA-The action of WXTU morning jock Steve Ross on Jan. ll was seemingly "not real," according to Ennis Coleman, engineer in charge of the FCC's Philadelphia district office. But station manager Dennis Dougherty claims that it was "for real," and not a publicity stunt to attract attention to a station that scraped the bottom of the barrel in the most recent Arbitrons.

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In an on-the-air dispute between the station manager and the disk jockey, Ross barricaded himself in the studio for six hours after being fired on the air. The fuss started when Dougherty phoned Ross over some phone calls Ross made to Tokvo, Japan. In an open-mike argument, Dougherty fired Ross. Ross locked himself in the studio and before 4 p.m., Ross and Dougherty made up on the air. The drama had begun at 10 a.m.

Dougherty expresses shock at the suggestion that the incident was a publicity stunt. Coleman says the FCC is investigating, but he is not sure if the station violated any federal regulations.

The station, formerly WIFI, was taken over last August by the North Carolina-based Beasley Broadcasting Group. The new owners changed the call letters and switched the format from new wave, which made no waves among listeners, to urban contemporary.

However, the fall book showed that the station's ratings are still abysmal; hence the question whether the hassle on the air was for real or

Most Added Records The week's five most added singles at

Billboard's reporting stations in each of four formats # of Billboard's # of Billboard's

stations stations adding record now reporting this week record

	HOT 100 (184 Station		
1	"The Language Of Love," Dan Fogelberg, Full Moon/Epic	64	121
2	"Back Where You Belong," .38 Special, A&M	54	91
3	"Automatic," the Pointer Sisters, Planet	49	105
4	"Somebody's Watching Me," Rockwell, Motown	48	113
5	"Desperate Times," Olivia Newton- John, MCA	42	42

BLA (94 Sta		
1 "Love Has Finally Come At Last," Bobby Womack and Patti LaBelle, Beverly Glen		32
2 "Automatic," the Pointer Sisters, Planet	24	69
3 "It's Gonna Be Special," Patti Aus Qwest	sin, 24	46
4 "Somebody's Watching Me," Rockwell, Motown	23	72
5 "You Just Can't Walk Away," The Dells, Private I	21	57
COUN (125 Sta	1993097011111111111111111111111111111111	
1 "Right Or Wrong," George Strait, MCA	63	65
2 "Silent Partners," David Frizzell a Shelly West, Viva	and 37	63
3 "The Yellow Rose/Say When," Johnny Lee with Lane Brody, Full Moon/Warner Bros.	36	85
4 "Brown Eyed Girl," Joe Stampley Epic	32	51
5 "I Could 'A Had You," Leon Everette, RCA	31	87
ADULT CONT (84 Sta		
1 "Got A Hold On Me," Christine McVie, Warner Bros.	18	46
2 "Brown Eyed Girl," Joe Stampley Epic	, 15	16
3 "The Language Of Love," Dan Fogelberg, Full Moon/Epic	14	21
4 "Thriller," Michael Jackson, Epic	9	16
5 "Here Comes The Rain Again,"		16

By BILL HOLLAND

The National Radio Broadcasters Assn. (NRBA) has bid goodbye to its well-liked publications editor Joe Tiernan, who left at the end of January to become editor of the Communicator, the monthly Radio-Televi-News Directors Assn. sion (RTNDA) magazine.

Radio

Tiernan, who was with NRBA for three years, says working for the organization was like "working on a Ph.D. in radio" and says he hopes he will be able to stay in touch with his friends in radio.

When we asked NRBA if there's going to be a "new Joe," they said -"We're looking for a new publications director, but there'll never be another Joe."

Tiernan will also be starting up a newsletter at RTNDA similar to NRBA's chatty and informative Monday Morning Memo (MMM). It'll be called Intercom.

* *

Newspaper publishers and editors gave testimony in favor of legislation supporting broadcaster rights last week at the first day of hearings in the Senate Commerce Committee on Sen. Bob Packwood's (R-Ore.) Freedom of Expression Act. S. 1917.

The Jan. 30 hearing focused on First Amendment rights, whether the Constitution protects all forms of communications, and whether the 'scarcity" of frequencies premise is still valid. Said Society of Professional Journalists, Sigma Delta Chi national secretary Robert Lewis: "The basic premise underlying governmental regulation of broadcasting-the scarcity of available broadcast frequencies-is no longer valid." Hearings are continuing this week.

* * *

Yet more activity on the Hill-this time on the House side, where there appears to be movement on dereg legislation, according to sources. Meetings between House Commerce Committee members continued last week to hammer out a bill that will please legislators and broadcasters. Radio seems to be in the clear, but Rep. Tim Wirth (D-Colo.) continues to want some sort of stricter quantification

WUSS Gets Reprieve From Auction Block

ATLANTIC CITY-WUSS was spared from the sheriff's auction block until gaining a second reprieve to pay off \$26,000 in debts owed to the Associated Press, according to the county's Sheriff's Office. The station had been ordered by a Superior Court judge here to auction its transmitter and tower facility along with its studio property to pay off the debts.

The sale was postponed for a second time on Jan. 5 over questions of ownership on these properties. The questions came from attorneys for Abraham Grunwald, who claims to have purchased the grounds under clear title. Deed records show that Grunwald purchased both lots for \$1,004,186. A title company insured the transaction against any unknown liens.

The radio wire news service debt stems from unpaid bills of \$15,999 in 1975, plus interest. Sheriff's sales are the result of Superior Court judgments establishing a debt's validity. Last month, a radiothon for WUSS, spearheaded by the Mainland NAACP chapter here, generated about \$15,000 in pledges, which is still short of what the station needs to pay off its debts.

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standards for television. (Radio would face FCC intervention only if there are petitions from the public over non-entertainment programming complaints.) Sources say that if there is no agreement, legislators might try to take the pro-broadcaster Tauke-Tauzin bill, H.R. 2382, on an end-run around subcommittee. Sources also say that if NAB can't get a radio-tv dereg package, it might join NRBA in support of a radioonly bill that would codify FCC dereg rules and strike the comparative renewal process. The meetings continue behind closed doors.

* * *

And speaking of broadcast dereg (one more time), the NAB announced last week that it now has 227 co-sponsors for the Tauke-Tauzin bill. That's up by six from last October's announcement that more than half the House had signed on as co-sponsors. Included in the total are 19 members of the 42-member House Commerce Committee. The 227 total means that if the deregulation bill continues to be stalled in subcommittee, it could be taken right to the House floor for passage, perhaps attached as an amendment to another bill.

* * *

Heeeere's Marvin! Not exactly a regular Vox Jox item is the news that former Maryland governor Marvin Mandel, the still-popular State figure who also served 19 months for political misdoings, spent his first week as morning host on Annapolis station WNAV, answering call-in questions and receiving fan messages.

* *

The FCC broke bad last week and sent letters of "apparent liability for forfeiture" to 44 radio stations across the country for repeated violation of FCC rules ranging from failure to file an annual report to not maintaining authorized operating power. Fines ranged from \$200 to a stiff \$7,500 for KAVV Benson, Ariz., which evi-dently didn't do anything right, it seems. It went on the air before program test authority, then broadcast from an unauthorized location, and used an antenna height not okayed by the Commission.

+ + +

The NAB struck oil this week with the announcement that Andrew Vitali Jr., former lobbyist for the American Petroleum Institute, will become NAB Vice President for government relations, effective Tuesday (7). Vitali, who also has experience with Senators John Glenn and Ted Kennedy in campaign and liaison capacities, succeeds Carol Randles, who is leaving NAB.

MUSIC TEL

This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials, page 34.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

- POP SINGLES-10 Years Ago 1. Love's Theme, Love Unlimited Orchestra,
- Love S meme, Love Omminde Orchest 20th Century
 The Way We Were, Barbra Streisand,
- 3
- You're Sixteen, Ringo Starr, Apple Americans, Byron MacGregor, Westbound Until You Come Back To Me, Aretha 4. 5. Franklin Atlantic
- Let Me Be There, Olivia Newton-John, 6. MCA
- MCA Spiders And Snakes, Jim Stafford, MGM Show And Tell, Al Wilson, Rocky Road I've Got To Use My Imagination, Gladys Knight & the Pips, Buddah
- 9
- 10. Jungle Boogie, Kool & the Gang, De-Lite

- POP SINGLES-20 Years Ago
- 1. I Want To Hold Your Hand, Beatles, Capitol
- 2. You Don't Own Me, Lesley Gore,
- Mercury Out Of Limits, Marketts, Warner Bros. Hey Little Cobra, Rip Chords, Columbia Um, Um, Um, Um, Um, Um, Major 5.
- Lance, Okeh Surfin' Bird, Trashmen, Garrett She Loves You, Beatles, Capitol 6
- 8 9
- She Loves You, Beatles, Capitol For You, Rick Nelson, Decca Anyone Who Had A Heart, Dionne Warwick, Scepter There! I've Said It Again, Bobby Vinton,
- 10. Epic
- TOP LPs-10 Years Ago 1. You Don't Mess Around With Jim, Jim Croce, ABC
- 2
- Greatest Hits, John Denver, RCA I Got A Name, Jim Croce, ABC Under The Influence Of, Love Unlimited, 4.
- 20th Century Goodbye Yellow Brick Road, Elton John, MCA 5.
- The Joker, Steve Miller Band, Capitol The Singles, 1969-1973, Carpenters, A&M 6.
- Behind Closed Doors, Charlie Rich, Epic 8.
- Band On The Run, Paul McCartney & Wings, Apple
 American Grafitti, Soundtrack, MCA

TOP LPs-20 Years Ago 1. The Singing Nun, Philips 2. In The Wind, Peter, Paul & Mary, Warner

- Bros. Meet The Beatles, Capitol
- meet the Beatles, Capitol
 Little Deuce Coupe, Beach Boys, Capitol
 That Was The Week That Was, Various Artists, Decca
 Peter, Paul & Mary, Warner Bros.
 Fun In Acapulco, Elvis Presley, RCA Victor

- Fun In Acapulco, Elvis Presidy, RCA Victor John F. Kennedy—The Presidential Years 1960-1963, 20th Century West Side Story, Soundtrack, Columbia The Second Barbra Streisand Album, Columbia 9 10.

COUNTRY SINGLES-10 Years Ago

- World Of Make Believe, Bill Anderson, MCA
 That's The Way Love Goes, Johnny
- Jolene, Dolly Parton, RCA I'm Still Loving You, Joe Stampley, Dot Another Lonely Song, Tammy Wynette,
- 3. 4. 5.
- A Love Song, Anne Murray, Capitol There Won't Be Anymore, Charlie Rich, RCA
- Daddy, What If, Bobby Bare, RCA Once You've Had The Best, George 8.
- Jones, Epic 10. Sometime Sunshine, Jim Ed Brown, RCA
- SOUL SINGLES-10 Years Ago

- SOUL SINGLES-10 Years Ago 1. Boogie Down, Eddie Kendricks, Tamla 2. Put Your Hands Together, O'Jays, Philadelphia International 3. Jungle Boogie, Kool & the Gang, De-Lite 4. Trying To Hold On To My Woman, Lamont Dozier, ABC 5. Let Your Hair Down, Temptations, Gordy 6. Sexy Mama, Moments, Stang 7. Livin' For You, Al Green, Hi 8. Joy, Isaac Hayes, Enterprise 9. I Like To Live The Love, B.B. King, ABC 10. Can This Be Real, Natural Four, Curtom

Eurythmics, RCA

Title, Artist, Label

BILLBOARD

FEBRUARY 11, 1984,

urged listeners to call the station to for ratings.

support him. Many did, and shortly

Billboard, Singles Radio Action. Playlist Top Add Ons •

Northeast Region

TOP ADD ONS DAN FOGELBERG-The Language Of Love (Full

Moon/Epic) THE ROLLING STONES-She Was Hot (Rolling

Stones) **PAUL YOUNG**-Come Back And Stay (Columbia) **38 SPECIAL**-Back Where You Belong (A&M)

WFLY-Albany

(Peter Clark-P.D.) THE POINTER SISTERS-Automatic PAUL YOUNG-Come Back And Stay JACKSON BROWNE-For A Rocker DOLLY PARTON-Save The Last Dance For Me UB 40-Red Wine OLIVIA NEWTDN-JOHN-Desperate Times

WGUY-Bangor

(Jim Randail-P.D.) • MINK DE VILLE-Cach Word Is A Boat Of My Heart • BIG GOUNTRY-Freds Of Fire • PAUL YOUNG-Come Back And Stay • JAQUI BROOKS-Lost Without Your Kisses • EURYTHMIGS-Here Comes The Ran Again • MEN WITHOUT HATS-I Got The Message

WIGY-Bath (Scott Rabbins-P.D.) • THE ROLLING STONES-She Was Hot • SHEENA EASTON-Almost Over You • PAUL YOUNG-Come Back And Stay • APRIL WINE-This Could Be The Right One • TIGGI GLAY-Flashes

WHTT-Boston (Rick Peters-P.D.) • DAN FOGELBERG-The Language Of Love • B.E. TAYLOR GROUP-Vitamin L • PAUL YOUNG-Come Back And Stay • THE POINTER SISTERS-Automatic • THOMPSON TWINS-Hold Me Now • KENNY LOGGINS-Footloose • THE ROLLING STONES-She Was Hot

WXKS-Boston (Senny Jee White-P.D.) • SHEENA EASTON-Almost Over You • DAZZ BAND-Joystick • KENNY LOGEINS-Footiose • WANG CHUNG-Don't Let Go • 38 SPECIAL-Back Where You Belong

WBEN-FM-Buffalo

(Bob Wead-P.D.) • DAN FOOELBERG-The Language Of Love • THE ROLLING STONES-She Was Hot • THE POINTER SISTERS-Automatic • 38 SPECIAL-Back Where You Belong • ROCKWELL-Somebody's Watching Me • APRIL WINE-This Could Be The Right Ont

WKBW-Buffalo (Sandy Beach-P.D.) • PEABO BRYSON/ROBERTA FLACK-You're Looking

Like Love To Me • DONNA SUMMER-Love Has A Mind Of Its Own

WNYS-Buffalo (Ray Sr. James-P.D.) • HUEY LEWIS AND THE NEWS-I Want A New Drug • 38 SPECIAL-II 1d Been The One • THE ROLLING STORES-She Was Hot • MANFRED MANN'S EARTH BAND-Runner DAN FOGELBERG-The Language Of Love
 WANG CHUNG-Don't Let Go

WTSN-Dover WISN-Dover (Jim Sebastian-P.D.) • 38 SPECIAL-Back Where You Belong • LINDA RONSTADT-Ive Got A Crush On You THE POINTER SISTERS-Automatic • KENNY LOGGINS-Footloose • MINK DE VILLE-Each Word Is A Beat Of My Heart • WANG CHUNG-Don't Let Go

WERZ-Exeter VY CTAL—CX CTCPT (Jack O'Brien-P.D.) UB 40-Rek Red Wine • MOTLEY CRUE-Looks That Kill • VANDENBERG-Friday Night • APRIL WINE-This Could Be The Right One • SURVIVOR-I Never Stopped Loving You

WTIC-FM-Hartford (Mike West-P.D.) • PATTI LABELLE-If Only You Knew • DAN FOGELBERG-The Language Of Love

13FEA (WFEA)—Manchester (Rick Ryder-P.D.) • KIM CARKES-You Make My Heart Beat Faster • PAUL YOUNG-Come Back And Stay • OLIVIA NEWTON-JOHN-Desperate Times • BIG COUNTRY-Fields Of Fire • THE POINTER SISTERS-Automatic

KC101 (WKCI)-New Haven (Stef Rybak-P.D.) • DARYL HALL AND JOHN OATES-Adult Education • DAN FOGELBERG-The Language Of Love

WJB0-Portland

(Brian Phoenix-P.D.) (Brian Phoenix-P.D.) • DAN FOGELBERG-The Language Of Love • PATTI LABELLE-If Only You Knew • BILLY IDDL-Rebel Yell • OLIVIA NEWTON-JONN-Desperate Times • APRIL WINE-This Could Be The Right One

WSPK-Poughkeepsie

(Chris Leide-P.D.) • THE ROLLING STONES-She Was Hot • DURAN DURAN-New Mono On Monday • DAN FOGELBERG-The Language Of Love • PATTI LABELLE-II Only You Knew • PAUL TOURG-Come Back And Stay • THOMPSON TWINS-Hold Me Now

WPRO-FM-Providence (Tom Cuddy-P.D.) • 38 SPECIAL-Back Where You Belong • PAUL YOUNG-Come Back And Stay • DAN FOGELBERG-The Language Of Love B.E. TAYLOR GROUP-Vitamin L
 MANFRED MANN'S EARTH BAND-Runnei

98PXY (WPXY)-Rochester Tom Mitchell-D.D. DAN FOGELBERG-The Language of Love 38 SPECIAL-Back Where You Belong THE ROLLING STONES-She Was Hot WANG CHUNG-Don't Let Go

WHFM-Rochester (Charley Lake-P.D.) • RE-FLEX-The Politics Of Dancing • DAN FOGELBERGC-The Language Of Love ROCKWELL-Somebody's Watching Me • THOMPSON TWINS-Hold Me Now

WGFM-Schenectady (Mike Neff-P.D.) • PAUL YOUNG-Come Back And Stay • DAN FOGELBERG-The Language Of Love • THE POINTER SISTERS-Automatic

WRCK-Utica Rome (Jim Nietz-P.D.) • Daw FOGELBERG-The Language Of Love • ROCKWELL-Somebody's Watching Me • APRIL WILE-This Could Be The Right One • TIGGI CLAY-Flashes • JAQUI BROOKS-Lost Without Your Kisses • THOMPSON TWINS-Hold Me Now

Mid-Atlantic Region

TOP ADD ONS I

OLIVIA NEWTON-JOHN-Desperate Times (MCA) DAN FOGELBERG-The Language Of Love (Full Moon/Epic)

ROCKWELL-Somebody's Watching Me (Motown) ADAM ANT-Strip (Epic)

WFBG-Altoona

 YVF DG -- AllOOTIA

 (Teny Beath-P.O.)

 • CYNDI LAUPER-Cirks Just Wanna Have Fun

 • APRIL WINE-This Could Be The Right One

 • PAUL YOUNG-Come Back And Stay

 • TIGGI CLAY-Flashes

 • EURYTHMISS-Here Comes The Rain Again

 • THOMPSON TWINS-Hold Me Now

B-104 (WBSB)—Baltimore (Jan Jetferies-P.D.) •• OLIVIA NEWTON-JOHN—Desperate Times •• DAN FOGELBERG-The Language Of Love

WMAR-FM-Baltimore

(Gary Franklin-P.D.) DAN FOGELBERG-The Language Of Love ROCKWELL-Somebody's Watching Me HOWARD JONES-New Song CHERYL LYNN-Encore 38 SPECIAL-Back Where You Belong UB 4D-Red, Red Wine

V-100 (WVAF)-Charleston (Bob Spence-P.D.) •• PEABO BRYSON/ROBERTA FLACK-You're Looking

Like Love To Me ●● MELISSA MANCHESTER-I Don't Care What The

Z104 (WZYQ-FM)-Frederick (Kemosa) Jac-P.O. • OLIVIA NEWTON-JOHN-Desperate Times • ROCKWELL-Somebody's Walching Me • PAUL TOUNG-Come Back And Stay • APRIL WINE-This Could Be The Right One • TED NUGENT-Tied Up in Love • UB 40-Red, Red Wine

WKEE-Huntington (Steve Hayes-P.D.) • DAN FOGELBERG-The Language Of Love • MUSICAL YOUTH-She's Trouble • OLIVIA NEWTON-JOHN-Desperate Times • BIG COUNTRY-Fields Of Fire • BILLY 100-Rebei Yeil • WANG CHUNG-Don't Let Go

WBLI-Long Island

(Bill Terry-P.D.) ● NUEY LEWIS AND THE NEWS-I Want A New Drug ● ROCKWELL-Somebody's Watching Me PAUL YOUNG-Come Back And Stay ● WANG.CHUNG-Don't Let Go CHERYL LYNN-Encore

Z-100 (WHTZ)-New York (Scott Shannon-P.D.) • ADAM ANT-Strip

WKTU-New York City (Frankie Blue-P.D.) •• ROCKWELL-Somebody's Watching Me •• TINA TURNER-Let's Stay Together • EURYTHMICS-Here Comes The Rain Again

 EURTINMUS-Here Comes The Rain Again
 WKHI-Ocean City
 (Jack Gillen-P.D.)
 • ROCKWELL-Somebody's Watching Me
 • THOMPSON TWINS-Hold Me Now
 MUSICAL YOUTH-She's Trouble
 RUFUS AND CHARA KHAN-One Million Kisses
 QUIET ROIT-Bang Your Head (Metal Health)
 38 SPECIAL-Back Where You Belong
 BIG COUNTRY-Fields Of Fire
 APRIL WINE-This Could Be The Right One
 JAQUI BROOKS-Lost Without Your Kisses Power 99 (WUSL)-Philadelphia (Jeff Wyatt-P.D.) • DAZZ BAND-Joystick • J. BLACKFOOT-Taxi • EURYTHMIGS-Here Comes The Rain Again • STEVE HARVEY-Tonight • TONI BASIL-Over My Head WCAU-FM-Philadelphia (Scott Walker-P.D.) • BETTTE MIDLER-Beast Of Burden • OLIVIA NEWTON-JOHN-Desperate Times • JOHN CAFFERTY AND THE BEAVER BROWN RAND-TONEY YEAR

BAND-Tender Years • THE ROLLING STONES-She Was Hot • UB 40-Red, Red Wine • B.E. TAYLOR GROUP-Vitamin L

Based on station playlists through Tuesday (1/31/84)

TOP ADD ONS -NATIONAL

DAN FOGELBERG-The Language Of Love (Full Moon/Epic) ROCKWELL-Somebody's Watching Me (Motown) OLIVIA NEWTON-JOHN-Desperate Times (MCA)

WBBQ-FM-Augusta

WSSX-Charleston (Bill Martin-P.D.) • ROCKWELL-Somebody's Watching Me • BIG COUNTRY-Fields Of Fire

WBCY-Charlotte

(Harley Dev-P.D.) •• OLIVIA NEWTON-JOHN-Desperate Times •• RE-FLEX-The Politics Of Dancing •BIG COUNTWY-Fields Of Fire • PAUL YOUNG-Come Back And Stay • UB 40-Red, Red Wine • THOMPSON TWINS-Hold Me Now

(Bob Kaghan-P.D.) • RE-FLEX-The Politics Of Dancing • MANFRED MANN'S EARTH BAND-Runner • SHEENA EASTON-Almost Over You • C. C. C. H. Un-

CK101 (WCKS)-Cocoa Beach

(Bobby Knight-P.D.) • DAN FOGELBERG-The Language Of Love • EURYTHMICS-Here Comes The Rain Again

WNOK-FM–Columbia

(Jeff Clark-P.D.) • WANG CHUNG-Don't Let Go • B.E. TAYLOR GROUP-Vitamin L • THE POINTER SISTERS-Automatic • HOWARD JONES-New Song • MANFRED MANN'S EARTH BAND-Run

WNFI-Daytona Beach

 GHAD & JEREMY-Bite The Bullet WDCG-Durham/Raleigh

WFLB-Fayetteville

SHANNON-Let The Music Play
 BETTTE MIDLER-Beast Of Burder

WFOX-FM-Gainesville

WRQK-Greensboro

WOKI-Knoxville

(Joe Fidley-P.D.) • MICHAEL JACKSON-Thriller • THE ROLLING STONES-She Was Hot • PATTI AUSTIM-I'S GONA De Special • OLVINA NEWTON-JOHN-Desperate Times • THOMPSON TWINS-Hold Me Now • BLUE OYSTER CULT-Shooting Shark • APRIL WINE-This Could Be The Right One

1-95 (WINZ-FM)-Miami

Y-100 (WHYI)-Miami (Robert W. Walker-P.D.) •• DAN FOGELBERG-The Language Of Love •• THE POINTER SISTERS-Automatic

WKZQ-FM-Myrtle Beach

WSFL-New Bern

WNVZ-Norfolk

www.americanradiohistory.com

WNCQ-FW-MWFILE DEACII (Henry Kage-P.D.)
 THE ROLLING STONES-She Was Hot
 ROCKWELL-Somebody's Watching Me
 DAN FOBCHERG-The Language Of Love
 JACKSON BROWNE-For A Rocker
 MINK DE VILLE-Each Word is A Beat Of My Heart
 BAXTER ROBERTSON-Silver Strand
 ATLANTIC STARR-More, More
 B.E. TAYLOR GROUP-Vitamin L

Sort Kerr-P.D.) (Sort Kerr-P.D.) • MANFRED MANN'S EARTH BAND-Runner • THE POINTER SISTERS-Automatic • 38 SPECIAL-Back Where You Belong • KIM CARNES-You Make My Heart Beat Faster • JDHN CAFFERTY AND THE BEAVER BROWN BAND-Tender Years

(Steve Kelly-P.D.) • DEELE-Body Talk • DONNA SUMMER-Love Has A Mind Of Its Own

1-33 (WHZ-FM)-FMIAIIII (Keith Siey-P.D.) • AIDA-Number One • KRAFTWER-Tour De France • MIDNIGHT STARR-Ng Parking On The Dance Floor J JOHN LENNOH-Nboody Told Me PRETTY TONY-Fix It in The Mir • HUEY LEWIS AND THE NEWS-I Want A New Drug • TWO SISTERS-Destiny • CHERYL LYNN-Encore

(Alan DuPriest-P.D.) • 38 SPECIAL-Back Where You Belong • PATTI AUSTIN-It's Gonna Be Special • OLIVIA NEWTON-JOHN-Desperate Times • KIM CARNES-You Make My Heart Beat Faster • THOMPSON TWINS-Hold Me Now

(Pam Conrad-P.D.) OLIVIA NEWTON-JOHN-Desperate Times 38 SPECIAL-Back Where You Belong BIG COUNTRY-Ineids Of Fire STRAY CATS-Look AI That Cadillac DAN FOGELBERG-The Language Of Love CHERTL LIVIN-Encore T.G.SHEPPARD & CLINT EASTWOOD-Make My Day

(Rick Freeman-P.D.) • DAN FOGELBERG-The Language Of Love • 38 SPECIAL-Back Where You Belong • KENNY LOGGINS-Footloose

(Larry Canen-P.D.) • OLIVIA NEWTON-JOHN-Desperate Times • THOMPSON TWINS-Hold Me Now • ANNE MURRAY-That's Not The Way (It's S'posed To

WHAT IN DAYLONA Beach (Brian Daugias-P.D.) • 38 SPECIAL-Back Where You Belong • APRIL WILE-This Could Be The Right One • THOMPSON TWINS-Hold Me Now WANG CHUNG-Don't Let Go • BETTTE MIDLER-Beast Of Burden • BOYS BRIGADE-Melody • JOHN CAFFENTY AND THE BEAVER BROWN BAND-Tender Years • CHAD & JERKY AND THE

• K.C.-Give It Up • ROCKWELL-Somebody's Watching Me • 38 SPECIAL-Back Where You Belong • THE POINTER SISTERS-Automatic

JACKSON BROWNE-For A Rocker
 ADAM ANT-Strip
 MICHAEL JACKSON-Thriller

B-94 (WBZZ)-Pittsburgh (Steve Kingston-P.D.) • PATTI LABELLE-If Only You Knew • MANFRED MANN'S EARTH BAND-Runner • DAN FOGELBERG-The Language Of Love

WHTX—Pittsburgh (Carey Pall-P.D.) • PAUL YOUNG-Come Back And Stay • TINA TURNER-Let's Stay Together • THE POINTER SISTERS-Automatic • 38 SPECIAL-Back Where You Belon

WHYW-Pittsburgh (Jay Cresswell-P.D.) • THE PDLICE-Wrapped Around Your Finger • PEABO BRYSON/ROBERTA FLACK-You're Looking

 PATTI LABELLE-If Only You Knew WPST-Trenton

(Tom Taylor-P.D.) • OLIVIA NEWTON-JOHN-Desperate Times • 38 SPECIAL-Back Where You Belong ROCKWELL-Somebody's Watching Me • PAUL YOUNG-Come Back And Stay

WOMP-FM-Wheeling (Dwayne Bonds-P.D.) (Dwayne Bonds-P.D.) • THOMPSON TWINS-Hold Me Now • THE ROLLING STONES-She Was Hot • ADAM ANT-Strip • DAN FOGELBERG-The Language Of Love • BIG COUNTRY-Fields Of Fire

WILK-Wilkes Barre (Jee Mentione-P.D.) • KENNY ROGERS-This Woman • RUFUS AND CHAKA KHAN-One Million Kisses • CULTURE CLUB-Miss Me Blind

WKRZ-Wilkes-Barre (Jim Rising-P.D.) • BOYS BRIGADE-Melody • BETTE MIDLER-Beast Of Burden • APRIL WINE-This Could Be The Right One • THOMPSON TWINS-Hold Me Now

Q106 (WQXA)-York (Dan Steele-P.D.) • CYNDI LAUPER-Girls Just Wanna Have Fun • THE POINTER SISTERS-Automatic • OLIVIA NEWTON-JOHN-Desperate Times

WYCR-York WYYUK-YORK (J.J. Randolph-P.D.) • DLVIA NEWTON-JOHN-Desperate Times • THOMPSON TWINS-Hold Me Now • B.E. TAYLOR GROUP-vitamin L • WANG GUNG-Don't Lef Go • WANG STONES-Dink Lef Go • THE ROLLING STONES-She Was Hot • APRIL WINE-This Could Be The Right One

Southeast Region

TOP ADD ONS

OLIVIA NEWTON-JOHN-Desperate Times (MCA) ROCKWELL-Somebody's Watching Me (Motown) THE POINTER SISTERS-Automatic (Planet) DAN FOGELBERG-The Language Of Love (Full Moon/Epic)

WANS-Anderson/Greenville (Bill McCown-P.D.) ● 0LIVIA NEWTON-JOHN-Desperate Times ● HOWARD JONES-New Song ● WANG GUNG-Don't Let Go ■ SURVIVOR-I Never Stopped Loving You ● PAUL YOUNG-Come Back And Stay ■ TIGGI CLAY-Flashes

WISE-Asheville (John Stevens-P.D.)
 (John Stevens-P.D.)
 • APRIL WINE-This Could Be The Right One
 • BILLY IDDL-Rebel Yell
 DAN FOGELBERG-The Language Of Love
 THOMPSON TWINS-Hold Me Now
 II2-I WID Folder U2-I Will Follow
B.E. TAYLOR GROUP-Vitamin L
WANG CHUNG-Don't Let Go
T.G.SHEPPARD & CLINT EASTWOOD-Make My Day

94-Q (WQXI-FM)-Atlanta (Jim Morrison-P.D.) • SHANNON-Let The Music Play • OLIVIA NEWTON-JOHN-Desperate Times • THE POINTER SISTERS-Automatic

V-103 (WVEE)-Atlanta

V-103 (WVLE)—Atlanta (AI Parks-P.D.) • ROCKWELL-Somebody's Watching Me • BON ROCK-B Boys • MALCOLM MCLAREN & THE WORLD'S FAMOUS SUPREME TEAM-World's Famous • YES-Owner Of A Lonely Heart • CUNTIS HAIRSTOM-We All Are One • AL DIMEOLA-Sequencer • STEVE HARVEY-Tomght • CTYROL LAUPER-Girls Just Wanna Have Fun • FLIRTATIONS-Farthquake • TYRON (TYSTICK) BRUNSON-Fresh

Z-93 (WZGC)-Atlanta (Chris Thomas-P.D.) •• OLIVIA NEWTON-JOHN-Desperate Times •• JAMES INGRAM WITH MICHAEL McDONALD-Yah Mo.R. Thora

• THE ROLLING STONES-She Was Hot • ROCKWELL-Somebody's Watching Me

→ K.C.-Gwe II Up CHRISTINE MCVIE-Got A Hold On Me > SHERHA EASTOM-Almost Over You → NIGHT RANGER-(You Can Still) Rock In America EURYTHMICS-Here Comes The Rain Again WRVQ-Richmond

(Bob Lewis-P.D.) • ROCKWELL-Somebody's Watching Me • SHEENA EASTON-Almost Over You • JAMES INGRAM WITH MICHAEL McDONALD-Yah Mo B There DAN FOGELBERG-The Language Of Love

 DEELE-Body Talk
 KENNY LOGGINS-Footloose WAEV-Savannah

WHYT-Detroit

(Steve Goldstein-P.D.) • DAN FOGELBERG-The Language Of Love • 38 SPECIAL-Back Where You Belong • STRAY CATS-Look At That Cadillac

WNAP-Indianapolis

WZPL-Indianapolis

WZEE-Madison

WKTI_Milwaukee

WZOK-Rockford

(Larry Mago-P.D.) • CHRISTINE McVIE-Got A Hold On Me • MADONNA-Holiday

(Gary Hoffman-P.D.) • THE ROLLING STONES-She Was Hot • OLIVIA NEWTON-JOHN-Desperate Times • BIG COUNTRY-Fields Of Fire • SURVIVOR-I Never Stopped Loving You

(Johnathan Little-M.D.) • DAN FOGELBERG-The Language Of Love • SHEENA EASTON-Almost Over You • THE ROLLING STONES-She Was Hot • BETTTE MIDLER-Beast Of Burden

(Dallas Cole-P.D.) • ROCKWELL-Somebody's Watching Me • 38 SPECIAL-Back Where You Belong

KZ93 (WKZW)-Peoria

(Mark Maloney-P.D.) • NENA-99 Luftballons • DAN FOGELBERG-The Language Of Love • REAL LIFE-Send Me An Angel

(Jeff Davis-P.D.) • 38 SPECIAL-Back Where You Belong • NENA-99 Luftballons • KENNY LOGGINS-Footloose

(Jay Bouley-P.D.) • DAN FOGELBERG-The Language Of Love • PAUL YOUNG-Come Back And Stay BILLY IOU-Rebei Yell • BLUE OYSTER CULT-Shooting Shark

WSPT-Stevens Point

Midwest Region

TOP ADD ONS

THE ROLLING STONES-She Was Hot (Rolling

Stones) 38 SPECIAL-Back Where You Belong (A&M)

(Sid Hard+P-D.) ●● OLIVIA NEWTON-JOHN-Desperate Times ●● THE ROLLING STONES-Sne Was Hol ● HUEY LEWIS AND THE NEWS-I Want A New Drug THE AMERICAN COMEDY NETWORK-Breaking Up is Hard On You

RE-FLEX-The Politics Of Dancing (Capitol)

DAN FOGELBERG-The Language Of Love

(Full Moon/Epic)

KFYR–Bismarck

KFMZ–Columbia

KIIK-Davenport

WEBC-Duluth

KQWB-Fargo

(Kevin Yaung-P.D.) • APRIL WINE-This Could Be The Right One • CRRISTINE MeVIE-Cot A Hold On Me • 38 SPECIAL-Back Where You Belong • THE ROLLING STONES-De Was Hold • PAUL YOUNG-Come Back And Stay

(Jim O'Hara-P.O.) •• DAN FOGELBERG-The Language Of Love •• RE-FLEX-The Politics Of Dancing • PAUL YOUNG-Come Back And Stay • THE POINTER SISTERS-Automatic

(Dick Jahnson-P.D.) (Dick Jahnson-P.D.) • HUEY LEWIS ANO THE NEWS-I Want A New Drug • DURAN DURAN-New Moon On Monday • DAN FOGELBERG-The Language Of Love • JACKSOW BROWNE-For A Rocker • MANFRED MANN'S EARTH BAND-Runner

(Craig Roberts-P.D.) • DAN FOGELBERG-The Language Of Love • THE POINTER SISTERS-Aulomatic • KENNY LOGGINS-Footloose • SHEENA EASTON-Almost Over You

KKXL-FM-Grand Forks

(Don Mordine-P.D.) DAN FOGELBERG-The Language Of Love • KENNY LOGGINS-Footlosse ROCKWELL-Somebody's Walching Me • 38 SPECIAL-Back Where You Belong • RE-FLEX-The Politics Of Dancing • SHEENA EASTON-Almost Over You

KRNA-lowa City (Bart Geynsher-P.D.) • ROCKWELL-Somebody's Watching Me • 38 SPECIAL-Back Where You Belong • WANG CHUNG-Don't Let Go

Q104 (KBEQ)—Kansas City (Pat McKay-P.D.) • CYNDI LAUPER-Girls Just Wanna Have Fun • THE ROLLING STOMES-She Was Hot • CHRISTINE MeVIE-Got A Hold On Me • RE-FLEX-The Politics Of Dancing

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(Continued on page 18)

FEBRUARY 11, 1984,

BILLBOARD

IJUN ARTH-P.D.) • THE POINTER SISTERS-Automatic • JACKSON BROWNE-for A Rocker • JLVIA NEWTON-JOHN-Desperate Times • 38 SPECIAL-Back Where You Belong • T.G.SHEPPROB & ELINT EASTWD0D-Make My Day • BIG COUNTRY-Freids Of Fire • THOMPSON TWINS-Hold Me Now • ROCKWELL-Somebody * Watching Me • KLIM CARNES-You Make My Heart Beat Faster

Z-102 (WZAT)-Savannah (Ray Williams-P.D.) • MANFRED MANI'S EARTH BAND-Runner • RE-FLEX-The Pointics Of Dancing • UB 40-Red, Red Wine • OLIVIA NEWTON-JOHN-Desperate Times

Q105 (WRBQ)-Tampa (Tod Ghase-P.D.) •• ADAM ANT-Strip •• TIMA TURNER-Let's Stay Together • ULIVIA NEWTON-JOHN-Desperate Times • THE POINTER SISTERS-Automatic • 38 SPECIAL-Back Where You Belong

WSEZ-Winston-Salem (Bob Mahoney-P.D.) •• VAN HALEN-Jump

North Central Region

• TOP ADD ONS 38 SPECIAL-Back Where You Belong (A&M) DAN FOGELBERG-The Language Of Love (Full

Moon/Epic) KENNY LOGGINS-Footloose (Columbia) NENA-99 Luftballons (Epic)

WBWB-Bloornington (John Heiman-P.D.) • TINA TURNER-Let's Stay Together • DAN FUGELBERG-The Language Of Love BETTE MUER-Beast Of Burden BLUE OYSTER CULT-Shooling Shark • THOMPSON TWINS-Hold Me Now • APRIL WINE-This Could Be The Right One • ROCKWELL-Souchd's Watching Me • 38 SPECIAL-Beack Where Yuo Belong • TIGGI CLAY-Flashes

WCIL-Carbondale (Tony Waitekus-P.D.) •• IRENE CARA-The Dream •• RE-FLEX-The Politics Of Dancing

WGCI-Chicago (Gram Armstrong-P.D.) • THE POINTER SISTERS-Automatic • BILLY GRIFFIN-Serious • BOBBY WOMACK & PATTI LABELLE-Love Has Finally Come

Finally Come • MALCOLM MCLAREN & THE WORLD'S FAMOUS SUPREME TEAM-World's Famous • PEABO BRYSON/ROBERTA FLACK-You're Looking

Like Love To Me
 Like Love To Me
 DIONNE WARWICK-Got A Got
 BARBARA MASON-Another Mai
 CULTURE CLUB-Karma Chamel

WLS-AM-FM-Chicago (Steve Casey-P.D.) • KENNY LOGGINS-Footloose • MADONNA-Holiday

Q102 (WKRQ)–Cincinnati (Tony Galluzzo-P.D.) (Tony Galluzzo-P.D.) • NENA-99 Luttbalions • 38 SPECIAL-Back Where You Belong • RAY PARKER, JR.-I Still Can't Get Over Loving You • KENNY LOGGINS-Footloose

FM108 (WDMT)-Cleveland FM108 (WDM1)—CleVeland (Jettrey B. Kelly-P.D.) •• PATTI AUSTIN-I's Gona Be Special •• SHFORD AND SIMPSON-I'm Not That Tough • BRIAN JONES-Lollipop Luv • G.T.-Just What I Had In Mind • MARVIN STAPLES-Love Gone Bad • HOMI & JARVIS-I'm In Love Again

WGCL-Cleveland (Bob Travis-P.D.) • PAUL YOUNG-Come Back And Stay • PATTI AUSTIN-IT's Goma Be Special • 38 SPECIAL-Back Where You Belong • THE POINTER SISTERS-Automatic • BIG COUNTRY-Fields Of Fire • JOHN CAFFERTY AND THE BEAVER BROWN BAND-Tender Years • WANG CHUNG-Don't Let Go

92X (WXGT)-Columbus

(Adam Cook-P.D.) •• NENA-99 Luttballons •• JACKSON BROWNE-For A Rocker • 38 SPECIAL-Back Where You Belong

WNCI-FM-Columbus

WDRQ-Detroit

(Tem Watson-P.D.) • NENA-99 Luttballons • DURAN DURAN-New Moon On Monday • CYNDI LAUPER-Girls Just Wanna Have Fun

(Brian White-P.D.) • REAL TO REEL-Can You Treat Me Like She Does • THE S.O.S. BAND-For Your Love

WGCL-Cleveland

Billboard, Singles Radio Action. Based on station playlists through Tuesday (1/31/84)

• Continued from page 17

WLOL-Minneapolis (Tac Hammer-P.D.) •• 38 SPECIAL-Back Where You Belong •• ROCKWELL-Somebody's Watching Mil

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KJ103 (KJYO)–Oklahoma City (Dan Wilson-P.D.) •• THE ROLLING STONES—She Was Hot •• DAN FOGELBERG—The Language Of Love • OLIVIA NEWTDN-JOHN—Desperate Times

KQKQ-Omaha

(Jerry Dean-P.D.) • DAN FOGELBERG-The Language Of Love • THE POINTER SISTERS-Automatic • RE-FLEX-The Politics Of Dancing • 38 SPEGIAL-Back Where You Belong

KKLS-FM-Rapid City (Randy Sherwyn–P.D.) •• SMANNON-Let The Music Play •• BILLY JOEL-An Innocent Man • ABC-That Was Then But This Is Now • 38 SPECIAL-Back Where You Belong

KKRC-Sioux Falls (Dan Kiley-P.D.) • KENNY LOGGINS-Footoose • KENNY ROGERS-This Woman - 38 SPECIAL-Back Where You Belong • ROGKWELL-Somebody's Watching Me

KHTR-St. Louis (Bob Tarrett-P.D.) • KIM CARNES-You Make My Heart Beat Faster • THE POINTER SISTERS-Automatic • THE ROLLING STONES-She Was Hot

KDVV-Topeka Tony Stewart-P.D.) • 38 SPECIAL-Back Where You Belong • ROCKWELL-Somebody's Watching Me • OLIVIA NEWTON-JOHN-Desperate Times • APRIL WINE-This Could Be The Right One • WANG CHUNG-Don't Let Go

KAYI-Tulsa

(Phil Williams-P.D.) •• BIG COUNTRY-Fields Of Fire •• THE ROLLING STONES-She Was Hot

KEYN-FM—Wichita KEYN-FM-WICHITA (Ron Eric Taylor-P.D.) • MENA-99 Lutibalions • JAMES INGRAM WITH MICHAEL McDONALD-Yah Mo 8 There • DUNAN DURAN-New Moon On Monday • RE-FLEX-The Politics Of Dancing • 38 SPECIAL-Back Where You Belong • THE ROLLING STONES-She Was Hol

BILLBOARD

1984.

FEBRUARY

Southwest Region

TOP ADD ONS 38 SPECIAL-Back Where You Belong (A&M) COCKWELL-Somebody's Watching Me (Motown) OLIVIA NEWTON-JOHN-Desperate Times (MCA) DURAN DURAN-New Moon On Monday (Capitol)

Billboard

KHFI-Austin (Roger Garrett-P.D.) • HOWARD JONES-New Song • MANFRED MANN'S EARTH BAND-Runner • THE ROLLING STONES-She Was Hot K.C.-Give It Up
 THE POINTER SISTERS-Automatic
 ROCKWELL-Somebody's Watching Me
 DAN FOGELBERG-The Language Of Love

WFMF-Baton Rouge (Randy Rice-P.D.) • DAN FOGELBERG-The Language Of Love • HUEY LEWIS AND THE NEWS-I Want A New Drug

WQID-Biloxi (Mickey Coulter-P.D.) • THE POINTER SISTERS-Automatic

KXX106 (WKXX)–Birmingham (Kevin McCarthy-P.D.) • CYNDI LAUPER-Girls Just Wanna Have Fun • ROCKWELL-Somebody's Walching Me • THE POINTER SISTERS-Automatic 38 SPECIAL-Back Where You Belong
 PAUL YOUNG-Come Back And Stay

KITE–Corpus Christi (Jim Zippo-P.D.) • 38 SPECIAL-Back Where You Belong • THE POINTER SISTERS-Automatic • THE ROLLING STONES-She Was Hot • BILLY IDOL-Rebel Yell • BEITTE MUGER-Beast Of Burden • BIG COUNTRY-Fields Of Fire

KAFM—Dallas (John Shomby-P.D.) • ROCKWELL-Somebody's Watching Me • 38 SPECIAL-Back Where You Belong BRYAN ADAMS-Heaven

KAMZ-EI Paso (Bob West-P.D.) • DAN FOGELBERG-The Language Of Love • JAQUI BROOKS-Lost Without Your Kisses • BILLY JOEL-An Innocent Man • CHERYL LYNN-Encore PATTI AUSTIN-It's Gonna Be Special

Q104 (WQEN)-Gadsden (Roger Gaither-P.D.) •• THE POINTER SISTERS-Automatic •• OLIVIA NEWTON-JOHN-Desperate Times •• DURAN DURAN-New Moon on Monday •• THE ROLLING STONES-She Was Hot •• DURAN UNS Strip. ADAM ANT-Strip

KILE-Galveston (Sect Tayler-P.D.) • DAN FOBELBERG-The Language Of Love • ROCKWELL-Somebody's Watching Me • OLIVIA NEWTON-JOHN-Desparate Times • MUSIGAL YOUTH-She's Trouble • BILLY IOL-Rebel Yell • PAUL YOUNG-Come Back And Stay

93FM (KKBQ-FM)-Houston (John Lander–P.D.) •• MOTLEY CRUE–Looks That Kill •• 38 SPECIAL–Back Where You Belon

94TYX (WTYX)-Jackson

94 | TX (W | 1 ∧ 3/-JackSuir (Jim Chick-P.D.) • ROCKWELL-Somebody's Watching Me • SWEENA EASTOM-Almost Over You • 38 SPECIAL-Back Wheer You Belong • DAN FOGELBERG-The Language Of Love • STARBUCKS-Another Beat Of My Heart • T.G.SHEPPARD & CLINT EASTWOOD-Make My Day

KBFM-McAllen/Brownsville

(Bob Mitchell-P.D.) PAUL YOUNG-Come Back And Stay HOWARD JONES-New Song BIG COUNTRY-Fields Of Fire OLIVIA. NEWTON-JONN-Desperate Times UB 40-Red. Red. Wine • ROCKWELL-Somebody's Watching Me

FM100 (WMC-FM)-Memphis (Tom Prestigiacomo-P.D.) • KENNY LOGGINS-Footloose • DURAN DURAN-New Moon On Monday • CYNDI LAUPER-Girls Just Wanna Have Fun

WABB-FM-Mobile (Lestie Fran-P.D.) •• MANFRED MANN'S EARTH BAND-Runner •• THE POINTER SISTERS-Automatic

B-97 (WEZB)-New Orleans (Nick Bazoo-P.D.) • HUEY LEWIS AND THE NEWS-I Want A New Drug • MANFRED MANN'S EARTH BAND-Runner • KENNY LOGGINS-Foolloose

WTIX-New Orleans (Robert Mitchell-P.D.) •• HUEY LEWIS AND THE NEWS-I Want A New Drug •• THOMPSON TWINS-Hold Me Now • DAN FOGELBERG-The Language Of Love • HOWARD JONES-New Song • STRAY CATS-Look At That Cadillac

KTFM–San Antonio (Phil Thorman-P.D.) • THE POINTER SISTERS-Automatic • ROCKWELL-Somebody's Walching Me BILLY 100-Rebei Yell • PATTI AUSTIN-L's Gonna Be Special B.E. TAYLOR GROUP-Vitamin L • THE POLICE-wrapped Around Your Finger • THE AMERICAN COMEDY NETWORK-Breaking Up Is Hard On You

KROK-Shreveport (Peter Stewart-P.D.) •• OLIVIA NEWTON-JONN-Desperate Times •• SHANNON-Let The Music Play PATTI AUSTIN-I's Gona Be Special • ELBOW BONES AND THE RACKETEERS-A Night In New York • T.G.SHEPPARD & CLINT EASTWOOD-Make My Day

Pacific Southwest Region

TOP ADD ONS DAN FOGELBERG-The Language Of Love (Full Moon/Epic) THE ROLLING STONES—She Was Hot (Rolling 38 SPECIAL-Back Where You Belong (A&M) ROCKWELL-Somebody's Watching Me (Motown)

KKXX-Bakersfield

(Dave Kamper-P.D.) ●● ROCKWELL-Somebody's Watching Me ●● MANFRED MANN'S EARTH BAND-Runner ● THE POINTER SISTERS-Automatic ■ BILLY IDOL-Rebei Yell ■ 38 SPECIAL-Back Where You Belong

KPKE-Denver (Tim Fox-P.D.) • NENA-99 Luftballons • KENNY ROGERS-This Woman • ROCKWELL-Somebody's Watching Me • RE-FLEX-The Politics Of Dancing

Q103FM (KOAQ)-Denver

(Jack Regan P.D.) • DAN FOGELBERG-The Language Of Love • THE POINTER SISTERS-Automatic • HEADPINS-Just One More Time HEADPINS—Just One More Time
 THE ROLLING STONES—She Was Hot

KLUC-Las Vegas (Dave Anthony-P.D.)

•• THE ROLLING STONES-She Was Hot •• BIG COUNTRY-Fields Of Fire • DAN FOCELBERG-The Language Of Love • OLIVIA NEWTON-JONN-Desperate Times • WANG CHUNG-Don't Let Go

KFI–Los Angeles (Jhani Kaye-P.D.) • CHRISTINE McVIE-Got A Hold On Me

KIIS-Los Angeles (Gerry DeFrancesco-P.D.) • ROCKWELL-Somebody's Watching Me • PATTI LABELLE-II Only You Knew • BILLY 1001-Rebei Yeil • SHEENA EASTON-Almost Over You • DAN FOGELBERG-The Language Of Love **KIQQ-Los Angeles**

(Paula Matthews-P.D.) • KIM CARNES-You Make My Heart Beat Faster • OLIVIA NEWTON-JOHN-Oesperate Times CLIVIA NEWTON-JOIN-Desperate i
 TALK TALK-It's My Life
 TRACEY ULLMAN-They Don't Know
 THOMPSON TWINS-Hold Me Now
 THOMAS DOLBY-Hyperactive

KRTH-Los Angeles (Bei Hamilton-P.D.) SHEENA EASTON-Almost Over You THE ROLLING STONES-She Was Hot PAUL YOUNG-Come Back And Stay RUN-D.M.C.-Hard Times/Jan Master Jay

KOPA-Phoenix (Reggie Blackwell-P.D.) • EURYTHMICS-Here Comes The Rain Again • JAMES INGRAM WITH MIGHAEL McDONALD-Yah ROCKWELL-Somebody's Watching Me

KLRZ-Provo ITO TO YOU (Tony Dee-P.D.) • KENNY ROGERS-This Woman • MICHAEL JACKSON-Thriller • DAN FOGELBERG-The Language Of Love • PAUL MCCARTNEY-So Bad • PEABO BRYSON/ROBERTA FLACK-You're Looking Lind Love To Me NEIL SEDAKA AND DARA SEDAKA-Your Precious

KDZA-Pueblo (RID 42M-PUB)IO (RID 4418-PUB) • THA TURNER-Let's Stay Together • K.G.-Gwe II Up • THE ROLLING STONES-She Was Hot • OLIVIA NEWTON-JOHN-Desperate Times • PAUL YOUNG-Come Back And Stay • KIM CARNES-You Make My Heart Beat Faster

KRSP-Salt Lake City Ktop?->341L Lanc Orty
 (Steve Carlson-P.D.)
 DAN FOGELBERG-The Language Of Love
 ROCKWELL-Somebody's Watching Me
 CHRISTINE MeVIE-Got A hold On Me
 38 SPECIAL-Back Where You Belong UB 40-Red, Red Wine

KS103 (KSDO-FM)-San Diego (Mike Preston-P.D.) • DAN FOGELBERG-The Language Of Love • THE AMERICAN COMEDY NETWORK-Breaking Up Is

XTRA-AM—San Diego (Jim Richards-P.D.) •• THE PRETENDERS-Middle Of The Road •• MANFRED MANN'S EARTH BAND-Runner DAN FOGELBERG-The Language Of Love • PAUL YOUNG-Come Back And Stay • 38 SPECIAL-Back Where You Belon

KSLY-San Luis Obispo (Joe Collins-P.D.)

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Entertainment" in Miami (Diplomat Hotel,

DAN FO3ELBERG-The Language Of Love THE ROLLING STONES-She Was Hot 38 SPECIAL-Back Where You Belong BIG COUNTWY-Fields Of Fre WANG CHUNG-Don't Let Go HEADPINS-Just One More Time OLIVIA NEWTON-JONN-Desperate Times UB 40-Red, Red Wine

KIST-Santa Barbara (Dick Williams-P.D.) • KENNY ROGERS-This Woman • 38 SPECIAL-Back Where You Belong • DAN FOGELBERG-The Language Of Love • THE RO_LING STONES-She Was Hot • PAUL YOUNG-Come Back And Stay • BILLY IDOL-Rebel Yell • T.G.SHEPPARD & CLINT EASTWOOD-Make My Day

13-KHYT-Tucson (Sherman Cohen-P.D.) • THE POINTER SISTERS-Automatic • MUSICAL YOUTH-She's Trouble • 38 SPECIAL-Back Where You Belong DAZZ BAND-Joystick OLIVIA NEWTON-JOHN-Desperate Times

KRQQ-Tucson (Guy Zapolean-P.D.) •• JAMES INGRAM WITH MICHAEL McDONALD-Yah JARES INVIAN Mo B There
 WANG CHUNG-Don't Let Go
 THE POINTER SISTERS-Autor

BIG COUNTRY-Fields Of Fire
 OLIVIA NEWTON-JOHN-Desperate Times

Pacific Northwest Region

TOP ADD ONS

KENNY ROGERS-This Woman (RCA) THE POINTERS SISTERS-Automatic (Planet) ROCKWELL-Sombody's Watching Me (Motown) MANFRED MANN'S EARTH BAND-Runner (Arista)

KYYA–Billings KTTA-BIIIIDSS (Jacc Beil-P.D.) • HUEY LEWIS AND THE NEWS-I Want A New Drug • RE-FLEX-The Politics OI Dancing • THE POINTER SISTERS-Automatic • 38 SPECIA-Back WIREY FOU Belong • JAMES INGRAM WITH MICHAEL McDONALD-Yah Mo B There

KBBK–Boise

- TOD N→D DISE (Ton Evans-P.O.) THE ROLLING STONES-She was Hot THOMPSON TWINS-Hold ME Now ADAM ANT-Strip WANG CHUNG-Don't Let Go BETTTE MIDLER-Beast Of Burden MOTLEY CRUE-Looks That Kill

KTRS-Casper

- (BIR Gody-P.D.) •• HUEY LEWIS AND THE NEWS-I Want A New Drug •• THE POINTER SISTERS-Automatic THOMPSON TWINS-Hold Me Now 0.38 SPECIAL-Back Where You Belong PATTI LABELLE-II Only You Knew

- KENNY LOGGINS-Footloose
 HOWARD JONES-New Song

KGHO-Hoquaim

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(Store Larson-P.O.) • KENNY ROGERS-This Woman • EURYTHNICS-Here Comes The Rain Again • JACKSSD BROWEL-For A Rocker • DAN FGGELBERG-The Language OI Love • THE ROLLING STORES-She Was Hot • MANFRED MANN'S EARTH BAND-Rinner • RE-FLEX-The Politics Of Dancing

RECORDATSAMS

 SMEENA EASTON-Almost Over You
 MOTLEY CRUE-Looks That Kill
 BIG COUNTRY-Fields Of Fire KOZE-Lewiston

Ploylist Top Add Ons

(Jay McCall-P.D.) (Jay McCall-P.D.) • UB 40-Red, Red Wine • ROCKWELL-Somebody's Watching Me • WANG GHUNG-Don't Let Go • MINK DE YILLE-Each Word Is A Beat Of My Heart • APRIL WINE-This Could Be The Right One • PAUL YOUNG-Come Back And Stay • OLIVIA NEWTON-JOHN-Desperate Times

KHOP-Modesto (David Allyn Kraham-P.D.) (David Allyn Kraham-P.D.) • RE-FLEX-The Politics Of Dancing • THE ROLLING STORES-She Was Hot • THQMPSON TWIKS-Hoid Mk Now • OLIYIA NEWTON-JOHM-Desperate Time • 38 SPECIAL-Back Where You Belong rate Times

KIDD-Monterey (John Morgan-P.D.) • THE ROLLING STONES-She Was Hol • THE ROLLING STONES-She Was Hol ITHE POINTER SISTERS-Automatic • THE OPINTER SISTERS-Automatic • THOMPSON TWINS-Hold Me Now © YNDI LAUPER-Girls Just Wanna Have Fun 38 SPECIAL-Back Where You Belong • OLIVIA NEWTON-JOHM-Desperate Times

KCNR-Portland (Trevlyn Holdridge-P.D.) •• VAN HALEN-Jump

KMJK—Portland (Jon Barry-P.D.) • MAHFRED MANN'S EARTH BAND-Runner • THE POINTER SISTERS-Automatic • ROCKWELL-Somebody's Watching Me

KWOD-Sacramento (Tom Chase-P.D.) • DAN FOGELBERG-The Language Of Love • KENNY ROGERS-This Woman

 Same in Genselins Woman
 Same in Genselins Woman
 Same in Genseling
 Wang Chung-Don't Let Go **KFRC–San Francisco**

(Gerry Kagle-P.D.) • EURTYTIMICS-Here Comes The Rain Again • BILLY JOEL-An Innocent Man • DURAN DURAN-New Moon On Monday • VAN HALEN-Jump VAN MALEN-Jump KENNY ROGERS-This Woman

KITS-San Francisco

Left Hunter-P.D.] (Jeft Hunter-P.D.] • ROCKWELL-Somebody's Watching Me • KENNY ROGERS-This Woman • PRINCE-Let's Pretend Were Married/Irresistable Bitch • K.C.-Give It Up • RICK JAMES AND SMOKEY ROBINSON-Ebony Eyes • CHRISTIME MCVIE-Gol A Hold On Me

KUBE-Seattle KUBE-Scatto (Bob Gase-P.D.) • HUEY LEWIS AND THE NEWS-I Want A New Drug • QUIET RIOT-Bang Your Head (Metal Health) • KENNY ROGERS-This Woman • EURYTHMIGS-Here Comes The Rain Again

EURYTHMIGS—Here Comes KENNY LOGGINS—Footloose

KJRB—Spokane (John Sherman-P.D.) • ANNE MURRAY-That's Not The Way (It's S'posed To • FRANK STALLONE & CYNTHIA RHODES-I'm Never Gonna Give You Up THE CARPENTERS-Your Baby Doesn't Love You

ROAD

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KNBQ-Tacoma (Sean Lynch-P.D.) • SHANNON-Let The Music Play • MANFRED MANN'S EARTH BAND-Runner • SHEEMA EASTON-Almost Over You OAN FOGELBERG-The Language Of Love
 THE POINTER SISTERS-Automatic

BE THERE

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• Continued from page 12

Leaving his KOGO San Diego allnews afternoon slot to return to a format he's more familiar with is Larry Knight. Larry will once again team up with George Johns, this time in programming KLZZ, San Diego's "Class" outlet, formerly KPRI.

* * *

When WSIX-FM Nashville promised some major changes, they weren't kidding. New to afternoon drive is Scotty Brink. (Just after we located him, doing mornings across town at the easy listening outlet, he took off.) In addition to the personality he'll bring to afternoons, Jerry House will be doing mornings. Now those of you who've kept the Cliff Notes version of the WSIX story will remember that PD Jerry also does mornings on the AM. He still will; it's your basic simulcast. What's not so basic is that the FM is country and the AM is somewhere between AC and top 40. Well, music isn't the major emphasis in WSIX's mornings anyway.

Doing middays is former Y-107 (Lebanon) weekender Liz Cavanaugh, who will serve as music director as well. Now doing music on the AM side is afternoon host Chuck McCartney, Former AM overnighter Fran Morley does 6 to midnight on the FM, followed by Glenn Edwards . Doing overnights on WZEZ is Gary Moss, who wrote to tell us that his midnight to one hour is now No. 1, jumping from a 5.0 to a 12.6.

WSIX isn't the only station in town going through a change or two. WSM-AM bids farewell to Tony Lyons. Lyons, who is only the fifth host 'The Waking Crew" (the show which features a live studio audience and live orchestra was originally

hosted by Dave Overton, followed by Ralph Emery and Teddy Bart), is re-placed by Charlie Chase, who in addition to handling the 7:45 to 9 a.m. segment will continue doing afternoon drive.

* * *

Carol Miller is back on the air fulltime in New York. The former toprated night personality on WPLJ, who has been doing weekends on WNEW-FM for the past few months, moves into the 5 p.m. to 9 p.m. slot, replacing Meg Griffin.

Arthur Knight doing afternoons. Knight, who has been doing weekends at the AM powerhouse for the past three years, spent most of his ca-reer at Boston's WMEX and Providence's WICE. About the only guy in town with a longer New England ra-dio history is WPRO-AM morning man Salty Brine.

Bill Flynn gets something to play with on the WMAG High Point morning show. That "something" is a news team anchored by Frank Laseter (wasn't he at WFUN in Miami the Mike E. Harvey days using another name?) and Jim Johnson ... Barry Kilgore moves from parttime to 9-noon on Houston's KRBE. The former KHFI Austin PD also owns a local production company there

Carolina AOR personality Tom Gongaware, most recently with Charlotte's oldies and beach music station WGSP, has defected to television, serving as promotion coordina-tor for Charlotte's PBS outlet WTVI (Channel 42).

Former KGB San Diego personality Ron Garrett joins San Francisco's "Rocker" (KRQR) as afternoon drive personality and music director.



Some changes at Ft. Lauderdale's Kiss (WKQS): PD Mac Allen vacates his afternoon slot, moving to 10-noon, while WIL St. Louis' Tom Kennedy now does afternoons. Prior to WIL, where he did mornings, Kennedy was at Memphis' WMPS and Columbus' WCOL. The lineup now features Collins-in-the-Morning followed by Allen, Jim Richards,

Kennedy, Rosemary Vincent and Greg James. While Mac Allen is shortening his on-air hours, WGNA Albany PD Chris Warren is lengthening his. He returns to morning drive, thus short-

ening the rest of the dayparts a bit On the subject of lineups, 13Q (WOUE) New Orleans has sent us their listen line number and an update of what they're up to. Simulcast in morning drive (with WQUE-FM, Q-93) is "The Q Morning Krewe," followed by PD Chris Bryan, former B-97er Ted Kelly in afternoons, Bumper Morgan from B-94 Pittsburgh doing evenings and former "Dance Fever" tv host "Jennifer" on overnights. Weekenders include WRNO New Orleans' Don Manale and WQID Biloxi's Dan McKay. According to GM Phil Zachary, they sound great. And if they increase the volume on their listen-line we might find out for ourselves.

* * *

Got a call from Richard Lorenzo. the producer of Bob Shannon's "Hall of Fame" show heard nightly from 9 to 10 p.m. on WCBS-FM New York. He wanted to set the record straight: 'CBS-FM was the first station in New York to play the American Comedy Network's "Breaking Up Is Hard On You." In fact, they played a whole hour of telephone songs, over 20 of 'em (we're wondering if they play them at the wrong speed, play no spots, or do no talking to get 20 records into an hour). The list included everything from "Beachwood 4-5789" to "867-5309."

Wanna Be a "Boss Jock?" Join the army. According to the latest "Army Information Radio Service" press release, they've got a staff of them. In-cluded in the lineup are operations manager Ed Caputo, broadcast su-pervisor Ed Tooma, Andy "Q" Windfelder, Sarah Jane Rodman and Steve "Country" Malnar. Additionally, Clark Taylor serves as news di-rector, with Robb Chastain as an an-Among the services AIRS chor. provides is "Soldier Salutes"-taped messages, jingles, etc. from stateside stations to be broadcast overseas. So if you'd like to dramatically increase your coverage, give Ed Tooma a call at (202) 433-2404.

Former WTOP Washington sports marketing director Scott Savage joins WCBM Baltimore as GSM . . . Moving up to national sales manager at WPEN/WMGK Philadelphia is Bob Bush ... Cathy Carson moves to promotions director at

KRBE Houston . . . Rick Beers now does afternoons at Richmond Ind.'s WKBV.

* *

Looking for a morning gig in Rochester? Call Jay Stevens at Lansing's WVIC, (517) 487-5987. He's the new PD at Rochester's WHFM, and has an opening to fill immediately

WINZ Miami owner Guy Gannett Broadcasting has purchased an AM in Tampa to complement a growing fold that inculdes Cocoa Beach's WRKT-FM, KSTT/WXLP Davenport/Maine and KOFM Oklahoma-and, they've still got some tv properties in their home state of Maine. What they're buying is Pinellas Park's talk outlet WPLP ... Meanwhile, at Gannett in Tampa Chris Miller is upped to PD at WIQI reporting to Bob DeCarlo, vice president of operations at 101.

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Moving up to PD at WRMM Atlanta is George Montiel, while former Warm 100 PD Allen Saudners takes a corporate post within Susquehanna... Movingup to PD at Buffalo's WNYS is midday personality Bill Tod, He replaces Ray St, James, who exited last week. Coming in as a consultant replacing Bob Harper is Tom Mitchell, who programs coowned WPKY-AM-FM Rochester-... Upped to station manager at Ini-finity's New York Spanish outlet WJIT is sales manager Frank Flores.

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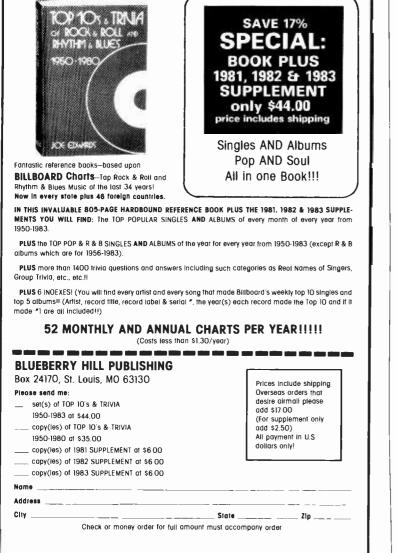
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years old. The switch from KCBS-

FM to KRQR took place Jan. 25,

1982... Meanwhile, down in Los

Angeles, a few more changes have

taken place at KRLA. Johnny Hayes

moves back to middays, where he

continues to host his noon "Count-

down" hour-without a doubt the

station's best feature (although we've

got to admit Huggy Boy is growing on us). Filling Johnny's former after-

* * *

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Survey For Week Ending 2/11/84

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
(1)1	5	VAN HALEN-1984, Warner Bros.	1)1	5	VAN HALEN-Jump, Warner Bros.
		-		THE PRETENDERS-Learning to Crawl, Sire	2	2	8	THE PRETENDERS-Middle Of The Road, Sire
	2	5 2	9 15	YES-90125, Atco	3	З	4	JOHN LENNON,-Nobody Told Me, Polydor
	4	6	4	JOHN LENNON-Milk & Honey, Polydor	4	6	4	DURAN DÜRAN-New Moon On Monday, Capitol
	5	3	17	GENESIS-Genesis, Atlantic	5	16	11	YES-It Can Happen To You, Atco
	6	4	14	38 SPECIAL-Tour De Force, A&M	6	14	4	VAN HALEN–Panama, Warner Bros.
	7	8	17	JOHN COUGAR MELLENCAMP-Uh-Huh, Riva/Mercury	7	7	16	JOHN COUGAR MELLENCAMP-Pink Houses, Riva/Mercury
	8	7	21	HUEY LEWIS AND THE NEWS-Sports,	8	5	15	GENESIS-That's All, Atlantic
				Chrysalis	9	15	9	38 SPECIAL-Back Where You Belong, A&M
	9	9	14	THE ROLLING STONES-Undercover, Rolling Stones	10	4	13	THE ROLLING STONES-She Was Hot, Rolling Stones
	10	14	11	MANFRED MANN-Somewhere In Afrika,	11	11	12	YES-Changes, Atco
	4.4	10	15	Arista DURAN DURAN-Seven And The Ragged Tiger,	12	9	11	SOUNDTRACK-Ask The Lonely, MCA
	11	10	15	Capitol	13	32	3	SOUNDTRACK-Heaven, MCA
	12	21	3	CHRISTINE McVIE-Christine McVie, Warner	14	29	2	MANFRED MANN'S EARTH BAND-Runner, Arista
	13	15	17	Bros. MOTLEY CRUEShout At The Devil, Elektra	15	13	12	BILLY IDOL-Rebel Yell, Chrysalis
	14	13	11	OZZY OSBOURNE-Bark At The Moon, CBS	16	33	2	CHRISTINE McVIE-Got A Hold On Me, Warner
				Associated	17	17	17	Bros. HUEY LEWIS AND THE NEWS- Want A New
	15	38	2	SOUNDTRACK-Footloose, Columbia	11	17		Drug, Chrysalis
	16	11	14	BILLY IDOL-Rebel Yell, Chrysalis JUDAS PRIEST-Defenders Of The Faith,	18	10	14	YES-Owner Of A Lonely Heart, Atco
	17	10	4	Columbia	19	18	9	MOTLEY CRUE-If Looks Could Kill, Elektra
	18	20	8	REAL LIFE-Heartland, MCA/Curb	20	27	4	EURYTHMICS-Here Comes The Rain Again,
`	19	16	15	NIGHT RANGER-Midnight Madness, MCA	0.1			RCA YES-Leave It, Atco
	20	39	2	DWIGHT TWILLEY–Jungle, EMI/America	21	NEW 25	ENTRY 11	BLUE OYSTER CULT-Shooting Shark,
	21 22	35 34	2	BON JOVI-Bon Jovi, Mercury TED NUGENT-Penetrator, Atlantic		20		Columbia
יירים לי	23	12	12	SOUNDTRACK-Two Of A Kind, MCA	23	22	3	ELTON JOHN-I Guess That's Why They Call It The Blues, Geffen
ב ב	24	22	3	EURYTHMICS-Touch, RCA	24	40	3	VAN HALEN-Hot For Teacher, Warner Bros.
5	25	19	21	THE ROMANTICS-In Heat, Nemperor	25	10	ENTRY	BON JOVI-Runaway, Mercury
	26	NEW E	NTRY	DAN FOGELBERG-Windows and Walls, Full Moon/Epic	26	31	12	BLUE OYSTER CULT-Take Me Away, Columbia
	27	24	3	UTOPIA-Oblivion, Passport	27	12	4	THE MOTELS–Remember The Night, Capitol
	28	17	15	BLUE OYSTER CULT-The Revolution By	28	19	2	VAN HALEN-I'll Wait, Warner Bros.
5				Night, Columbia	29	20		THE PRETENDERS-Time, The Avenger, Sire
2	29 30	27 29	3	SOUNDTRACK—A Night In Heaven, A&M ACCEPT—Balls To The Wall, Portrait	30	NEW	ENTRY	UTOPIA-Cry Baby, Passport
-	31	31	9	CYNDI LAUPER-She's So Unusual, Portrait	31	_	ENTRY	DWIGHT TWILLEY-Girls, EMI-America
	32	25	10	RE-FLEX-The Politics Of Dancing, Capitol	32		ENTRY	STEVIE NICKS-Night Birds, Modern QUIET RIOT-Don't Wanna Let You Go, Pasha
	33	NEW	NTRY	APRIL WINE-Animal Grace, Capitol	33		ENTRY	JOHN LENNON-I'm Steppin' Out, Polydor
	34	32	13	THE ALAN PARSONS PROJECT-The Best Of The Alan Parsons Project, Arista	35	37	_	OZZY OSBOURNE-Bark At The Moon, CBS
	35	26	5	OUIET RIOT-Metal Health, Pasha/CBS	36	57	5	Associated REAL LIFE-Send Me An Angel, MCA/Curb
	36	44	2	HYTS-Hyts, Gold Mountain	37	38		THE POLICE—Wrapped Around Your Finger,
	37	45	34	THE POLICE-Synchronicity, A&M				A&M
	38	30	10	HEADPINS-Line Of Fire, MCA	38	34	2	JOHN COUGAR MELLENCAMP-Play Guitar, Riva/Mercury
	39 40	23 47	23	THE MOTELS-Little Robbers, Capitol ALCATRAZZ-No Parole From Rock 'N' Roll,	39	23	16	GENESIS-Just A Job To Do, Atlantic
	40	4/		Rocshire	40	26	4	CYNDI LAUPER-Girls Just Want To Have Fun,
	41	28	9	ABC-Beauty Stab, Mercury	41	8	14	Portrait 38 SPECIAL–If I'd Been The One, A&M
	42	_	NTRY	HOWARD JONES-Humans Lib, Elektra	42		4	THE FIXX-The Sign Of Fire, MCA
	43	36	15	STREETS—1st, Atlantic WANG CHUNG—Points On A Curve, Geffen	43	39	3	JOHN COUGAR MELLENCAMP-Serious
	45	_	INTRY	Z. Z. TOP-Eliminator, Warner Bros.	44	41	2	Business, Riva/Mercury SOUNDTRACK–Footloose, Columbia
	46	33	8	THE FIXX-Reach The Beach, MCA				THE ALAN PARSONS PROJECT-You Don't
	47	NEW	NTRY	STEVIE NICKS-The Wild Heart, Modern	45	46	11	Believe, Arista
	48		INTRY	ELTON JOHN-Too Low For Zero, Geffen	46	28	3	NENA-99 Luftballons, Epic
	49	46	30	ROBERT PLANT-The Principle Of Moments, EsPeranza/Atlantic	47	42		MICHAEL JACKSON-Thriller, Epic
	50	50	2	PREVIEW-Preview, Geffen	48 49		ENTRY	HYTS-Backstabber, A&M OZZY OSBOURNE-Rock 'N' Roll Rebel, CBS
				Top Adds				Associated
	_				50	48	18	JOHN COUGAR MELLENCAMP-Crumblin' Down, Riva/Mercury
	1	СН	RISTIN	IE McVIE-Christine McVie, Warner Bros.	51	49	13	NIGHT RANGER-(You Can Still) Rock In
	2	so	UNDTR	RACK–Footloose, Columbia	52	47	5	America, Capitol RE-FLEX—The Politics Of Dancing, Capitol
	3	AP	RIL WI	INE-This Could Be The Right One, Capitol (12	52			GENESIS-It's Gonna Get Better, Atlantic
		Inc	ch)	ELBERG-Windows And Walls, Full Moon/Epic	54			DARYL HALL AND JOHN OATES-Say It Isn't
	4							So, RCA
	5			EARRING-When The Lady Smiles, 21 Records (12 Inch)	55	53	9	THE ROLLING STONES-Too Much Blood, Rolling Stones
	6		,	TWILLEY-Jungle, EMI/America	56	54	5	ROBERT PLANT-In The Mood,
		1		VHITE-Stick It, EMI-America	57	24	2	Esparanza/Atlantic GENESIS-Home By The Sea, Atlantic
	7				58	35		ABC-That Was Then, But This Is Now,
	8			/I-Bon Jovi, Mercury		10	0.1	Mercury THE POLICE—Synchronicity II, A&M
	9	Tł	IOMPS	ON TWINS-Hold Me Now, Arista (12 Inch)	59 60	43		THE POLICE-Synchronicity II, A&M THE ROLLING STONES-Undercover Of The
	10	TI	D NUC	GENT-Penetrator, Atlantic				Night, Rolling Stones
	-							Album avianted and Tan Treak stations

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

Radio



BUZZING WITH BUSINESS—Jan Jacques, left, and Buzz Bennett, right, of the newly formed audio-video production and marketing firm Buzzjacque Productions in Los Angeles, review plans for their first project. The company has teamed up with Frank Leonetti, center, of the production firm, the Frank Leonetti Organization, for their debut effort, a video of Willie Dee's Rocshire single "Call Me Next Week."

Pro-Motions

Station: WLUP Chicago (AOR) Contact: Sandy Stahl Concept: Three-Day Weekends

Execution: Figuring that everyone who wakes up early enough to catch morning drive on a regular basis lusts after the luxury of a three-day weekend, WLUP morning personality **Jonathon Brandmeier** invites his listeners to write him explaining why a friend, relative or co-worker deserves a day off with pay. Each Thursday, after arranging

Each Thursday, after arranging the details with the employer affected, Brandmeier calls the surprised worker on the air to explain the prize, which is the following day off. Additionally, the weekly winners' names are put into a barrel, and every two months a name is drawn, with the winner receiving a week-long paid vacation including such goodies as a ski trip, cruise, airline tickets and Club Med vacations.

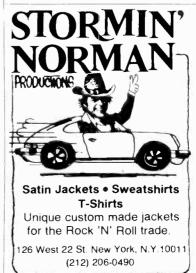
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Station: WMJI Cleveland (AC) Contact: John Bowler, promotion director

Concept: The Great Escape Suitcase Party

Execution: Actually, KUBE Seattle's Michael O'Shea first called this idea to our attention, so it seems that several stations are using a variation of the same basic theme. In Cleveland, WMJI announced that all listeners were invited to a Friday night party at both of the local Marriott hotels All that was needed for admittance was a packed suitcase. Registration was held at the door, and at the end of the evening, a winner was selected who was given a free night at the hotel, limousine service to the airport the next morning, round trip tickets to New York, a night at the Marriott there, and limousine service back to their cars on Sunday night.

While most of this can be handled on a trade-out basis, and the basic prize is not terribly major (except in



O'Shea's case, where the trip was to Tampa and included in the deal were Superbowl tickets), the real fun is the anticipation and surprise at a lastminute getaway.

Station: WCVS/WFMS Springfield, III. (AC/country)

Contact: Geoffrey Neuhoff, GM Concept: Cabbage Patch Doll Auction

Execution: We promise this will be the last mention in this column of Cabbage Patch Dolls, but this idea works with any prize in great demand and limited quantity. WCVS managed to round up 15 new Cabbage Patch Dolls, just before the holidays. While giving them away would have created some excitement, WCVS came up with the idea of auctioning them off, on the air, with the proceeds going to a local charity.

In addition to the dolls, other items of interest were also auctioned, netting the station several hours of enticing programming as well as a great deal of publicity, in that \$10,000 was raised for the local charity. As for what the Cabbage Patch dolls brought: up to \$300 each.

* * * Station: WCUZ Grand Rapids (country) Contact: Kevin Reynolds

Contact: Kevin Reynolds Concept: The City Of Grand Rapids

Gift Catalog Execution: The catalog is a 16-page booklet printed by WCUZ containing a unique listing of items that individuals or corporations can purchase as tax deductible gifts to the city. Without the donations, the items will go wanting, due to budget cuts. Many of the ideas are quite entic-

Many of the ideas are quite enticing. Besides the good the community receives, many are great ego boosters for the recipient. For example, giving the residents of Grand Rapids a free day at the zoo in your honor will run you \$1,000. For those less lavish, you can feed a porcupine for \$5 a month (a cow will run you \$90). The booklet is both promoted and distributed by the station, and provides a great vehicle to further instill the thought that WCUZ is Grand Rapids.

STATION: WRQX (Q 107) Washington (contemporary) CONTACT: Marty Wall

CONCEPT: Shuttle to another world

EXECUTION: In conjunction with NASA's latest shuttle launch, Q 107 offered listeners two seats on another shuttle, to another world. The excitement built on the Elliott & Woodside morning show as the correct caller was informed she'd won. And so it was that a local resident received two seats on the Eastern shuttle to New York and a ringside seat for the taping of NBC-TV's "Another World."

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FEBRUARY 11, 1984, BILLBOARD

Radio

Featured Programming

ABC Watermark has cancelled "Soundtrack Of The '60s." Watermark's Tom Rounds was in London last week when we heard the news and was unavailable for comment, so we called John Axton, vice president of the ABC Adult Network, which fed "Soundtrack" through its Entertainment Network, but he was in "meetings." We'll get the scoop next week. In the interim, look for host Gary Owens to announce his involvement in another syndicated venture shortly (remember that Murray the K was its original host when the show started in the summer of 1980)

* * *

If you want London Wavelength's 10-hour "Motown 25th Anniversary Radio Special," you'll have to broadcast it twice between July 4 and Sept. 3, according to president **Dick Eberle**—once during either holiday weekend *and* as a 10-week series spotlighting one-hour segments. The syndicator recently picked Jon Sargent of Jon Sargent Productions in Hollywood to head its new office there (6427 Sunset Blvd., Suite 12) in a move to broaden its program offerings: Eberle wants to capitalize on the growth of urban and contemporary hit stations with shows that appeal to those formats. One idea is a weekly magazine with an "international flavor" hosted by Stevie Wonder's favorite rapper, Mr. Gary Byrd.



We Missed It: Jaclyn Sorry Smith's Feb. 3 segment of "Alive And Fit" on the ABC Direction Network: "How to avoid dry skin when swimming this winter." We hope to be luckier Feb. 10, when the network's Dr. Laura Schlessinger, host of "Let's Cope," addresses "How do you deal with a difficult boss?'

* * *

United Airlines, in an effort to make the friendly skies even friendli-er has signed "The Sounds Of Sinatra" show, hosted by Sid Mark Drake-Chenault has picked up WNBC New York and WFYR Chicago for its "History of Rock & Roll" series The Oak Ridge Boys appear on the Feb. 27 installment of Narwood's "Country Closeup"... Debbie Fradin is The United Stations' newest station clearance rep in New York ... Audio Stimulation, syndicator of the Wolfman Jack shows, has opened new offices at 1680 North Vine St. in Hollywood... "The House Party" and "Country Cuts," produced by D.I.R. Broadcasting, have a new pro ducer, Scott Kushner ... Thom Ferro is upped to vice president and director of station sales for Westwood One in Los Angeles ... Listen to the AP Network News for a 10-part series on tax tips beginning Feb 20

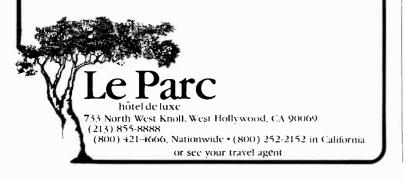
And Now A Word From Your Local Station: It took them a few minutes to realize it, but the folks at WLPA Lancaster, Pa., finally figured out that they may have scored a first during their broadcast of the 1983 World Series between the Phil-lies and the Orioles. Operations manager David Radcliff points out that the Hall Communications outlet not only carried the Phils' entire regular season but also two-thirds of the Orioles' schedule. Geographically, Lancaster falls between the two cities, so the double coverage was truly "a coup.

LEO SACKS

After laying down the tracks, lay down relax.

Conveniently located between Hollywood and Beverly Hills, Le Parc Hotel is close to the recording studios and west coast headquarters of the major labels.

Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why Le Parc has become the Inn of the Industry.



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

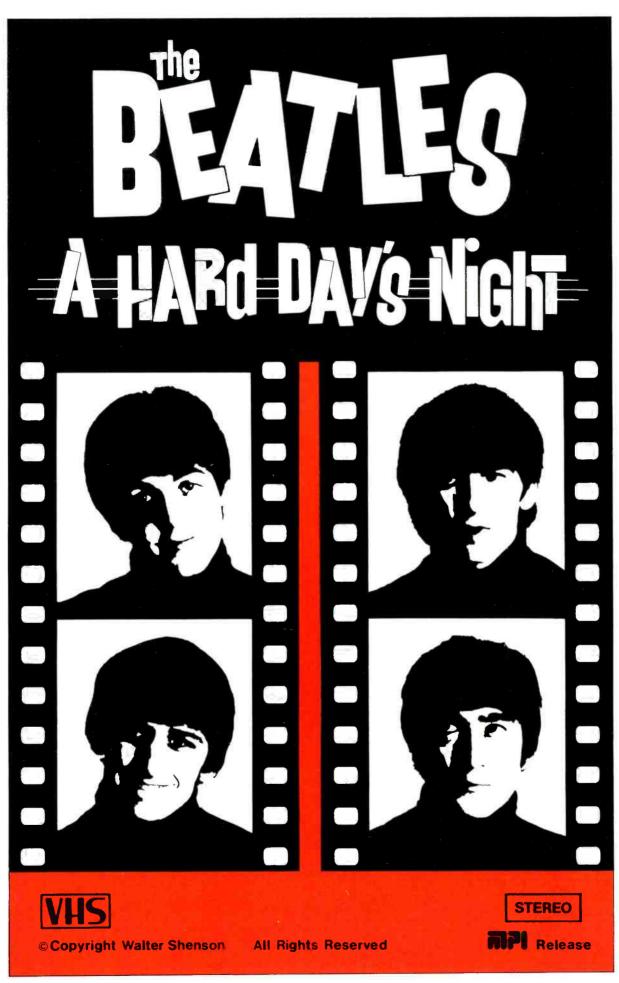
- Feb. 6, Christine McVie, Kiss, Rockline, Global Satellite Network, 90 minutes Feb. 6-12, Terri Gibbs, Live From Gilley's, Westwood One, one hour
- Feb. 6-12, Maynard Ferguson, Chris Connor, Music Makers, Narwood Productions, one hour
- Feb. 6-12, Anne Murray, Country Closeup, Narwood Productions, one hour
- Feb. 6-12, .38 Special, Off The Record Special, Westwood One, one hour Feb. 6-12, Kool & The Gang, Pop Concert,
- Westwood One, one hour. Feb. 6-12, Ray Parker Jr., Special Edition,
- Westwood One, one hour Feb. 10-12, Steve Wariner, Weekly Coun-
- try Music Countdown, United Stations, three hours
- Feb. 10-12, John Conlee, Solid Gold Coun try, United Stations, three hours. Feb. 10-12, Mitzi Gaynor, Great Sounds,
- United Stations, four hours. Feb. 10-12, The Producers, part two, Rock
- Chronicles, Westwood One, one hour Feb. 10-12. Valentine's Day Songs, Dr Demento, Westwood One, two hours
- Feb. 10-12, J. Blackfoot, Patti LaBelle, The Countdown, Westwood One, two hours
- Feb. 10-12, Christopher Cross, Rick Dees' Top 40 Countdown, United Stations, four
- Feb. 10-12, Carly Simon, Dick Clark's Rock Roll & Remember, United Stations, four
- hours Feb. 10-14, Heart, The Source, NBC, 90 minutes.
- Feb. 11-12, Bobby Sherman, Music & Memories, Strand Broadcast Services, three
- hours. Feb. 12-18, Heart, BBC Rock Hour, London Wavelength, one hour
- Feb. 12-18, A Flock Of Seagulls, Rock
- Over London, London Wavelength, one hour. Feb. 13, Quiet Riot, David Gilmour, Rockline, Global Satellite Network, 90 minutes
- Feb 13-19. Woody Herman, part one. Music Makers, Narwood Productions, one hour.
- Feb. 13-19, Michael Murphey, Country Closeup, Narwood Productions, one hour. Feb. 13-19, Blue Oyster Cult, Off The Rec-
- ord Special, Westwood One, one hour Feb. 13-19, Bryan Adams, Graham Parker, In Concert, Westwood One, 90 minutes.
- Feb. 13-19, Culture Club, Star Trak,
- Westwood One, one hour
- Feb. 13-19, Charley Pride, Live From Gilley's, Westwood One, one hour
- Feb. 13-19, Chaka Khan, Budweiser Con-
- cert Hour, Westwood One, one hour. Feb. 13-19, Atlantic Starr, Special Edition,
- Westwood One, one hour. Feb 17-19, Fixx, Rick Dees' Top 40 Count-
- down, United Stations, four hours. Feb. 17-19, Association, Dick Clark's Rock, Roll & Remember, United Stations,
- four hours Feb. 17-19. Buddy Morrow. Great Sounds.
- United Stations, four hours, Feb 17-19, Jessi Colter, Solid Gold Coun-
- try, United Stations, three hours. Feb. 17-19, Shelly West, Weekly Country
- Music Countdown, United Stations, three hours
- Feb. 17-19, Fixx, Kansas, Superstars Rock Concert, Westwood One, 90 minutes.
- Feb. 17-20, "Meet The Beatles Again," 20th Anniversary Show, The Source, NBC,
- four hours Feb 19-25 Judas Priest, Best Of The BBC
- Rock Hour, London Wavelength, one hour. Feb. 19-25, Fiat Lux, Rock Over London,
- London Wavelength, one hour
- Feb. 20, Van Halen, Rockline, Global Satellite Network, 90 minutes.
- Feb. 20-26, Janie Fricke, Country Closeup,
- Narwood Productions, one hour. Feb. 20-26, Woody Herman, part two, Music Makers, Narwood Productions, one hour
- Feb. 20-26, ZZ Top, Off The Record Special, Westwood One, one hour
- Feb. 20-26, Supertramp, Star Trak, Westwood One, one hour
- Feb. 20-26, Vern Gosdin, Live From Gilley's, Westwood One, one hour.
- Feb. 20-26, Melba Moore, Special Edition, Westwood One, one hour.

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9	•	X	
Week	Week	on Chart	These are best selling middle-of-the-road singles compiled f radio station air play listed in rank order.
This We	ast W	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licens
1)		9	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
2	2	13	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
3	5	8	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)
4 5	11 3	6 10	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP) KARMA CHAMELEON
6	6	11	Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI) RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
$\overline{7}$	9	10	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of
8	8	15	Us/Sweet Angel/Atlantic, ASCAP/BMI) I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Getfen 7:29460 (Warner Bros.) (Intersong, ASCAP)
9	12	4	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
(10) 11	13 4	9 13	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP) READ 'EM AND WEEP
12	14	8	Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, Bl SAVE THE LAST DANCE FOR ME
13	10	12	Doliy Parton, RCA 13703 (Rightsong, BMI) I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
(14)	19	6	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
15	16 00	11	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)
(16)	28	2	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicke ASCAP)
17 (18)	17 24	10 4	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP) I'M NEVER GONNA GIVE YOU UP
	1		Frank Stallone/Cynthia Rhodes, RSO 815882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)
(19)	23	6	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow I
20	20	10	Road) WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)
21	30 05	3	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)
22 23	25 7	4 12	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Rilting, ASCAP) TAKE A CHANCE
24	15	19	Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon,BMI/ASCAP) BREAK MY STRIDE
25	21	18	Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ea BMI) SAY SAY SAY
\frown			Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications, ASCAP/Mijac, BMI)
(26) (27)	31 32	3	NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI) LOVE HAS A MIND OF IT'S OWN
28	22	13	Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI) GOLD
20 (29)	33	2	Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP) THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
30	NEW E	NTRY	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAF)
$\begin{array}{c} (31) \\ (32) \end{array}$	NEW E	NTRY 2	YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI) TALK
\bigcirc			Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)
33	18	17	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
(34) 35	NEW E	NTRY	THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP) EBONY EYES
			Rick James And Smokey Robinson, Gordy 1714 (Motown) (Stone City, ASCAP)
36 (37)	26 New 6	15 NTRY	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BM HERE COMES THE RAIN AGAIN FERE COMES THE RAIN AGAIN
38	NEW B	NTRY	Eurythmics, RCA 13725 (Blue Network, ASCAP) BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)
39 (40)	27 New 6	14	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI) NIGHTBIRD
		NTRY	Stevie Nicks, Modern 7-99799 (Atco) (Welsh Witch, BMI/Sweet Talk/Three Hearts, ASCAP)
41	34	11	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Music,BMI/WB Gold,ASCAP)
42	36	16	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)
43	29 42	15	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
44 45	43 39	20 21	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI) ALL NIGHT LONG (ALL NIGHT) ALL NIGHT LONG (ALL NIGHT)
46	-	NTRY	Lionel Richie, Motown 1698 (Brockman, ASCAP) BOGGIE PIANO MAN George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, ASCA
47	38	18	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
48 49	41 42	17 13	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP) ALL THE RIGHT MOVES
50	40	5	Jennifer Warnes/Chris Thompson, Casablanca 814603 (Polygram) (Wa Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP) NOTHING LIKE FALLING IN LOVE
		1	Eddie Rabbitt, Warner Bros. 7-29431 (DebDave/Briarpatch,

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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U. S. Rocks & Reels From Beatles' Invasion

British Beatles Hottest

Capitol Singles Ever

bels history.

Chicago Flips Wig; Beatles And Otherwise

CHICAGO-The usually staid and conservative Midwest has virtually flipped its wig over the mopheaded Beatles from Liverpool.

Dealers describe Beatlemania as the most virulent form of record fe-ver since the heyday of such artists as Elvis Presley and the Everly Brothers

Even then, neither Presley nor the Everlys had more than one record going for them at a time. Cur-rently, the Beatles have no less than four singles and three albums.

Record stores are filled with dif-ferent forms of Beatles promotion (Continued on page 24)

By MIKE GROSS

NEW YORK—This was the week that was the Beatles'. First in the platter polls, first in the press,

first in police protection and first in the hearts of New York teen-agers

who upset the mechanics of John F. Kennedy Airport, The Plaza, a CBS-TV studio, Penn Station and

Carnegie Hall ever since the four-some arrived from London a week

Gotham, which received frontpage coverage in most of the New York

press, culminated in a two-concert

engagement at Carnegie Hall last

invasion

(Continued on page 25)

of

ago Friday (7). The Beatles'

Beatles Bring

Love to N. Y.

The Beatles arrived in America for the first time on Feb. 7, 1964, and the music business was never the same again.

Billboard celebrates the anniversary with this spe cial, four-page section, and reproduces the magazine's original news coverage of Beatlemania from 20 years

ago. The reports and features are culled from issues published between January and April of 1964, to offer as full a picture as possible of the news, excitement and pandemonium generated in the industry by John,

Paul, George and Ringo.

This material also includes the Billboard review panel's opinion of "I Want To Hold Your Hand" (shouldn't it have been "surf on the Mersey"?) and the full Hot 100 when the Beatles occupied the entire top five—as well as seven other lower positions.

So it is that we invite Billboard's readers to remem-ber the music and the four young musicians that rocked the world all those years ago.

ADAM WHITE, Editor

New York City Crawling With Beatlemania By GIL FAGGEN

NEW YORK-In the New York City and New Jersey areas record dealers and one-stops are reporting sales in large volume on the Beatles.

New York's Colony Record store reports that Beatles sales are "real big" on the Capitol, Swan and Vee Jay versions. The store also noted increasing sales on these records throughout the weeks. Stedman I-Stop, Mount Vernon,

1984

BILLBOARD

N.J., said that sales on the Beatles 'started out like an explosion, settled down to consistent and steady sales." The outlet is expecting "another big blast" this week as a result of the group's New York visit and appearance on "The Ed Sulli-van Show" Sunday night. The Capitol and Swan diskings have been selling "almost in equal volume" at the Mount Vernon outlet, with lit-tle or no sales on the Vee Jay or MGM disks. (Continued on page 24)

LBJ Ignored As N.Y. Crowds **Chase Beatles**

NEW YORK-President Lyndon B. Johnson visited here late last week, but his arrival was overshadowed by the Beatles' invasion. Few were aware of the President's presence in their midst, but no one could miss the fact that Britain's Beatles had descended upon the town. Radio, TV and all other communication media were filled with Beatle clamor. At Kennedy Airport here, Beatle greeters began lining up at 4 a.m. Friday to await the group's arrival that afternoon.

For the first time in disk history, a single attraction had five sides on the Hot 100 chart—all going up— plus three albums on the Top LP's chart. RIAA already has certified the Capitol single has a million sell-er, and the Capitol album as having sold more than 500,000 copies. The group, which was first introduced to U.S. TV audiences on the Jack Paar show via film a month ago. arrived here for its live TV debut on Ed Sullivan's show (9).

Beatles Beguile East Coast BEATLES DISK CHI MYSTERY

By ELIOT TIEGEL

HOLLYWOOD-The Beatles'

Capitol single, "I Want To Hold Your Hand," this week jumps aboard Billboard's Hot 100 chart for the first time, landing in the

By NICK BIRO

CHICAGO—As if four Beatles singles weren't enough, Chicago last week got a fifth—on an un-known label yet. A dub of "Roll Over Beetho-ven," by the Beatles, was circulat-

ing the city, but no one really knew what it was all about. Nor were dealers able to figure out where

they could buy a copy. Gene Taylor, program director of powerful WLS, liked it well enough to immediately put it on the air. "We're going to continue (Continued on page 25)

Beatles Breathe On Washington

No. 45 spot 10 days after the rec-ord hit the market, thus becoming

the fastest-breaking disk in the la-

ders passed the million mark at press time with the New York City

According to Capitol, dealer or-

By MILDRED HALL WASHINGTON-The Beatles

for the beates brought a touch of much-needed fun to a Capital embroiled in civil rights and tax battles, worries about big cold wars and small hot ones. They sang and played for over 8,000 noisy but enthralled fans at the Washington Coliseum February 11, and even the 24-hour snowfall stopped in time for the show

Newspapers, radio and TV were Beatle-oriented, from special fea-tures and photos to regular news reports, all media reporters were irresistibly drawn to the topic, and (Continued on page 25) Capitol called for a Record Indus-try Association of America audit of sales. The label hopes to get RIAA certification in time so that Capitol President Alan Livingston will be able to present Britain's Beatles with a gold record award when they arrive here February 7. Capitol's artist and repertoire

market alone responsible for 294,000. Billboard learned that

Vice-President Voyle Gilmore told Vice-President Voyle Gilmore told Billboard his company had shipped 640,000 copies during the first week of the disk's release. This sur-passes the label's all-time fast-breaking singles, Tennessee Ernie Ford's "Sixteen Tons," and the Kingston Trio's "Tom Dooley." To keep pace with the demand, Capitol has had its plants in Scran-ton, Pa., and Los Angeles on 24-

ton, Pa, and Los Angeles on 24-hour production schedules, and found it necessary to farm out 200,000 Beatle pressings to RCA Victor

ston ordered the immediate release of its "Meet the Beatles" album, which had been scheduled for issue January 20. This stepped up pace, Livingston said, resulted from pressure too great for us to hold back any longer.

(Continued on page 24)

Crawls With Beatles hart

singles

By JACK MAHER and TOM NOONAN

NEW YORK-Just about every oneis tired of the Beatles. Disk jockeys are tired of playing the hit group; the writers of trade and con-sumer publication articles are tired of writing about them and the manufacturers of product other than the Beatles are tired of hearing about them. Everyone's tired of the Beatles-except the listening and

buying public. Two mor Beatles more

popped onto the Hot 100 this week, "You Can't Do That" on Capitol and "Thank You Girl," Vee Jay. This ups last week's total of Beatles records on the chart to 12. "Can't Do That" is the flip side of "Can't Buy Me Love" which broke in at No. 27 last week and went to No. 1 this week.

Canada Source The mass of Beatles material be-



· A BILLBOARD RETROSPECTIVE ·

ing supplied to American radio stations and stores is being increased again by product from Canada. Latest is "Love Me Do" which is getting hot air play across the country. Now that U.S. retailers and subdistributors have set up air corridor channels of supply with Canadian subdistributors, "Love Canadian subdistributors, "Love Me Do," like the previous "All My Loving," can be expected to funnel into the country at a much quicker (Continued on page 25)

At weeks end, Capitol's Living-

2:

Nobody Loves the Beatles 'Cept Mother, Capitol, Etc.

By JACK MAHER

NEW YORK-Record manufacturers are asking when will it end? One man's Beatle is another man's poison, according to disk makers. With the wide variety of Beatle product on four labels, and the unprecedented air play this one

act has been getting over the past month, disk sales on other than Beatles product has gone soft as a grape. (First indications of such feelings were carried in a Chicago story February 22.)

The heaviest impact has been felt in the singles field, but pop albums which cater to teen and pre-teen

tomorrow (11), the night of the

New York's WINS is pulsating with Beatlemania. The station re-

ports that for the first time Beatles recording occupy first, second, and third place on their musical play

list. In first place is their Capitol recording of "Let Me Hold Your Hand," followed closely by "She Loves You" on Swan, and, finally,

the Vee Jay waxing, "Please Please

The Group W station has up-staged CBS-TV by taping exclusive interviews with the Beatles which

were aired once an hour on Thurs-day (6) and Friday (7). On Sunday,

at 7 p.m., one hour before their scheduled debut on the "Ed Sulli-

van Show," the Beatles were heard on WINS in a 30-minute special.

The in-person interviews were obtained for WINS through the ac-

tion of the station's European cor-

respondents Rod MacLeish and

Jim Anderson in London and Ber-

nard Redmont in Paris. The bu-reau also provided its New York

outlet with Beatle wigs which have

been awarded to listeners via an on-the-air contest. Also awarded were tickets to the Beatles' Febru-ary 12 Carnegie Hall concert.

and in ensuing weeks.

made record jackets.

buyers have also felt the pinch.

In the past three weeks the Bea-tles have absorbed more than 60 per cent of all singles sales. Only the 4 Seasons, Elvis Presley and a few other disks have come fairly close to the sensational sales racked up by the British act on four different labels. One label with a very hot record prior to the Beatles invasion had sold 300,000 copies in a short period of time. The label was sure it was on its way to a really big one. Since the Beatle phenom exploded on the scene, however, it has sold only a bit more than 100,000 copies of its hit in the past three weeks.

True Reverence

Dealers talk about the Beatles in the same reverential tones they used for the "First Family" LP in the winter of 1962. They have told Billboard's Research division that over the past three weeks, kids come into the store with a \$10 bill and spend it exclusively on Beatles records, singles and LP's. Parents, too, are under continual badgering their children for Beatles from records.

The air play situation has abated a bit in some areas of the country, but a huge number of stations still program the Beatles two an hour, three an hour or four an hour. The saturation has also reached a 50 per cent of total program time on some stations, while others are playing even more Beatles music. Bill Gavin, in his midweek report, recommended certain time periods when a station should play nothing but Beatles records to fill the de-mand for the British group's product.

New ammunition for such sales and radio saturation is being readied by labels. Capitol has a new sin-gle ready for the market March 16 called "You Can't Do That" b-w "You Can't Buy Me Love." A new Vee Jay subsidiary label, Tollie, has "Twist and Shout" which hit No. 55 on the Hot 100. Vee Jay also issued another album by the group. On top of this, "Roll Over Beethowhich is being imported from ven. Canada, has been reported enough to put it into the "Bubbling Under" category of the Billboard Hot 100.

British Beatles Hottest Capitol Singles Ever

• Continued from page 23

England's hit act is scheduled for three appearances on the Ed Sullivan show immediately after its arrival here, the first to be telecast February 9, the second on February 16, and the final one to be pre-taped in Miami for a March show. The group appeared on the Jack Paar show on a film clip several



ARTISTS' BIOGRAPHIES

For your programming use here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards these biographies will help you build a convenient file of such data.

THE BEATLES. (Capitol-Swan-Vee Jay-BMI) PM: Brian Epstein

NAMES: John Lennon. George Harrison. Paul Mc-Cartney. Ringo Starr. AGES: Early 20's. HOME TOWN: Liverpool, England. BACK-GROU'ND: Rewrite an old adage to read: "There's no business like the record busi-ness." These four youngsters ness." These four youngsters have created an interna-tional stir with "beatlemania." and have hit our shores with unprecedented impact. In less

than a month their brand of music—the Liverpool (or Mersey) sound—has put them on the Hot 100 with three single disks. and one album, recreating a pattern established first in England. The irony is that they have been working together since 1958 in various cellar clubs in Liverpool. After an engagement in Germany, they were brought to the attention of their manager. Brian Epstein, who signed them with EMI's Parlophone label, and their success from that point on has continued to break records. They will personally visit the U. S. this month for television appearances on the Ed Sullivan show.

LATEST SINGLES: Positions on Billboard's Hot 100 this week are: "I Want to Hold Your Hand" (Capitol), No. 1; "She Loves You" (Swan), No. 21; "Please Please Me" (Vee Jay). No. 68. Bubbling in position 117 is the flip of their No. 1 record on Capitol, "I Saw Her Standing There."

LATEST ALBUM: "Meet the Beatles" (Capitol) is No. 92 on this weeks Top LP's.

LATE SINGLE SPOTLIGHTS

MEET THE BEATLES-Capitol T 2047 (M); ST 2047 (S) --- The Beatles, Britain's prize group with the Liverpool sound, have created a great stir here. Their initial single is already well up the charts and this album, rushed out to cash in on the publicity splurge, should move out rapidly. For full review and cover reproduction see next week's Billboard.

Chicago **Flips Wig**

• Continued from page 23

material that often defy the imagination. Even the discount houses, traditionally slow to use point-of-sale material from any one diskery, have gotten on the bandwagon.

Radio Promotions Radio stations likewise are run-

Natio stations intervise are run-ning promotions, and in all cases, playing the records like mad. WLS, the big singles-selling powerhouse, has had a pair of pro-mos by its two evening deejays, Art Roberts and Ron Bilay, and is in Roberts and Ron Riley, and is in the throes of starting a Beatles' fan club

WYNR, the big McLendon Cor-poration rocker, has been pushing Beatles' records despite a recent station policy switch to an other-wise r.&b. format.

Even WIND, the middle-of-theroad Westinghouse outlet, last Fri-day (7) decided to add a Beatles' record to its list ("She Loves You" on Swan).

The university radio station at nearby Notre Dame played "I Want To Hold Your Hand" (Capitol) for one hour straight last week and students responded by stormthe studio en masse (though whether in approval or protest, no one was able to figure out).

Jim Lounsberry, king of the teen-age hop specialists here, planned a Beatles Dance for his Sunday (9) hop in Elgin, Ill., and was placing television sets around the hall so the kids could see the Beatles during their history-making appearance on the Ed Sullivan show

Only the so-called "good music" stations were turning a deaf ear to the Four Charmers From England but with the way the Beatles' rec-ords were selling, nobody really seemed to care. Capitol branch manager Tom

Beckwith said he had moved over 100,000 Beatles' LP's and over 150,000 Beatles' singles. He said in the 10 years he's been in the record business, the Beatles are the hottest recording artists he's ever

Beatles Suit in State of Limbo, **City of Chicago**

By NICK BIRO

CHICAGO — The Capitol-Vee Jay lawsuit over Beatles product was in what one attorney described as a "state of limbo," with counsel for both sides due in Appellate Court last Friday (7) afternoon for further hearings.

Last Wednesday (5), the Appel-late Court granted Vee Jay a stay on Capitol's injunction prohibiting Vee Jay from selling Beatles records.

The stay was issued pending Vee Jay's appeal and on the condition that Vee Jay post a \$30,000 bond. The bond was posted, but, mean-while, Capitol attorneys filed a petition for rehearing.

The rehearing was scheduled for Friday (7), and the court held off approval of the Vee Jay bond pend-ing the outcome of the hearing. Vee Jay thus continued to be prohibited from shipping or manufacturing Beatles records, though the situa-tion could conceivably be different as this issue comes off the press.

New York City Crawls With 'Beatlemania'

concert.

Me

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E. J. Korvette in downtown Manhattan completely sold out all of its Beatles product by the end of last week. The large discount store is gearing for a rush on Monday as a result of activities over the weekend.

The Al Levine Record store in New York City reports the Beatles offering on Swan as their leading seller with the Capitol version trailing not far behind. The store reports no sales for the group on Vee Jay or MGM.

A somewhat different picture is painted by the Record Shack here, which described the sales of Beatles records as steady throughout the weeks with the Capitol Record "far in the lead" and followed by the Swan outing. The outlet also re-ported no sales response to the Vee Jay or MGM waxings. The store is also preparing for an onslaught of Beatles record buyers this week as a direct result of their appearance on the "Ed Sullivan Show." WWDC-Radio has proclaimed February 11 as "Beatles Day" in

11, FEBRUARY the Nation's Capital and in honor of the special occasion deejay Car-roll James will do his afternoon show from the site of the Beatles' first "live" appearance in the Unit-ed States—The Washington Coliseum.

BILLBOARD

1984,

When the now famous Beatles arrive in Washington an unusual " exhibit demonstrating a facet of U.S. culture will greet the vocal group. The station, believing the Beatles have had a profound influence on our culture, has asked its listeners to send any picture from magazines, newspapers or whatever. with a Beatle haircut drawn on the subject.

The grand winner: that is, the entrant judged to be most original, will receive \$100, with all others judged unusual enough to display, \$12.60 each. WWDC will display the winners' "art" at the Coliseum

Brad Philips revived his old 1956 program "Battle of the Baritones" Sunday (9) from 8 a.m. to p.m. on WINS. This time, however, Philips is labeling the action "Battle of the Groups." The winner, to be determined by votes sent in by listeners, will battle it out again next Sunday WMCA, New York, has been running a Beatles wig contest. The "Good Guys" are seeking listeners to take photos of their friends or from newspapers and paint Beatles

wigs on them. The station is award-ing \$57 to the first two most original entries, with another 998 win-ners receiving a 45-r.p.m. disk featuring photos of the group and the "Good Guys" on specially







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Chi Airs Mystery Beatle Disk; Midwest Simmers as Sales Fall

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playing it, too," he told Billboard. The big ABC outlet already has the Beatles on Capitol in its No. 1 spot; the Beatles on Capitor in its rec. 2 spot; the Beatles on Swan in No. 2; the Beatles on Vee Jay as an "ex-tra," and the latest offering on the unknown label "just being played." A spokesman for Capitol's A spokesman for Capitol's branch here said he knew nothing about the new record except that he thought it came from Capitol in Canada (not the same firm as Capitol in U.S.).

A spokesman for M-S Distributing Company, which handles Vee Jay and Swan, said the "Roll Over Beethoven" is a mystery to him.

Beatles No Mystery

The Beatles, however, were no mystery to the Midwest's dealers, rack jobbers and one-stops, not to mention juke box operators, all of whom were being besieged with re-quests for Beatles product.

Capitol's branch spokesman said he had no accurate count, but by best estimates he had moved close to 300,000 singles and 200,000 al-

Chart Crawls With Beatles

• Continued from page 23 and regular rate.

One thing that seems to have handicapped output of the "Love Me Do" single is the accidental breaking of one of the pressing masters in Capitol of Canada's plant.

The Prices

Prices paid for those three Capitol of Canada disks from Canadian one-stops is approximately 61 cents and they are being sold to other re-tailers in this country for 75 to 89 cents. The retailer who gets on the street first with the disks can sell them for anything from \$1.25 to \$1.75. But as the amount of Capitol of Canada singles appear the price declines. It seldom goes below 99 cents, however.

There was also some demand for the Capitol of Canada LP "Beatle-' but requests for this have mania. diminished somewhat. It is understood that "Beatlemania" will be repackaged to conform with the new U.S. Capitol LP called "The Second Beatles Album." There are two Capitol of Canada LP's which have found their way into the U.S. market. "Twist and Shout" is the other. These packages are being purchased for approximately \$2.60 and it was reported that in Boston they were sold by some retailers for as high as \$6. The Canadian LP price is \$4.20.

Nine Positions

In Canada, the Beatles hold the first nine chart positions. With the addition of "Can't Buy Me Love" at the No. 1 post, they now hold the first five slots on the Hot 100.

Geoffrey F. Racine, executive vice-president of Capitol of Canada, has denied reports that any firm in the U.S. has distribution rights to "Roll Over Beethoven." Racine also said that the company is not exporting Beatle Records to the United States and has no intention of doing so. He does admit, however, that records are being shipped here through one-stops and other large buyers of records who happen to have branches in Canada. It is also known that many American record merchandisers have set up specific deals with Canadian subdistributors of Capitol product.

bums, easily the hottest disks the branch has had in its history. At M-S, Vic Faraci said he had moved 172,000 Swan singles, 43,000 Vee Jay singles and 20,000 Vee Jay albums. Most of the Vee Jay albums and singles were moved in the past week since prior to that the firm had been prohibited from shipping or manufacturing by a Capitol injunction (see separate story)

Individual store records were fantastic. Musical Isle, large one-stop and rack jobber in Milwaukee, last week ordered 2,000 Capitol singles. A day later they called again to order 35,000.

Both Music Box and Singer onestops in Chicago were buying Bea-tles singles at the rate of several thousand per day.

New Deal, supplier for the city's four Korvette stores, alone ordered 900 Swan singles from M-S in a single day

Store Promotions Heavy

Store promotions were equally heavy. Korvette, which traditionally shies away from factory promo-tions, placed the Capitol mobile statue on top of its 45 mer-Beatle chandise rack.

Swan's Fountain Square store in Indianapolis has literally papered its walls with Beatles fliers. Among items furnished by Capitol: A national Beatles newspaper, day-glo posters, diecut jackets, banners, buttons, and of course, the popular Beatles wigs

Wieboldt's in Chicago has been discounting Beatles albums but selling Beatle wigs for \$4.98.

Patio Television in Chicago has literally turned its store into a Beatle House and the practice has been followed to a more or less degree by virtually every promotion-minded dealer in the city. At WLS, Ron Riley (7:30 to 9 p.m.) spent five days asking listen-

ers to send in cards with a drawing to be held for 25 Beatles wigs and 25 Beatles singles. To date, Riley received over 7,000 replies. Art Roberts, WLS' 9-midnight

man, told listeners he would get a Beatle haircut if he received 10,000 cards. Roberts was saved from this fate when the contest closed after WLS got 9,112 cards.

Beatles Fan Club

Both Roberts and Riley are also pushing a Beatles fan club, with the reward being a photo of the Beatles plus one of the two deejays. A Capitol spokesman, who is having the photos printed, said he has scheduled an initial run of 25,000 copies.

WYNR continued to play Beatles records despite a recent switch to r.&b. format.

Credits:

Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Concept. Adam White: Art, Anne Richardson-Daniel.

Beatles Bring Love to N.Y.

Continued from page 23

Wednesday (12), both of which were sold out at a \$5.50 top hours after the tickets went on sale a couple of weeks ago.

Several years ago violinist Isaac Stern fought a long, hard battle to "Save Carnegie Hall." Stern probably had no idea that the Beatles were coming.

The kids did, though, and they were out in force not so much to hear the Beatles as to see them. Inside and outside Carnegie Hall they released all inhibitions to show their approval and adoration for the uniquely coiffed quartet.

With signs and screams the femme adolescents displayed their emotions for John Lennon, Ringo Starr, Paul McCartney and George Harrison. Love has seldom been put on a more public display.

The concert itself was an example of pulsating pandemonium. It was virtually impossible to hear what the boys were singing through their close-to-35-minute turn. The roar from the girls in the audience was constant and had a decibel count that was ear-shattering. For those unfamiliar with the Beatles repertoire, it was virtually impossible to separate a "She Loves You" from a "I Want to Hold Your Hand." It seems that records still remain the only way to get an idea of what the group sounds like.

Young Folk Group

The Carnegie date was arranged

by the newly formed Theater Three Productions who also set a group of New York disk jockeys to stir up the intros and a fresh young folk group called the Briarwood Singers as an opening act. The Briarwoods (four boys and a girl), who record for United Artists Records, were in a tough spot but they acquitted themselves admirably and drew respectful attention from the kids who were waiting for the Beatles to come on.

25

Plans to put the concert on tape for a "Beatles at Carnegie Hall" album release by Capitol Records ran into union problems and an onthe-spot recording session was dropped.

The package probably would have been a hot seller for Capitol, but then again, this whole hysteria may just be a teenager's hair fetish.

۲ POP SPOTLIGHT THE BEATLES I WANT TO HOLD YOUR HAND

(Duchess, BMI) (2:24)-Capitol 5112 This is the hot British group that has struck gold overseas. Side is driving rocker with surf on the Thames sound and strong vocal work from the group. The flip is "[Saw Her Standing There" (Hefer, BMI) (2.50) Saw + (2:50).

Beatles Giving Trade a Solid Bite On Capitol

By BARRY KITTLESON

NEW YORK-Britain's hottest record act in history, the Bea-tles, only a source of speculation three weeks ago, has kicked off the industry's new year with a classic shot in the arm—with not one, but two, singles and on not one, but two labels jarring their way onto Billboard's Hot 100.

The Capitol Records' single, "I Want to Hold Your Hand," has bolted into the No. 3 slot in just two weeks. Shipments on the single are reportedly past the million mark, and an album "Meet the Beatles," has already been released. Swan Records' single by the group, "She Loves You" (which

sold over a million copies on EMI's Parlophone label) is No. 69 on this week's Hot 100, in its first week on the chart.

Advance reports have it that the Beatles are carriers of a harmless, but contagious "bug"—Beatlemania-and it, too, has arrived, in epidemic proportions.

Beatle Fever

For the past year, the quartet, which hails from the Mersey River district of Liverpool, has captured the imagination of the British, and has spread Beatlemania like a fever through the United Kingdom, Australasia, Germany, and now Norway (see separate story). Their first single effort on Parlophone, "Love Me Do," sold a "modest" 100,000 copies. No subsequent sin-la released hes then helf a gle released has sold less than half a million.

When "I Want to Hold Your Hand" was released in England on November 29, advance orders had already exceeded the million mark. Their two LP's have sold more

than 300,000 copies. One of the most efficient and effective promotional campaigns in recent memory presaged the arrival of the Beatles. Newsweek, Time, Life, UPI and AP have avidly chronicled Beatlemania from the boys' mushroom-shaped mops to their classic exchanges with the Royal family. Jack Parr offered a taped preview of the boys in early January, and their official debut is set for the Ed Sullivan show on February 9, with two more Sullivan spots following in short order. **Radio Fans Like**

As expected, Beatlemania has hit the radio scene with a tremendous impact. WEEL, Fairfax, Va., inaugurated what is perhaps the first series in the country revolving around the Beatles (11). Through the cooperation of Giant Music and Capitol Records, a weekly onehour program entitled "Beatles Bonanza" is offered on Saturday night. The Beatles' past hits, inter-views with visiting Britons, and future merchandising of Beatle jewelry, wigs and other promotional items fill out the hour.

WABC, New York, initiated a Scott Muni Beatles Fan Club on Friday (10) which has resulted in a tide of mail averaging 2,000 to 3,000 pieces daily. All Muni asks is a self-addressed envelope, in which their membership card is returned to them. WABC reported that requests have been for "anything" by the Beatles.

WMCA, New York, is running a Beatles wig contest. The "Good Guys" are seeking listeners to take photos of their friends or from newspapers and paint on Beatles The station is awarding \$57 to the first two most original entries with another 998 winners re-



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ceiving a 45-r.p.m. disk, featuring photos of the group and the "Good Guys" on specially made record iackets.

English-Style Promo

The station is also airing Beatles promos cut by such legit theater promos cut by such legit theater artists as Margaret Leighton, star in Broadway's "Chinese Prime Minister," and cast members from "Chips With Everything." Artists all state, "I would like to thank WMCA for bringing the Beatles to America.... WMCA reports that the most popular subjects thus far hich host popular beatle wigs are: Khrushchev, Mayor Wagner, Al-fred E. Newman (of Mad Maga-zine), Brigitte Bardot, and the Jolly Green Giant

The Beatles, (John Lennon, Paul McCartney, George Harrison and Ringo Starr), until a year ago were but one of more than 300 rock and roll groups that populate the Liver-pool musical scene. Together since 1958, the boys have worked under a variety of names, such as the Quarrymen, Moon Dogs, Moon-shiners, and the Silver Beatles. When they accepted an engage-ment in Hamburg the "Silver" was was dropped as being too cumbersome and they have kept the Beatles tag ever since.

Brian Epstein, whom the boys affectionately refer to as the "fifth member" of the group, was responsible for mentoring the Beatles into distinction. He acts as their manager.

Another young group featuring e so-called "Liverpool sound," which has recently entered the race and could possibly emulate the success of their forerunner, goes by the one-upmanship name of the Dave Clark Five. They are currently bat-tling the Beatles for first place in England, with their Columbia single "Glad All Over." The single has been released in the U.S. on the Epic label.

• Continued from page 23 broadcast newscasters gave the uninitiated adults (rumor is there are some) a snatch of Beatle style on record. Some reporters played it deadpan, some donned Beatle wigs, but everybody enjoyed it, even those who nominally scorned such

highjinx.

"I Want To Hold Your Hand" was the city's theme song, and only the efforts of Washington's Finest (cops that is) kept it from becoming a reality as the fans converged on the Liverpool kids at the train on arrival and at the Coliseum later. The Beatles' own mixture of iner. The Beatles own mixture of in-genuous mopflop, and their own kind of singing, with lyrics more sentimental than sexy, may have been one reason why there was no rioting in the crowds of teenagers.

Washington Deejay

On the Coliseum's centered plat-On the Collseum's centered plat-form stage, Washington deejay WWDC's Carroll James emceed, and kept his aplomb through the first wave of moans and groans when he announced that the Beatles would be on later, but first there were Jay and the Americans, the Caravelles, Tommy Roe, the Righteous Brothers, and the Chiffons. Favorite local deejays, wearing Beatle mops, phalanxed the boys to the stage. Guard of honor included Johhny Dark of WCAO, Baltimore; Dean Griffith (Dino) of WPGC, Morningside, Md., and Jay McKay, WEAM, Arlington,

The Beatles were in fine fettle, undisturbed at having to move clockwise around the central stage to give each bank of fans a faceview. Swooners in the audience were strongest-or perhaps weakest—for the favorites doing "I Want To Hold You Hand," "Till There Was You," "Please, Please Me," "She Loves You" and "I Saw Her Standing There."

EBRUARY

14

For Week Ending April 4, 1964

\star	STAR	performer-	-Sides	registering	greatest	proportionate	upward	progress	this	week
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77

Billboard

Award

67	82		-	MAKE ME FORGET Bobby Rydell, Cameo 309	2
68	75	79		ROLL OVER BEETHOVEN	3
<u>(</u> 39)	77	95		SHA-LA-LA Shirelles, Sceptor 1267	3
70	100)		SHANGRI-LA Vic Dana, Dolton 92	2
(n)	84			MY GIRL SLOOPY Vibrations, Atlantic 2221	2
12				BABY BABY BABY Anna King & Bobby Byrd, Smash 1884	.1
73	90			WISH SOMEONE WOULD CARE	2
1.		-		CIVING UP ON LOVE Jerry Butler, Vee Jay 588	1
(75)	80			STAY AWHILE Dusty Springfield, Phillps 40180	2
(76)	81	90		OUR EVERLASTING LOVE.	3
$\widetilde{(1)}$	89		-	T'AIN'T NOTHIN' TO ME Coasters, Atco 6287	2
8	83	89	98	TO EACH HIS OWN	4
73		-	-	THANK YOU GIRL Beatles, Vee Jay 587	T
80				PINK PANTHER THEME Henry Mancini & His Ork, RCA Victor 8286	1
(31)	85	88		YOU LIED TO YOUR DADDY. Tams. ABC-Paramount 10533	3
82				I SHOULD CARE Gloria Lynne, Everest 2042	1,
	91	99	99	WHERE DOES LOVE GO	4
84				CAN YOU DO IT Contours, Gordy 7029	1
(15)	86	87		A LETTER TO THE BEATLES 4 Preps, Capitol 5143	3
86	88		97	SOUL SERENADE King Curtis, Capitol 5109	4
87				IT'S ALL RIGHT Tams, ABC-Paramount 10533 THAT'S WHEN IT HURTS	1
88				Ben E. King, Atco 6288	1
23				Sammy Kaye & His Ork, Decca 31589 KISS ME SAILOR	1
<u>90</u>	92			Diane Renay, 20th Century-Fox 477	1
(1)	92 93	94		MEXICAN DRUMMER MAN Herb Alpert's Tijuana Brass, A&M 732 COME TO ME	2
92	95	24 98		Otis Redding, Volt 116	5
(93)				MY BABY Baby Washington, Sue 797	3
94	_	_	—	BE ANYTHING (BUT BE MINE) Gloria Lynne, Fontana 1890	۱
95	96	-		HAND IT OVER	2
96	99			VANISHING POINT	2
97	97		_	HOW BLUE CAN YOU GET.	2
98	-			(THE BEST PART OF) BREAKIN'. UP	1
(99)			_	HEY, MR. SAX MAN Boots Randolph, Monument 835	1
00		_	_	PEOPLE Barbra Streisand, Columbia 42965	1
0	RII	RR	LIN	G UNDER THE HOT 100	
		100 100	n I I 7		

BUBBLING UNDER THE HOT 100

101	THE WAITING GAME
	STAND BY ME
	WHEN JOANNA LOVED ME
	JAILER, BRING ME WATER
	EASY TO LOVE
	RUN, RUN, RUN
107.	THE WONDER OF YOU
108.	TALL COOL ONE
109.	TODAY
110.	HIGH ON A HILL
	LITTLE BOXES
	OH BOY Jackie DeShannon, Liberty 55678
113.	DIANE
114.	I AM WOMAN
115.	LOVE IS NO EXCUSE Jim Reeves & Dottie West, RCA Victor 7324
116.	THERE'S A MEETIN' HERE TONITE Joe & Eddie, Crescendo 195
117.	WE'LL NEVER BREAK UP FOR GOOD Paul & Paula, Philips 40168
	TO THE AISLE
	WALK, WALK Freewheelers, Epic 9664
	I'M LEAVING Johnny Nash, Groove 0030
121.	GREASE MONKEYBrother Jack McDuff, Prestige 299
122.	I'M GONNA LOVE THAT GUYLinda Lloyd, Columbia 42990
	ALL MY LOVING Jimmy Griffin, Reprise 0268
124.	WHERE ARE YOU Duprees, Coed 591
	WHO'S GOING TO TAKE CARE OF ME
126.	SEARCHIN'
127.	A THOUSAND MILES AWAY Santo & Johnny, Canadian-American 167
	PLEASE LITTLE ANGEL
129.	GEE Pixies Three, Mercury 72250 PERMANENTLY LONELY
130.	TOVING YOU MODE EVERY DAY
131.	LOVING YOU MORE EVERY DAY
133	LONNIE ON THE MOVE
134.	BALTIMORE

1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	chart	32 35 38 47 HEY JEAN, HEY DEAN	7
TITLE Artist, Label & Number	Wei On C		5
27 CAN'T BUY ME LOVE	2	46 59 66 WHITE ON WHITE	5
(2) 3 7 55 TWIST AND SHOUT	4	Danny Williams, United Artists 685 35 51 68 84 HEY, BOBBA NEEDLE Chubby Checker, Parkway 907	4
Beatles, Totlie 9	11		9
(4) 2 2 1 I WANT TO HOLD YOUR		37) 22 17 9 SEE THE FUNNY LITTLE	2
HAND Beatles, Capitol 51	12	Bobby Goldsboro, United Artists 672	3
5 4 3 3 PLEASE PLEASE ME Beatles, Vee Jay 3	581	Ray Charles, ABC-Paramount 10530	6
6 7 19 49 SUSPICION		Lesley Gore, Mercury 72259	2
8 10 13 HELLO, DOLLY!	8	52 78 - NEW GIRL IN SCHOOL Jan & Dean, Liberty 55672	3
16 22 50 SHOOP SHOOP SONG		Beatles, Vee Jay 581	5
9 13 22 MY HEART BELONGS TO ONLY YOU	6	57 63 - WE LOVE YOU BEATLES	3
Bobby Vinton, Epic 90	562	Johnny Cash. Columbia 42964	8
Dave Clark Five, Epic 90	656	59 70 80 FOREVER Pete Drake, Smash 1867	5
4 Seasons, Philips 401	10	(45) 28 28 18 PENETRATION	0
(12) 15 23 41 THE WAY YOU DO THE THINGS YOU DO	6	78 — DO YOU WANT TO KNOW A SECRET	2
Temptations, Gordy 70	8	Beatles, Vee Jay 587	3
Beach Boys, Capitol St	E	Lenny Welch. Cadence 1422	1
DOWN (Crooked Little Man) Serendipity Singers, Philips 401	75	Dave Clark Five, Epic 9671	7
20 25 46 NEEDLES AND PINS Searchers, Kapp 5		(49) 45 39 45 BABT, DON'T YOU CRY Ray Charles, ABC-Paramount 20530	,
(16) 18 20 29 STAY 4 Seasons, Vee Jay 5	. 8	Mary Wells, Motown 1056	2
12 12 16 KISSIN' COUSINS Elvis Presley, RCA Victor 83	. 7	Major Lance, Okeh 7191	2
23 54 81 YOU'RE A WONDERFUL ONE Marvin Gaye, Tamia S40		52 55 60 64 I'LL MAKE YOU MINE	7
(19) 14 8 5 JAVA	. 14	Soul Sisters, Sue 799	6
20 11 11 19 HI-HEEL SNEAKERS	. 9	(54) 48 37 39 WORRIED CUY	7
37 57 89 AIN'T NOTHING YOU CAN D	0 5	55 56 64 72 HE'S A GOOD CUY	7
42 63 82 MONEY	. 4	56 62 74 78 CASTLES IN THE SAND	6
23 17 9 10 I LOVE YOU MORE AND	1	57 60 75 96 AIN'T CONNA TELL NOBODY Jimmy Gilmer, Dot 16583	4
MORE EVERY DAY	08	58 71 - ALL MY LOVING Beatles, Capitol of Canada 72144	2
31 41 61 HIPPY HIPPY SHAKE Swinging Blue Jeans, Imperial 660		59 63 66 70 (You Can't Let the Boy Over- power) THE MAN IN YOU	5
34 44 59 DEAD MAN'S CURVE		Miracles, Tamla 54092	3
26 32 43 60 THINK Brenda Lee, Decca 315	· 5	Robert Maxwell, His Harp & Ork, Decca 25622	1
27) 13 6 6 NAVY BLUE	56	(62) 65 65 67 LOVE WITH THE PROPER	
28 24 24 27 BLUE WINTER	. 8		8
(29) 29 33 35 IT HURTS ME	. 6	Rick Nelson, Imperial 66017	4
Elvis Presley, RCA Victor 83		64 70 81 95 BOOK OF LOVE Raindrops, Jubilee 5469 	4
Chuck Berry, Chess 18	83	Beatles, Capitol 5150	7
(3) 20 14 13 1 SAW HER STARBING THER Beatles, Capitol ST		66 09 55 50 LOOK HOMEWARD ANGEL / Monarchs, Sound Stage 7 2516	

HOT 100-A TO Z-(Publisher-Licensee)

	Aln't Gonna Tell Nobody (Dundee, BMI) 57	Hippy Hippy Shake (Maraville, BMI)	Pink Panther Theme (Northridge-United ArtIsts,	101. THE WA
	Ain't Nothing You Can Do (Don, BMI)	Now Blue Can You Get (Big Bopper, 8M)) 97	ASCAP)	102. STAND
	All My Loving (James (PRS), ASCAP)	I Can't Stand It (Saturn-Staccato, BMI)	Please Please Me (Concertone, ASCAP)	103. WHEN J
	Baby Baby Baby (Try Me, BMI)	I Can't Wait Until I See My Baby (Picturetone,	Rip Van Winkle (Lee, BMI)	
	Baby, Don't You Cry (Leeds, ASCAP)	BMI) 93	Roll Over Beethoven (Arc, BMI)	104. JAILER,
	Be Anything (But Be Mine) (Shapiro-Bernstein,	I Love You More and More Every Day (Robertson,	See the Funny Little Clown (Unart, BMI)	105. EASY TO
	ASCAP)	I Love You More and More Every Day (Robertson, ASCAP)	La-La-La (Ludix-Romarlu, BMI)	106, RUN, RU
	(The Best Part of) Breakin' Up (Mother	I Saw Her Standing There (Gil, BMI)	Shangri-La-Dana (Robbins, ASCAP)	107. THE WO
	Bertha-Hill & Range, BMI)	I Should Care (Dorsey, ASCAP)	Shangri-La-Maxwell (Robbins, ASCAP)	108. TALL CO
	Bits and Pieces (Beechwood, BMI)	1 Want to Hold Your Hand (Duchess, BM1) 4	She Loves You (GII, BMI)	109, TODAY
	Blue Winter (January, BMI)	I'm So Proud (Curtom, BMI)	Shoop, Shoop Song (T. M., BMI)	110, HIGH OF
	Book of Love (Keel-Arc, BMI)	I'll Make You Mine (Saima, BMI)	Soul Serenade (Kilynn-VeeVee, BMI)	111, LITTLE
	Can You Do It (Jobete, BMI)	It Hurts Me (Presley, BMI)	Stay (Cherio, BMI)	112. OH BOY
	Can't Buy Me Love (Northern, ASCAP) 1	It's All Right (Low Sal, BMI)	Stay Awhile (MRC, BMI)	113, DIANE
	Castles in the Sand (Jobete, BMI)	Java (Tideland, BMI)	Suspicion (Presley, BMI)	114, I AM W
	Charade (Northern-Southdale, ASCAP)	Kiss Me Sailor (Saturday, ASCAP)	T'Aint Nothing to Me (Gregmark, BMI) 77	
	Come to Me (East-Time, BMI)	Kissin' Cousins (Gladys, ASCAP) 17	Tell It on the Mountain (Pepamar, ASCAP)	115. LOVE IS
	Congratulations (Four Star, BMI)	Letter to the Beatles, A (Lar-Bell, BMI)	Thank You Girl (Conrad, BMI)	116. THERE'S
	Dawn (Go Away) (Saturday-Gavidima, ASCAP) 11	Look Homeward Angel (Rogelle, BMI)	That's the Way Poys Are (Earth, BMI)	117. WE'LL N
	Dead Man's Curve (Screen Gems-Columbia, BMI). 25	Love With the Proper Stranger (Paramount,	That's When It Hurts (Cotillion-Mellin, BMI) 88	118. TO THE
	Do You Want to Know a Secret (Metric, BMI) 46	ASCAP) 62	Think (Forrest Hills-Rombre, BMI)	119. WALK,
	Don't Let the Rain Come Down (Serendipity,	Make Me Forget (Wood, ASCAP)	To Fach His Own (Paramount, ASCAP)	120. I'M LEA
	BM()	Matador, The (Curtom-Jalynne, BMI)	Twist and Shout (Mellin-Progressive, BMI) 2	121. GREASE
	Ebb Tide (Robbins, ASCAP)	Mexican Drummer Man (Irving, BMI)	Understand Your Man (Cash, BMI)	122. I'M GON
	Forever (Tree, BMI)	Money (Jobete, BM1)	Vanishing Point (Wrist, BMI)	123. ALL MY
	From Me to You (Gil, BMI)	My Girl Sloopy (Picturetone-Mellin, BMI) 71	Way You Do the Things You Do, The (Jobete,	124. WHERE
	Fun, Fun, Fun (Sea of Tunes, BMI)	My Guy (Jobete, BMI)	BMI) 12	125, WHO'S (
	Giving Up on Love (Roosevelt, BMI)	My Heart Belongs to Only You (Regent, BMI) 9	We Love You Beatles (Morris, ASCAP) 42	126. SEARCHI
	Glad All Over (Campbell-Connelly, ASCAP) 10	My Heart Crics for You (Ross-Jungnickel-	Where Does Love Go (Screen Gems-Columbia, BMI). B3	127. A THOU
		Gladys-Massey, ASCAP)	White on White (Painted Desert, BMI) 34	128. PLEASE
	Hand 11 Over (Ludix-Flo Mar Lu, BMI)	Nadine (Arc, BMI)	Wish Someone Would Care (Metric, BMI) 73	129, GEE
	He's a Good Guy (Jobete, BMI)	Navy Blue (Saturday, ASCAP)	Worried Guy (Wood, ASCAP)	130. PERMAN
	Hello, Dolly1 (Morris, ASCAP)	Needles and Pins (Metric, BMI) 15	You Can't Do That (Northern, ASCAP)	131, LOVING
	Hey Bobba Needle (Kalmann-C.C., ASCAP) 35	New Girl in School (Screen Gems-Columbia, BMI). 40	(You Can't Let the Boy Overpower) the Man in	132. SOME T
	Hey Jean, Hey Dean (Schwartz, ASCAP)	Our Everlasting Love (Mansion, ASCAP)	You (Jobete, BMI)	133. LONNIE
	Hey, Mr. Sax Man (Forrest Hills, BMI)	Penetration (Dorothy, ASCAP)	You Lied to Your Daddy (Low-Twi, BMI)	134. BALTIM
6	Hi-Heef Sneakers (Medal, BMI)	People (Chappell, ASCAP)	You're a Wonderful One (Jobete, BMI)	134. BALIIM

john lennon ringo starr paul mccartney george harrison

...the beatles

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abkco

Retailing Personal Stereo Boom At Chains Strong Sales Predicted After Successful Holiday Tests

By EARL PAIGE

LOS ANGELES-Record/tape chains are looking for strong spring and summer sales from what for many is a new category: personal stereo. Many chains surveyed tested the category this past Christmas hoping to offset expected low grosses from video games

Among those pleasantly surprised Record Bar, where buyer Bruce Levy sees personal stereo-principally carry-around radio/cassette players-as natural for spring/summer promotions. "The big difference," he says,"is now we understand how to sell it'

Christmas 1983 was the first in which personal stereo was in all 150 Record Bar units. The category now accounts for 2% of total sales and is the chain's top accessory item.

Personal stereo is so important at 450-unit Musicland that the chain

In the merchandising area, we in-

vited our people to take the creativity

they had learned in records and tape

merchandising and apply it. We were astounded. The product was placed

in windows, there was special sign-

many other chains are doing in per-

sonal stereo, Record Bar has been de-

liberately price competitive in the

line and models it carries. "It looks

good in the ads to be in line and competitive with the audio stores." Levy

explains. "We have been able to get

purchases to the commitment, Levy . says Record Bar "was very aggres-

sive in laying in for the past Christ-

mas season. There was some trepida-

tion among some of our manage-

ment. Again, the product category

was new for us. But we set sales

goals. As it turned out, we nearly

In fact, Levy indicates, demand

was such that it strained the supply

line in terms of certain models. While

Record Bar is completely satisfied with Sanyo, the supply guarantee is

so important that Levy and his buy-

ing staff are shopping other lines.

emptied our warehouse."

Relating competitive pricing and

this kind of margin protection.

In another departure from what

agers at our convention

ing, there were displays.

now markets some models under the private Trax logo, says Jack Eugster, president. Musicland has been in the category longer than most chains but is expanding rapidly, buying from several vendors and importing directly from Asia, Eugster adds.

More than one chain representative indicates that Musicland, with its store saturation around the country, has passed the industry in this product category. "We saw what Musicland was doing," says Larry Rosen-baum of 10-unit Flip Side in Chicago. "It's (personal stereo) now a record store item."

Musicland is in deeper than most chains, with 10 models in the "Walkman-type radio/cassette configura-tion and 10 in the larger "boom box" model, where the chain goes up to \$200, well above the average top price point at other chains.

Like many chains, Flip Side tiptoed into personal stereo, entering the product category in October with just six models and one brand, Sanyo. The chain now has 12 models and next month expects to add the United and Toshiba lines, though sticking with 12 models, with a price range of \$24.95-\$129.95 in radio/cassette players and \$79.95-\$129.95 in boom boxes.

Most chains overcame whatever trepidation they felt about competing with audio chains that were fellow mall and strip tenants. A big consideration in brand choice was reliable supply, says Mort Gerber of 24-unit Record Shop in Edina, Minn., who sought out Sanyo, noting that it was not "bounced around" in price. Record Shop is staying with six models.

A high impulse and promotionally priced category, personal sterco tends to stand out in the record/tapc store environment and benefits from aggressive merchandising. Record Shop uses a counter display unit that allows demonstration, though Gerber says the chain nevertheless has all models "nailed down."

"It's becoming a true mass mer-chandiser item," says Mike Stephen-son of 150-unit Camelot Enterprises. "It displays well. You can even peg-board it." Camelot has plugged its Grand Prix line in chainwide promo-tions in one adviser units of the true true. tions in one offering a cassette player free with purchase of 10 prerecorded cassettes, Stephenson notes.



The Spikemaster is a safeguarding device from Discwasher designed to protect hardware and software from damaging surges in electrical cur-rents. It features multi-mode protection, RFI filtering and four widely spaced sockets with a 61/2-foot heavy duty cord and carries a \$79.95 retail price.

An album designed for packaging business and professional computer

software is now available from Blackbourn Inc. of Eden Prairie, Minn. The

Ringpak is dustproof and has protective compartments for five 5 ¼-inch

diskettes, with an internal three-ring metal for easy access to program

materials.

Record Bar's Entry Shows An Uncommon Commitment Atlanta rep firm, speak to our man-

DURHAM, N.C.-Record Bar's entry into personal stereo was similar to that of a number of other record/ tape chains. But it also reveals an uncommon commitment to the product category.

Like several other chains (separate story, this page), Record Bar tested the area cautiously at first, according to accessories buyer Bruce Levy. And like other chains, the 150-unit Record Bar concentrated on one linein this case, Sanyo. Of the initial trial run, Levy says, "We experimented a little prior to Christmas 1982, in se-lected units, with selected models."

Early last year, Record Bar management conceived a three-tiered marketing strategy. The first tier in volved building consumer credibility, the second introducing staff to the product category, and the third adopting a merchandising philosowe always sent people down the

BILLBOARD

28

dio Shack and so on. We realized that we had to build credibility with our customers that gave them confidence in buying personal stereo in a record store," says Levy. "We also had to educate our sales

road for this type of product, to Ra-

staff. We used two primary methods, a spiff of from \$2-\$5 for a period of time and also sales contests. We also had Dean Cooper, from the Sanyo



pling of major new folio releases.

Following a year-long marketing survey of serious works most often requested by the active pianist and general music hobbyist, Carl Fischer says its new "All-Time Favorites" collection of \$7.95 list folios better reflects "current playing tastes." The project, also boasting an "All Time Favorites" marketing presentation kit for major music jobbers and dealers, includes three piano books, a collection of simplified classics for piano and an edition of flute solos. Further support from Carl Fischer includes selected trade advertising, in-store posters, and customized promotional pieces for jobbers and dealers

Columbia Pictures Publications notes 1984's "leap year day" with plus 10% discounts through 50% Feb. 29-on purchases of \$100 minimum, retail value-on many folios, including personality releases by Car-(Continued on page 34)

ranradiohist

The famous recording company of the 40's, 50's

This 96-slot cassette holder is one of several album and tape storage products from The Rack Factory in San Antonio. The wood unit has a walnut

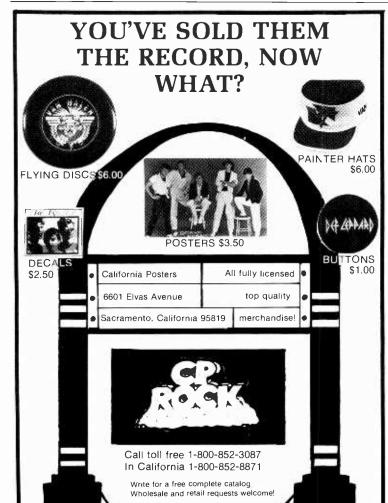
grain finish and a \$44.95 retail price.

and early 60's still ships those ORIGINAL RECORDINGS by the ORIGINAL HIT ARTISTS.

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Retailing

Miami's Vibrations Chain Expanding—Into Pennsylvania

By EARL PAIGE LOS ANGELES—Anyone who knows Larry Schaffer and his four Vibrations record/tape stores in Miami will not be surprised to hear he's just opened his newest store 1,500 miles away in Pennsylvania's Poconos. Schaffer is on a real expansion kick.

Crediting the economy's turn-

around with bolstering Vibrations' best year yet, Schaffer hints at further expansion. He's not saying where, but he does say, "We're looking at several unsaturated areas."

As for the Focono unit in Stroudsburg, Schaffer is forthright. "They're hoping to legalize gambling up there. We wanted to establish a foothold if it happens."



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

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

JVC's six pack gives your customers six times as much to look forward to. And to listen to. They can't find a package deal that offers a better Standard Grade videotape than JVC's.

So make sure your customers don't miss this JVC sales innovation. It'll look good from any angle, in your windows and on display. It even stacks well.

So why gamble? Get JVC's six pack and be a winner every time. JVC COMPANY OF AMERICA, Magnetic Tape Division, 41 Slater Drive, Elmwood Park, N.J. 07407 JVC CANADA LTD., Scarborough, Ont. TAKE HOME A SIX PACK

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The Poconos are old stomping grounds for Schaffer, who "retired" to Florida after years in New York only to jump right back into the business with Vibrations. Schaffer says the Pocono unit is only 3,000 square feet, and more basic than the four Miami units. "I get up there (to Stroudsburg) once a month," he adds.

As for the general business upturn and Vibrations' expansion in Miami, Schaffer interrupted a recent phone interview to make repeated references to a computer printout for 1983. "Cassettes (prerecorded) are up 46%. We've doubled our inventory of titles (now 43,000). Our gift business is up 58%. Video is up 27%" (the lower figure is due to video's gradual addition in all four Miami units, he indicates). Vibrations' most sensational product category growth area is greeting cards, which Schaffer claims is up 210%.

Schaffer says he understands why many retailers visiting Miami during the National Assn. of Recording Merchandisers (NARM) conventions have problems identifying with Vibration's merchandising style, especially the attention given to alternative items. But Schaffer has always been into offering vast arrays of accessories and far out items. He once stocked 5,000 tadpoles, which came in plastic water-filled bags with the water chemically treated to prolong shelf life.

Vibrations also had the space for alternative merchandise, especially in the free-standing main store at 14700 Biscayne, which he shows off to NARM delegates. It's 5,500 square feet. Schaffer deliberately positions racks and counters of every conceivable type of gift and novelty in the front. What's more, Vibrations adds drama to alternative merchandise by constantly moving displays around making it appear "new" or "just in stock," Schaffer adds.

Schaffer's newest non-music love is personal electronics. He says the category can't be described as personal stereo because it's expanding. "We're bringing in 100 Sony Watchmans at \$189. We're stocking four times what we started with. It's tremendous."

Schaffer says cassette/radio combinations and boom boxes are still hot items, but he is selectively expanding. "We'll stay under \$200," he adds, noting that he doesn't want to go head-on with the consumer electronics stores.

If anyone thinks Schaffer forgets music, he can point to the walls of prerecorded cassettes and the unique security system. He uses "monkey hand hold" cutouts, a throwback to the earliest 8-track cartridge days. Customers drop selections they can examine but not pocket onto a conveyor belt that takes the cassette near the checkout counter. "It's virtually eliminated all shrinkage except internal theft," claims Schaffer.

If any non-music category seems lower on the growth curve, it appears to be video. Schaffer says rental continues to be "very important." He acknowledges the growing competition seen everywhere in Florida. Where rental was \$4 for 24 hours, it's now \$3, as Vibrations adjusts to the volatile marketplace.

Schaffer isn't panicking about any one product category plateauing, though the computer analysis offers a course correction map. Vibrations' philosophy is to offer an enormous product spread. Compact Disc, he notes, is now in all four Miami units and represents another new direction.



TIMELY GIFT—Dennis Webb, owner and manager of Verne's Magnavox Laser Disc City in Westminster, Calif., presents MCA Home Video staff with a laser videodisk clock to commemorate the sale of 1,000 copies of Olivia Newton-John's "Physical" laserdisk in his store. Pictured from left are MCA Home Video's marketing director Jerry Hartman, Webb, MCA Home Video's Brent Albright and Neil Hartley, video product vice president of MCA Distributing.

New Miami Spec's Store Will Have 'Metro' Motif

MIAMI-Tower Records may have one of the most unusual record/ tape stores ever built in New York City. But how about building a "New York" store in Florida? That's exact-ly what Spec's Music plans here with its new Spec's Metro.

Contractors are rushing to have Spec's Metro finished in time for the National Assn. of Recording Merchandisers (NARM) convention in Hollywood, Fla. March 23-27, says chain president Ann Lieff. Although she is guarded in describing the store design, she does say that its front and entrance will give consumers the illusion of stepping into and out of a subway car. Doors will open and close in slow motion continually. Inside, domed ceilings of white tile will continue the subway motif, which includes turnstiles and ramps leading to various departments of the multilevel 3,000 square foot unit.

The record/tape store as an art form in itself is nothing new for Spec's, Lieff notes. Architects have garnered two awards for previous Spec's outlets. The unusual design of Spec's Metro will not be the only novel aspect of the store. Notes Lieff, "It'll be the first time we've had two stores in one mall." The new unit is downstairs from what Lieff calls "our rock'n'roll store" in the North Miami Beach Equity Properties mall. The 1,200 square foot upstairs store will remain and continue to specialize in rock.

Spec's is currently among the pacesetters in terms of adding new store design concepts and new merchandise categories. Last spring, NARM attendees saw the "electronic annex"

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Spec's added to its unit at 1570 S. Dixie Highway, where stark black fixturing, gray carpeting and fluorescent lighting on walls and ceilings showcase personal electronics products in much the same way jewelry stores dramatize precious stones.

Chainwide, the 16-unit Spec's is gradually diversifying. Lieff says video rental is now offered in four units, two in Miami and one each in Palm Beach and Lakeland. Computer products are being featured in two stores

No Ceiling **On Spec's Unit**

Are you ready for a record store without a ceiling? Spec's Music in The Mall At 163rd St., North Miami Beach, doesn't have one. Architect Charles Sieger and staff utilize numerous arresting concepts in sidestepping a conventional design.

Directly above the store, structural elements of the next floor are exposed but painted black, giving what Sieger terms a "sculptural topping." Use of dark motifs throughout allows a cashier's ga-zebo to stand out dramatically. Aside from the large neon signing, the product packaging affords the most singular color element in the total design.

Having already won architec-tural awards for the upstairs store, Spec's is now constructing an even more unusual unit directly below



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. Multiple records and/or tapes in a set appear within paren theses following the manufacturer number.

Retailing

POPULAR ARTISTS

BIG YOUTH Live At Reggae Sunsplash

CLAY, TIGGI LP Morocco 6067CL (Motown/MCA) \$8.98 CA 6067CC \$8.98 COSTELLO, ELVIS, & THE ATTRACTIONS Punch The Clock CD Columbia CK 38897 (CBS).

DYLAN, BOB Infidels CD Columbia CK 388197 (CBS) no list

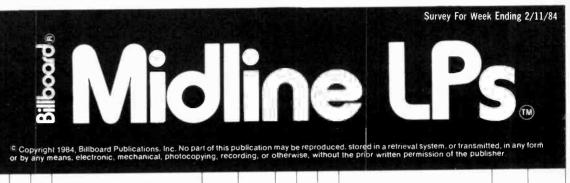
EDWARDS, DENNIS Don't Look Any Further



FOGELBERG, DAN

Phoenix CD Epic EK 35634 (CBS). no list HAGGARD, MERLE, & WILLIE NELSON Pancho & Lefty CD Epic EK 37958 (CBS)no list

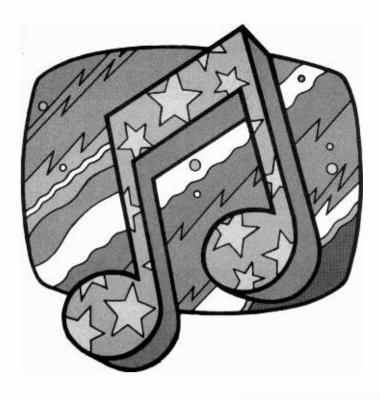
THE ITALS Give Me Power LP Nighthawk LP NH 307 (Continued on page 44)



THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)		Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	
1	$)^1$	27	THE WHO 1971 WEEKS AT #1 MCA 37217 11	MCA	5.98	26	20	77	Who Are You MCA 37003	1978	MCA	5.98	
2	2	83	DAVID BOWIE 1972 The Rise And Fall Of Ziggy Stardust RCA 4YL1-3843	RCA	5.98	27	29	13	Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98	
3	5	27	ELTON JOHN 1974 Elton John's Greatest Hits	MCA	5.98	28	31	15	BILLY JOEL Turnstiles Columbia PC-33848	1976	CBS		
4	4	85	CAROLE KING 1971 Tapestry Epic PE 34946	CBS		29	36	83	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS		
5	11	67	THE PRETENDERS 1981 Extended Play Sire SIR 3563	WEA	5.98	30	18	67	DON McLEAN American Pie United Artists LN 10037	1971	САР	5.98	
6	3	33	STEELY DAN 1977 Aja MCA 37214	MCA	5.98	31	46	83	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS		
7	7	85	BILLY JOEL 1974 Piano Man Columbia PE 32544	CBS		32	40	51	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	1976	CBS		
8	6	15	RICK SPRINGFIELD 1982 Success Hasn't Spoiled Me Yet		5.98	33	33	17	SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	1966	CBS		
9	8	69	RCA AYL1-4767 JOE JACKSON 1979 Look Sharp! A&M 3187	RCA	5.98	34	17	73	ALAN PARSONS PROJECT Eve Arista ABM 8062	1979	RCA	5.98	
10	9	19	Acm 5187 AEROSMITH 1980 Greatest Hits Columbia PC-36865	CBS	0.00	35	50	33	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS		
11	15	25	ELTON JOHN 1977 Elton John's Greatest Hits Vol.II			36	39	29	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS		
12	24	27	MCA 27216 VARIOUS ARTISTS 1983 25 #1 Hits From 25 Years	MCA	5.98	37	27	19	ELVIS COSTELLO Get Happy Columbia PC-36347	1980	CBS		
13	13	81	Motown M5-308 ML2 DAN FOGELBERG 1974 Souvenirs	MCA	9.98	38	34	75	THE WHO Live At Leeds MCA 37000	1970	MCA	5.98	
14	19	25	Epic PE 33137 LYNYRD SKYNRD 1973 Pronounced Leh-Nerd Ski-	CBS		39	48	51	AL GREEN Greatest Hits Vol. 1 Motown 5283	1975	MCA	5.98	
15	14	75	Nerd MCA 37211 THE WHO Meaty, Beaty, Big And	MCA	5.98	40	35	71	STEELY DAN Katy Lied MCA 37043	1975	MCA	5.98	
16	16	27	Bouncy MCA 37001 STEELY DAN 1980	MCA	5.98	41	37	31			CBS		
17	26	15	Gaucho MCA 37220 JUDAS PRIEST 1983	MCA	5.98	42	38	37			CBS	5.98	
18	10	49	The Sad Wing Of Destiny RCA AYL1-4447 BOZ SCAGGS 1980	RCA	5.98	43	23	77	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98	
19	25	81	Hits Columbia PC-36841 DAN FOGELBERG 1977	CBS	-	44	41	41	DAVID BOWIE Heroes RCA AYL1-3857	1977	RCA	5.98	
20	21	25	Netherlands Epic PE 34185 MIKE OLDFIELD 1973 Tubular Palls	CBS		45	32	9	DAVID BOWIE Bowie Pinups RCA AYLI-4653	1973	RCA	5.98	
21	22	47	Tubular Bells Virgim/Epic PE 34116 ELVIS COSTELLO This Year's Model	CBS	-	46	28	9	BUCKINGHAM NICKS Buckingham Nicks Polydor 5058	1975	POL	5.98	
22	45	53	Columbia PC 35331 SPYRO GYRA 1979	CBS		47	47	5	EDDIE MONEY Eddie Money Columbia PC-34909	1977	CBS		
23	30	17	Morning Dance Infinity 37148 AEROSMITH 1975 Toys In The Attic	MCA	5.98	48	NEW	ENTRY	TRIUMPH Rock & Roll Machine	1979		5.98	
24	12	79	Colúmbia PC-33479 THE MONKEES 1976 The Monkees' Greatest Hits	CBS		49	49	5	RCA AYL1-2982 WEATHER REPORT Heavy Weather	1977	RCA	J.30	
25	43	11	Arista ABM 8061 MICHAEL JACKSON AND THE JACKSON 5 1983 Great Songs & Performances Motown 5-312-ML	MCA	5.98	50	44	5	Columbia PC-30661 NICK LOWE Labour Of Lust Columbia PC-36087	1979	CBS		

Midline album is any record selling from \$2.98 to \$6.98 reissues

\$8.98



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manufacturer other

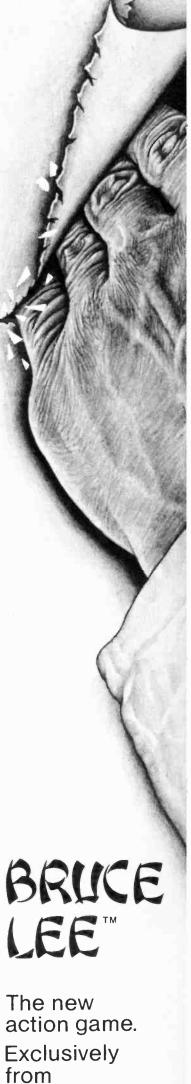
I am a retailer _____ rack jobber _____ one stop _____ distributor ____

_____ Company ___

(please specify)

Billboard Lee Softer Softer Survey for Week Ending 2/11/84 **ENTERTAINMENT TOP 20**

				ENTER	TAINMENT TOP 20)		•—Disl	< ♦(Cartridge	★—Ca	ssette	
This Week	Last Week	Weeks on Chart	Tiala	Manufactura	SE Bamarks	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	2	X	Title Flight Simulator II	Manufacturer Sublogic	Remarks 🔗	•		•	-		-		
2	1	19		Broderbund	Arcade-Style Game	•	••		•				
3	3	19	ZORK	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
4	4	19	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game		•*	•*					
5	8	19	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
6	6	19	CHOPLIFTER	Broderbund	Arcade-Style Game	•	••	٠					
7	7	18	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•							
8	5	19	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•	•					
9	9	5	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•							
10	16	10	Q*BERT	Parker Bros.	Arcade-Style Game		٠	٠		•			
11	12	3	BEACH-HEAD	Access	Strategy Arcade Game			•					
12	14	18	ZAXXON	Datasoft	Arcade-Style Game	•	•*				•*		
13	11	9	PITSTOP	Ерух	Action Strategy Game		•	•				•	
14	15	15	ARCHON	Electronic Arts	Strategy Arcade Game		•	•					
15	18	2	DONKEY KONG	Atari	Arcade Style Game	•	٠	٠	•	•			
16	19	4	DEADLINE	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
17	NEW F	N*8+	POLE POSITION	Atari	Arcade Style Game		•						
18	10	19	JUMPMAN	Ерух	Action Strategy Game	•	•*	•*	•				
19	13	12	FLIGHT SIMULATOR	Microsoft	Simulation Package				•				
20	17	15	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	٠	٠						
				EDUCA	FION TOP 10								
1	1	19	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in	٠	•	•	•	-			
2	2	19	FACEMAKER	Spinnaker	18 different lessons. 3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.	•	••	••	•				
3	3	19	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	••	••	•				
4	4	19	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. Learning Adventure that teaches ages 10 to adult an	•	•	•	•				
5	5	10	SNOOPER TROOPS I	Spinnaker	organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.	•	•	•	•				
6	6	19	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6. Interactive music composition and learning tool	•	•*	•*	•		•*		
7	NE W E		MUSIC CONSTRUCTION SET	Electronic Arts	enables user to work with a library of music or compose own.	•		•					
8	9	11	COMPUTER SAT	Harcourt, Brace & Jovanovich	school students and adults for the SAT (Scholastic Aptitude Test). A combination of Maze games for ages 3-8, that	•	•		•		•		
9	10	2	ALPHABET ZOO	Spinnaker	teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.	•	••	••	•		-		
10	NEW F	ENTRY	KIDS ON KEYS	Spinnaker	Familiarizes children (ages 3-9) with the computer keyboard and strengthens typing, spelling and letter recognition skills.		••	••					
-				HOMF N	ANAGEMENT TO	P 1	0						
1	1	19	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•
2	2	19	BANK STREET WRITER	Broderbund	Word Processing Package	•	•						
3	4	9	HOMEWORD	Sierra On-Line	Word Processing Package	•		•					
4	5	8	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•			•
5	3	11	DOLLARS AND SENSE	Monogram	Home Financial Package				•				
								_		•			
6	6	19	PFS:FILE	Software Publishing	Information Management System	•							
7	7	10	MULTIPLAN	HesWare	Electronic Spreadsheet			•					
8	8	4	EAST SCRIPT	Commodore	Word Processing Package			•					
9	AE & I	VIRS	F.C.M. (Filing, Cataloging, and Mailing)	Continental	Mailing List System	•		•	•	•			
10	10	10	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Package			•					



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Retailing

EDUCATION, ENTERTAINMENT Software Categories Overlapping

Recent debates over the educational and entertainment categories of computer software packages has coined a new term, "edutainment." This brings to light how rapidly the differences between education and entertainment software are blurring.

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Is a software title that tests a player's eye-hand coordination as he shoots at letters in a night-sky setting educational or entertainment?

Few software firms today agree upon a method to discern educational value from pure entertainment. Bill Bowman, president of Spinnaker, an educational software firm, sug-gests asking a software maker "what is the learning value to one's pro-

Now Playing **Consumers Fear Growing Variety Of Format Types**

By FAYE ZUCKERMAN

BILLBOARD

1984.

FEBRUARY

With the recent entry of IBM's PCjr and Apple's Macintosh computers come two new software formats. Joe Harmon, vice president of merchandising for the four Compu-Shops stores based in Texas, notes that having to contend with two new types of software is becoming more than an uncomfortable situation.

As it is now, most software merchandisers carry about five copies of the same titles for five different computer systems. "I dream about mice (controllers) and software hanging from my ceiling," he notes. "There is a plethora of non-compatible product out there. It is becoming a real nightmare." Broderbund's chairman, Doug

Carlston, describes software incompatibility as contributing to consum-ers' fear factor of computers. "Most people now need to order software by specifications," he says. "Can you imagine having to go into a record store and ordering an album by describing RPM required, a size and a format? And then when you take the record home, you find it can't play on your stereo system."

* * *

Now playing on Mac: Though Apple is currently positioning its new Macintosh computer toward the business and academic communities, early speculation on the machine reveals that its reasonable price and ease of use makes it a prospect for the family-home market. Furthermore, initial software offerings for the machine show some home management and entertainment software packages slated for release this year.

Text adventure-game maker, Infocom of Cambridge, Mass. will roll out several of its titles for the Macintosh. Among the new titles to be of-fered will be the "Zork" trilogy, which has topped the Billboard com-puter chart for nearly 19 weeks. Additionally, the company's new titles "Infidel" and "Enchanter" will be made available.

Blue Chip Software, a Woodland Hills, Calif. company, has slated "Millionaire," a stock simulation (Continued on page 44)

gram? If one looks at you blankly, you know the program is not educational."

Bowman contends that a software package is educational if learning objectives are identifiable—even though the program may be fun or entertaining. His company's flagship title "Snooper Troops," which has been on the Billboard software chart for nearly 19 weeks, easily could be misconstrued as an entertainment strategy adventure game. Yet, Bowman is quick to note that "Snooper Troops" teaches map reading and sharpens deductive and writing skills.

Electronic Arts, a San Mateo, Calif. software firm, likes to quote Marshall McLuhan when the "edutainment" debate is mentioned. In essence, McLuhan said that those who draw a distinction between education and entertainment really don't know the first thing about either.

But, this Silicon Valley company makes a distinction between the two areas of software out of necessity, says the company's Terrylynn Pearson. The two categories are currently popularly identified by the computer software industry. Electronic Arts' "Music Construction Set," which entered the entertainment chart at number 20 Jan. 21, will start being charted as an educational title Feb. 1.

According to Pearson, the music package allows users to experiment with notes and tones to create sounds. It teaches music theory.

Other software firms, like MEC-CA based in Westport, Conn., avoid the issue altogether. They, a spokes man for MECCA says, only make distinctions between entertainment and home management software.

One example of an "edutainment' title is "Castle Wolfenstein," a World War II simulation game. It keeps popping on and off of the entertainment chart.

Like new entry "Beach-Head," it combines arcade action with strate-gy. In this game, the user has escaped from a cell in a German castle. The object of the game is to find one's way to freedom while fighting off German guards in a seemingly endless network of jail cells.

Now nearly two years old, "Castle Wolfenstein" is estimated to have sold more than 100,000 copies. It was written by Silas Warner, who heads the software design staff of Muse Software, a Baltimore company that publishes his title.

Warner, in his mid-30's, describes himself as a self-made computer software designer, who, at the age of 11, discovered an interest in computers. The idea for "Castle Wolfenstein" came to him late one night while he was watching a World War II action movie, he recalls.

Warner attributes the success of his title to the fact that the computer randomly changes the castle's layout each time a new game is started. Players cannot memorize dungeon layouts. Additionally, he says, the need to use reasoning skills when playing this game makes the title more challenging than just a simple arcade shoot-ing game. FAYE ZUCKERMAN

New Warehouse Pays Off For Stratford Distributors

NEW YORK-Allan Silverman, president of Stratford Distributors here, says that the firm would have never made it through the holiday season without its new warehouse in Garden City Park, N.Y.

The facility, a 15,400 square foot site at 86 Denton Ave., more than doubles the size of Stratford's previous location in New Hyde park, N.Y., where the record, tape, video and accessory supplier had been ser-vicing its 1,500 accounts in the tristate area since 1979.

Consistent 12-inch sales for the firm salvaged its 1983 one-stop busi-ness, according to Silverman. "We don't sell the quantities we once did, but the 12-inch market has stayed healthy," he says, noting that he finds it easier to sell 10,000 "big singles" than 5,000 records.

The executive, who has held his post since 1978, markets his 12-inch releases from \$2.69-\$3 and his album product from \$5-\$5.60.

Three albums you won't find in the Stratford inventory are the latest releases by Yes, Genesis and the Rolling Stones, which the WEA Corp. elevated to \$9.98 in December. Outraged by the increase, Silverman recently stopped tracking the prod-"The mom-and-pops can order uct. elsewhere," he says. "There's nothing exclusive about the one-stop business, anyway.'

Stratford, which was founded in 1964, has experienced soft record sales of late. "Product flow from the majors hasn't been steady," he states.

Nonetheless, revenues for the privately-held company jumped 35% in 1983 over the same period in the prior year, according to Silverman, who projects similar growth for 1984. While the record one-stop business in the metropolitan area is "pretty split," in Silverman's view, Stratford's scope as a full-service distributor gives the firm a competitive edge on Long Island.

Heading his executive staff is Stan Gecht, vice president of sales and marketing, and Ray Espinosa, vice president of operations. Frank Mendez is the record buyer, Rocky Venezia is the accessory buyer and Tom Fay is the warehouse manager. LEO SACKS



Continued from page 28

ole King, Journey, the Rolling Stones, Queen, Cheap Trick, Boston and others...It's June in February at the company with a 50% discount on two each of a five-book series of wedding music, including a newcomer from Big 3, "Happiness Is...Music For Your Wedding Day" (\$9.95). And perhaps for older married couples, there's "The Top 100 Love Songs" (\$14.95), available at a 50% discount with the purchase of four

copies. Warner Bros. Publications has just marketed two key matching folios, 'Genesis'' (\$9.95) and "Undercover" by the Rolling Stones (\$9.95). Other newcomers include "Say Say Say, Read 'Em & Weep and 20 Blockbust-ers" (\$7.95); "The Best Of Carole King" (\$6.95), one of the first folios resulting from Warners recent distribution deal with Screen Gems-EMI: and an easy guitar folio of top hits by Larry Gatlin & The Gatlin Brothers Band.

Video Music Programming **MTV Adds & Rotation**

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:**

Alcatrazz, "Hiroshima," Rocshire Bon Jovi, "Runaway," Mercury Bon Jovi, Kunaway, Mercury Din, "Reptile," Rocshire Dog Police, "Dog Police," No label Expression, "With Closed Eyes," Oz/A&M Dan Fogelberg, "The Language Of Love," Full Moon/Epic Daryl Hall & John Oates, "Adult Education," RCA Nick Heyward, "On A Sunday," Arista Jason & the Scorchers, "Absolutely Sweet Marie," EMI America Billy Joel, "You May Be Right," CBS/Fox Video Kenny Loggins, "Footloose," Columbia Nelson, "Flaming Desire," Epic Bull Nelson, 'Flaming Desire, Epic Paul Rodgers, ''Morning After The Night,'' Atlantic Sights, ''Virginia,'' Fantasy Tracy Ullman, ''They Don't Know,'' MCA Utopia, ''Cry Baby,'' Passport/Jem Waysted, ''Love Loaded,'' Chrysalis HEAVY ROTATION (maximum 4 plays a day):

Culture Club, "Karma Chameleon," Virgin/Epic Genesis, "That's All," Atlantic Herbie Hancock, "Autodrive," Columbia Heaven, "Rock School," Columbia Billy Idol, "Rebel Yell," Chrysalis Elton John, "That's Why They Call It The Blues," Geffen Curdi Laurer, "Cirk Just Wort To Howe Fun," Besterit Elton John, "That's Why They Call It The Blues," Geffen Cyndi Lauper, "Girls Just Want To Have Fun," Portrait John Lennon, "Nobody Told Me," Polydor Huey Lewis, "I Want A New Drug," Chrysalis Paul McCartney, "So Bad," Columbia John Cougar Mellencamp, "Pink Houses," Riva/PolyGram Bette Midler, "Beast Of Burden," Atlantic Motels, "Remember The Night," Capitol Motley Crue, "Looks That Kill," Elektra Nena, "99 Luftballons," Epic Night Ranger, "Rock In America," Camel/MCA Night Ranger, "Rock In America," Camel/MCA Robert Plant, "In The Mood," Atlantic Robert Plant, "In The Mood," Atlantic Police, "Wrapped Around Your Finger," A&M Pretenders, "Middle Of The Road," Sire Quiet Riot, "Metal Health," Pasha/CBS Real Life, "Send Me An Angel," MCA Re-Flex, "Politics Of Dancing," Capitol Lionel Richie, "Running With The Night," Motown Rolling Stones, "Under Cover Of The Night," Rolling Stones Stray Cats, "Look At That Cadillac," EMI America Van Halen, "Jump," Warner Bros. U2, "Sunday Bloody Sunday," Island Yes, "Owner Of A Lonely Heart," Atco Yes, "Owner Of A Lonely Heart," Atco

MEDIUM ROTATION (maximum 3 plays a day): ABC, "That Was Then, This Is Now," Mercury Adam Ant, "Strip," Epic Blue Oyster Cult, "Shooting Shark," Columbia Kim Carnes, "You Make My Heart Beat Faster," EMI America Dokken, "Breaking The Chains," Elektra Dokken, "Breaking The Chains," Elektra English Beat, "Best Friends," IRS Eurythmics, "Here Comes The Rain Again," RCA Headpins, "Just One More Time," Solid Gold/MCA Hyts, "Backstabber," Gold Mountain/A&M Howard Jones, "New Song," Elektra Judas Priest, "Free Wheel Burnin'," Columbia Lords Of The New Church, "Dance With Me," IRS Christine McVie, "Got A Hand On Me," Warner Bros. Manfred Mann, "The Runner," Arista Jeffrey Osborne, "Stay With Me Tonight," A&M Ozzy Osbourne, "Bark At The Moon," CBS Associated Rainbow, "Can't Let You Go," Polydor Grace Slick, "All The Machines," RCA LIGHT ROTATION (maximum 2 plays a day): Lloyd Allen, "I Keep Looking At You," Epic John Cafferty & the Beaver Brown Band, "Tender Years," Scotti Bros./CBS China Crisis, "Working With Steel And Fire," Virgin Irene Cara, "The Dream," Network Jimmy Cliff, "Reggae Night," Columbia Comateens, "Late Mistake," Virgin/Mercury Combo Audio, "Romanticide," EMI America Combo Audio, "Romanticide, EMI America Crack The Sky, "Mr. D.J.," Criminal Echo & the Bunnymen, "Do It Again," Sire End Games, "Love Cares," Virgin/MCA Fitz, "Audio/Wideo," Topflight Fixx, "Sign Of Fire," MCA Girlschool, "Play Dirty," Mercury Helix, "Don't Get Mad, Get Even," Capitol Honeys, "Running Away," Rhino James Ingram/Michael McDonald, "Yah Mo B There," Qwest Juniper, "Lies," Allegiance Kiss, "All Hell's Breakin' Loose," Mercury Kiss, "All Hell's Breakin' Loose," Mercury Little Heros, "Watch The World," Capitol Mink DeVille, "Each Word Is A Beat," Atlantic Steve O'Neill, "When The Mountain Falls," No label Parachute Club, "Rise Up," RCA Randy Andy, "The People," A&M Baxter Robinson, "Silver Strand," RCA Sons Of Heros, "Living Outside Of Your Love," MCA Thompson Twins, "Hold Me Now," Arista Toyah, "Rebel Run," Safari Tina Turner, "Let's Stay Together," Capitol Dwight Twilley, "Girls," EMI America Monte Video, "Shoop Shoop," Geffen White Animals, "Don't Care," Dreadbeat Wire Train, "Never," 415/Columbia



FOR WEEK ENDING FEBRUARY 11, 1984

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FEBRUARY 11,

1984, BILLBUARD

TAPES	HELP	WANTED	Finder's Stick	s To Basics,
	\$\$ D.J.'s - Announcers \$\$ Newscasters send for broadcasters voice and production kit. M.O.	REPRESENTATIVE	Opens New S	
BLANK CASSETTE TAPES C-60 as low as 50¢ C-90 as low as 67¢	39.95. Order now. Includes certificate, training cassette, handbook and FCC. Media Market, 2406 E. Robinson St. Orlando, FL 32803.	WANTED Major children's record label is interested in employing an aggressive, qualified re-	- NASHVILLE—After a five-year	few blocks from the campus. With no
Master, music and duplication grades. Cassette duplication, custom lengths C-1 through C-120. Labels Norelco type boxes, storage racks and	RADIO JOBS!	gional sales representative for the North- east and Mid-Atlantic states. Experience	try at establishing a profitable second location in Bowling Green, Ohio,	serious record store competition in town, Halamy says he thinks custom-
more. Why spend more than you have to? Call or write for catalog.	in the American Radio Job Market weekly paper. Up to 300 openings every weekl! Disk Jockeys. News- people and Program Directors. Engineers. Sales	with major racks and retailers is a prereq- uisite. Salary, plus bonus, plus benefits,	Finder's Records has abandoned its store near the campus of Bowling	ers who frequented the now-shut- tered outlet will begin using the re-
IMAGE MAGNETICS 91 Rt, 23 South, Riverdale, NJ 07457 (201) 835-1498	people Small medium and major markets all for mats Many jobs require little or no experience! One week computer list \$6.00 Special Bonus six con-	plus expenses. Reply with resume, in- cluding requirements to:	Green State Univ. and simultaneous-	maining Finder's.
	secutive weeks only \$14.95-you save \$21 AMERICAN RADIO JOB MARKET	Box #7533 BILLBOARD MAGAZINE	ly opened a second store in Toledo. This keeps the local chain at four	Halamy says the new Toledo store, located on Monroe St., is in a strip
	6215 Don Gaspar, Dept. 2 Las Vegas, Nevada 89108	1515 Broadway	outlets. In addition to those in Tole-	plaza and has about 1,700 square feet of floor space—compared to the
PROFESSIONAL BLANK TAPE Custom Cut 8 Track and Cassettes 90 dif-	RETAIL MANAGEMENT	New York, NY 10036 All replies held in strict confidence	do, one remains in Bowling Green and one in Findlay, Ohio.	1,500 square feet in the store just va-
ferent lengths in one minute increments Prices start at 85 · 8-T & cass Duplicators · Low cost Shrink	CAREER OPPORTUNITIES		"Times have changed over the last few years," says owner Greg Ha-	cated. No new features or product lines have been added, though, he
Wrappers - Tape Players & Recorders - Re- cording Supplies	WE ARE: an exciting and fast grow- ing record and tape retail chain presently located in	MODELS/ACTRESSES NEEDED. HEAVY METAL. Kenton LeRoy Mollohan, c/o Kenton LeRoy Productions, 109 No. Division Ave., Ster-	lamy, explaining why the near-cam-	reports.
CALL TOLL FREE 1 (800) 237-2252 In Florida call collect (813) 778 4442	11 states. WE SEEK: DISTRICT MANAG-	ling, CO 80751. (303)522-5086.	pus store was closed. "It was a good location for about six months out of	On the whole, says Halamy, he thinks his record sales have benefited
BAZZY ELECTRONICS CORP. 3018 Avenue "C" Holmes Beach. Florida 33510 Master Card & Visa Welcome	ERS to supervise the oper- ations of a group of retail		the year, and we closed it because we had another store downtown." The	from the advent of MTV. Yet he says he's not certain that MTV has been
	stores. Must be aggressive with a strong retail back-	TAPE SPECIALIST Knowledge of production and editing	original Bowling Green Finder's is a	an unalloyed blessing for retailers.
WHY PAY MORE?	ground. MANAGERS & AS-	helpful. Experience in manufacturing, costing and inventory control required.	TALENT	"I've had several comments that sug- gest MTV has reduced record sales to
Cassette a Birk Dianks, 3m tape 1-45 cass 65 8trk 89	SISTANT MANAGERS who are career minded	Salary, bonus and benefits. Send resume: P.P. Box 1178		older buyers—those over 30—who just go home and listen to the music
46-60 cass 74 8trk 97 61-80 cass 80 8trk 1.06	with experience in retail. MANAGER TRAIN-	Long Island City, NY 11101	COMPOSER	on tv." EDWARD MORRIS
81-90 Cass 99 8trk 1 15 Cassette & Btak Duplicators. Custom Duplication. Shrink wrap & Label Add 45¢	EES who are ambitious with a desire and ability to	PERSONAL MANAGER WANTER	Successful composer/producer owns 24 track re cording studio looking for like talent to enjoy benefits of studio facilities and support staff. Sub	
TRACK MASTER INC	advance. WE OFFER: excellent competitive	For national rock act, with current nationwide vid-	mit resume or letter of interest to. Box 7534	Billboard
Pompano Beach Fla.33C60 Tel: (305) 943-2334	salaries and benefits, dis- count privileges & more.	contacts in the recording industry, please contact us as soon as possible. References required	BILLBOARD 1515 Broadway	Contraction of the second s
	Please forward resume, in confidence, with salary information to Personnel Dept., Record Town, Inc.	Fights, Inc. 403 No. Dunn St. Bloomington, IN 47401	New York, NY 10026	
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		ANORAMA!!!		of the show that we are talking about is the Ken Versa Dial/A/Date
	L.A. AREA — OI	NE Bdrm CONDO	POSITION AVAILABLE	show which as stated is geared to the singles market. Matching up single
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Black LP/ Country LP Chart **CLP 14 BLP 35 BLP 13** 15 **BLP 22 BLP 47** BLP Suggested List Prices LP Cassettes, 8 Track 8.98 8.98 5.98 8.98 8.98 8.98 8.98 8.98 8.98 8.98 8.98 8.98 ~ ~ ~ RIAA Symbols 4 ۵ 4 . • Artist-TITLE-Label MCA WEA CBS RCA CAP WEA WEA WEA MCA RCA WEA CBS CBS CBS WEA WEA č JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.) 2 THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.) OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. MCA MCA 5347 CHRISTOPHER CROSS Another Page Warner Bros. 1-23757 EARTH, WIND, & FIRE Electric Universe Columbia QC 38980 MICHAEL JACKSON Off The Wall Epic FE 35/45 PAUL SIMON Hearts & Bones Warner Bros. 1-23942 MOTLEY CRUE Too Fast For Love Elektra 60174 DEBORAH ALLEN Cheat The Night RCA MHL1-8514 **DEELE** Street Beat Solar 60285 (Elektra) · · · U2 War Island 90067 (Atco) ANGELA BOFILL Teaser LOVERBOY Keep It Up Columbia QC38703 DAZZ BAND Joystick Motown 6084 ML THE MOTELS Little Robbers Capitol ST-12288 Arista AL8-8198 ABC Beauty Stab Chart Weeks on ÷ 135 34 18 71 8 48 13 12 10 9 6 Ξ 33 6 N 0 Weeks on 100 99 77 78 74 79 68 82 86 76 135 81 83 85 67 88 69 75 85) 17 83 MEEK 87 72 73 74 76 78 79 80 81 82 86 88 84 SIHL **BLP 62** BLP 7 33 **BLP 33** BLP 23 **BLP** 39 Black LP/ Country LP Chart **BLP 11** 01 D 10 BLP 4 CLP Suggested List Prices LP Cassettes, 8 Track 9.98 9.98 9.98 8.98 9.98 10.98 8.98 8.98 8.98 8.98 90 Q 8.98 A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle) RIAA Symbols -◀ ◀ 4 4 Artist-TITLE-Label MCA MCA POL WEA CAP CBS POL POL WEA RCA CBS WEA CBS RCA CBS CBS WEA PATTI LABELLE 1'm In Love Again Philadelphia International F2-38539 (Epic) JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127 JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram) SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) JAMES INGRAM It's Your Night 0-Wet 1-23970 (Warner Rroc) ROLLING STONES Undercover Rolling Stones 90120 (Atco) BIG COUNTRY The Crossing Mercury 812870-1 (Polygram) RAY PARKER, JR. Woman Out Of Control Arista AL8-8083 Sire 1-23867 (Warner Bros.) DEBARGE In A Special Way Gordy 6061GL (Motown) KENNY ROGERS Twenty Greatest Hits Liberty LV-51152 = BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102 PRINCE 1999 Warner Bros. 1-23720 BILLY IDOL Rebel Yell Chrysalis FV 41450 EDDIE MURPHY Comedian Columbia FC-39005 JOURNEY Frontiers Columbia QC 38504 PAT BENATAR Live From Earth Chrysalis FV41444 MADONNA Madonna Chart Weeks on ÷ 17 42 12 12 18 21 14 1 24 65 52 Ξ 44 33 NEW ENTRY 9 WEEK LAST 31 26 38 34 32 4 44 46 47 37 43 39 45 53 54 41 37 39 44 MEEK THIS 43 52 51 45 36 38 40 42 41 46 47 48 49 50 Black LP/ Country LP Chart BLP 2 **BLP** 57 BLP 1 Suggested List Prices LP Cassettes, 8 Track 8.98 8.98 9.98 8.98 8.98 8.98 9.98 8.98 9.98 9.98 8.98 RIAA • 4 -4 -4 -4 • Artist-TITLE-Label WEEKS AT #1 28 CBS MCA WEA CAP WEA RCA CBS RCA WEA WEA WEA POL CBS WEA CBS JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPLI-4858 DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 HUEY LEWIS & THE NEWS Sports THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.) MICHAEL JACKSON Thriller Epic QE 38112 Nemperor B6Z 3880 (Epic) CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 LINDA RONSTADT What's New Asylum 60260 (Elektra) OUIET RIOT Metal Health Pasha/CBS BFZ 38443 VAN HALEN 1984 Warner Bros. 1-23985 ZZ TOP Eliminator Warner Bros. 1-23774 LIONEL RICHIE Can't Slow Down Motown 6059 ML BILLY JOEL An Innocent Man Columbia QC 38837 THE ROMANTICS In Heat : QE 38112 THE POLICE Synchronicity A&M SP3735 GENESIS Genesis Atlantic 80116 YES 90125 Atco 90125 Weeks on 60 15 4 Ę 33 26 10 13 15 43 19 20 43 16 17 3 N MEEK LAST 10 13 18 2 3 25 ÷ 12 15 5 14 4 9 8 2 σ 17 10)

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NEW ORDERING PLAN 33 Albums Shifted **To RCA Gold Seal**

By IS HOROWITZ

NEW YORK-RCA Records has moved 33 albums from its Red Seal, limited-order catalog to Gold Seal, returning once top-selling product to quick availability at a midline price level. The move brings down the suggested list price of the albums from \$9.98 to \$5.98.

The catalog reshuffle not only places some of the company's most prestigious titles in the lower price bracket, but also allows them to be ordered at frequencies that meet re-tailer convenience. On Red Seal, orders for the product could be placed only once each quarter—a policy that generated considerable dealer opposition when introduced several years ago

Among the albums in the first release under the new policy are a set of Chopin Preludes performed by Artur Rubinstein, "Songs of the Auvergne" with Anna Moffo and Leopold Stokowski, operatic duets by Jussi Bjoerling and Robert Merrill, an encore album by Van Cliburn, and a number of titles by Jascha Heifetz.

Rubinstein and Heifetz make their

first appearance on RCA midline in this product shift. In the case of Heifetz, interestingly, one of the titles is the Tchaikovsky Violin Concerto, with Fritz Reiner conducting the Chicago Symphony, a recording re-cently issued, as well, on RCA's premium price audiophile series mastered at half speed. Other Heifetz material now on Gold Seal includes a coupling of the Vieuxtemps Concerto No. 5 with the Scottish Fantasy by Bruch.

An additional 32 titles will undergo a similar transfer from Red Seal later this month. If the program goes as well as expected at retail, more can be expected, according to Irwin Katz, marketing executive. He says the entire catalog of about 200 limited-order Red Seal albums may eventually be reissued on Gold Seal.

For the time being, at least, shifted albums retain their original covers, although they all carry newly imprinted catalog numbers. Many, however, are still also nominally available in their original Red Seal format, although they are gradually being deleted from this category.

Classical

Third Year Set For Midem Event Menotti Premiere Is Highlight Of Second Classique

By NICK ROBERTSHAW

CANNES-An opening by French Culture Minister Jack Lang, series of key meetings involving UNESCO, CISAC and other international bodies, and the world premiere and immediate recording of a new children's opera were among the highlights of Midem Classique in its second year as an independent but integrated part of the annual Cannes meet.

Testimony to Midem commissairegeneral Bernard Chevry's willingness to innovate, the classical event has so far not been a money-maker, due to the very high artist costs involved in mounting nearly 20 concerts and recitals in the space of five days. In one case this meant the transportation to Cannes of the entire Symphonic Orchestra of East Berlin, in another the staging Jan. 23 of a complete opera, Menotti's "Le Garcon Qui A Grandi Trop Vite." Over 400 artists participated in all, almost twice as many as took part in the entire pop gala program.

But despite earlier rumors that the section might be dropped, dates for 1985 have already been announced, though a somewhat reduced program of performances is likely, and the high degree of participant and media interest this year-several concerts were broadcast live by European radio stations—showed clearly that the basic aim of establishing a classical showcase for new international talent has been achieved.

Most ambitious production was the Menotti premiere, sponsored by oil company Total and recorded live by French label Auvidis. Two days

Moss Reduces List Prices For Vox Cum Laude

NEW YORK-Moss Music Group has reduced the suggested list prices of its top-of-the-line Vox Cum Laude digital and analog recordings to a common \$7.98. The former carried a \$10.98 list, the latter \$8.98.

Quality standards will be retained at the new price points, says president Ira Moss, with digitally recorded material pressed by such facilities as Europadisk, as in the past, and cassette versions duplicated on chromium oxide tape. At the same time, the firm has also

cut the price of digitally derived material on its crossover MMG label from \$10.98 to \$7.98. MMG analog albums have already been at the lower price. Among the label's artists are the King's Singers, Barbara Cook, the Canadian Brass and the New Swingle Singers.

A formula is now being worked out to accommodate returns of unsold merchandise purchased at the higher prices, says Moss. New Cum Laude recordings are in

process or in planning stages with the Cincinnati and Baltimore sympho-nies, violinist Elmar Oliveira, flutist Eugenia Zukerman and the Tokyo String Quartet, among others. In addition, talks are being held with the Atlanta, Minnesota and Houston orchestras for future productions. Occasional Melodiya recordings will also continue to be released under the company flagship logo, Moss notes.

Suggested list price of other Moss Music labels remain as before-Vox Turnabout and Candide at \$5.98, and Storyville, the jazz label of material licensed from Denmark, at \$7.98.



later the finished disk and tape, fully packaged, were released at Midem in an impressive race against time.

Representatives of some 104 classical companies from 20 countries attended the Cannes classical meet, with a total of 1,216 participants, compared with over 1,000 companies and around 6,000 attendees for the main popular music market.

Classical representation was somewhat less cosmopolitan: French firms accounted for 30% of those present, and East European territories, where the classical market is traditionally strong, were also well-represented, with Balkanton (Bulgaria), Supraphon and Opus (Czechoslovakia), Editio Musica (Hungary), Mezhdun-(Continued on page 71)



GOOD VIBES—Ofra Harnoy seems pleased as she listens to playbacks of her performance of a Haydn cello concerto during a recent session at Massey Hall in Toronto. The album is due out shortly on Moss Music Group. With the young cello virtuoso, from left, are producer Anton Kwiatkowski and MMG executives Martin Bookspan and Julian Rice.

-FROM INTERSOUND-**New Digital Tape Series**

NEW YORK—Intersound Inc. has expanded its "Classics For Joy" 90-minute cassette line with an "In Performance" series utilizing digi-

tal mastering. Transfer of the master tapes to interim digital copies is said to retain sound integrity that might otherwise be diminished during cas-Intersound processing. sette president Don Johnson says use of the digital technique eliminates the need for two analog tape genera-tions, called for in conventional cassette production.

Twenty titles comprise the first "In Performance" release, each programmed around a concept based on composer, instrument, musical form or period. Excerpts

their convention in New York City early in May. One session slated at the **Concert Music**

Broadcasters Assn. meet will hear from record company people on the progress of Com-pact Disc. Other panels call for an update on

music performance license fees-a recurring

concern of CMBA members-an examination

of sales promotion ploys, and an in-depth probe of drive time programming. Scene of the

International Book & Record Distribu-

tors accepting kudos over the choice by Ste-

reo Review of an album of French piano music by Cecile Ousset as one of the best of the

year. IBR picked up the EMI U.K. album as an

import after it had apparently been passed by

mon Estes has been signed to a five-year con-tract with Philips. Deal, which calls for a mini-

mum of four records a year, is exclusive but for

a few mutually agreed upon exceptions. That's about as exclusive as any contract can be with

a top singer these days. A program of Wagner

arias, conducted by **Otmar Suitner**, and a "Porgy and Bess" album are among his early

Basso Si-

for domestic release by Angel.

commitments for Philips.

confab, May 6-9, is the Warwick Hotel.

from long compositions (in each case a complete movement or epi-sode) are used as well as complete shorter works. Material is taken from recordings on Intersound sister labels Quintessence and Pro Arte.

Base price of the cassettes to re-tailers is \$4, Johnson notes, while subdistributors are charged \$3.75. He expects that consumer prices at retail will vary from \$4.99 to \$6.99.

While the cassettes are available on a single-title basis, the entire series of 20 is being promoted for delivery in a free-standing display The digital connection is prominently featured on cassette and display artwork.

with the Et. Worth Chamber Orchestra under John Giordano commemorating the tour last year by the ensemble in Mainland China. A kind of "East Meets West" type album, it includes two contemporary Chinese works as well as Respighi's "The Birds." Disk will appear on Sefel Records . . . A concert at New York's Symphony Space Feb. 24 will bring to gether a host of luminaries to honor the late Paul Jacobs, the New York Philharmonic's official planist and a concert and recording artist of note. Among the performers who will partici pate in the event are James Levine, Gilbert

Nonesuch Records is making available for the first time cassette versions of some of its perennial top sellers, including Pierre Boulezdirected performances of Stravinsky's "Rite of Spring" and Handel's "Water Music." Dolby MX sound and complete liner notes, despite budget prices . . . Pianists competing in next year's Van Cliburn International Piano Competition will find the Tokyo String Quartet as collaborators in the semi-final phase, when they will be required to perform in a auintet.

Magazine Publisher Marketing LP Series

By JIM SAMPSON

MUNICH-London-based magazine publisher Marshall Cavendish Ltd. is trying to buck the trend of declining classical music sales with a 52-part series of fortnightly maga-zine/album releases, distributed through newsstands and supported by a whopping \$1.6 million broadcast advertising campaign.

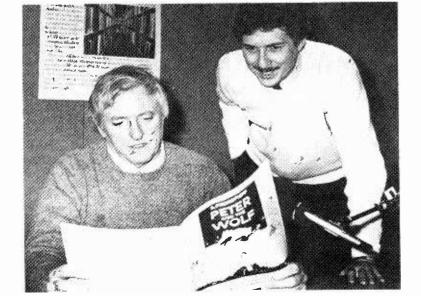
Record dealers here, up in arms over their exclusion from the project, have won the right to sell the "Great Composers" series but must procure their product under special conditions from magazine wholesalers.

Following what the company terms a "very, very successful" launch in the U.K., where the "Great Composers" series began last fall, Marshall Cavendish conducted test marketing in the Saarland, then unleashed the nationwide radio/tv blitz shortly before Christmas, distribut-ing exclusively through German magazine wholesalers. Each package retails for about \$5.

The music, licensed from Poly-Gram in Baarn, includes older re-cordings from the DG, Philips and Decca catalogs, starting with DG's Rafael Kubelik/Berlin Symphony performance of Beethoven's "Fifth Symphony," followed by Brahms' "First Symphony," with Herbert von Karajan and the Vienna Philharmonic, originally released by Decca in 1960.

Marshall Cavendish insisted on doing business on normal magazine net terms: 100% return rights but only 19% trade discount, compared to the normal music business discount of about 28% and much more restricted returns. The publisher claims it originally did not include record dealers in distribution plans be-cause it did not anticipate their acceptance of these conditions.

It's too early to tell how many record dealers are carrying the new series, just as it is too early to tell how many copies of the first edition have been returned.



BILL & PETER-Willliam Buckley completes the narration for "Peter and the Wolf" in a new version of the Prokofiev classic to be released by Pro Arte Records. With him is Steve Vining, label a&r director.

Classical Notes Classical radio station executives will be take Harold Lawrence has produced an album ing a close look at new technologies during

FOR WEEK ENDING FEBRUARY 11, 1984 stem or transi **ENTERTAINMENT TOP 20** part of this publica Copyright 1983, Billboard Publications Inc. No any form or by any means, electronic mechanical. Billboard

●-Disk ●-Cartridge ★-Cassette

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This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	smətey2 91qqA		Atari Commodore	1814	Texas Instruments	28T	CP/M	Other
-	2	4	FLIGHT SIMULATOR II	Sublogic	Simulation Package			ŀ					
N,	-	19	LODE RUNNER	Broderbund	Arcade-Style Game	•	•		•				
m	en	19	ZORK I	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
4	4	19	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game		*	*					
5	8	19	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
9	9	19	CHOPLIFTER	Broderbund	Arcade-Style Game	ŀ	:	•					
2	7	18	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Gamë	•							
æ	5	19	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•	•					
6	6	5	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•						1	
10	16	10	Q*BERT	Parker Bros.	Arcade-Style Game		•	•		•			
=	12	e	BEACH-HEAD	Access	Strategy Arcade Game			ŀ					
12	14	18	ZAXXON	Datasoft	Arcade-Style Game	•	*				*		
13	ŧ	6	PITSTOP	Epyx	Action Strategy Game		•	•				•	
14	15	15	ARCHON	Electronic Arts	Straiegy Arcade Game		•	•					
15	18	2	DONKEY KONG	Atari	Arcade Style Game	•	•	•	•	•			
16	19	4	DEADLINE	Infocom	Text Adventure Game	ŀ	•	ŀ	ŀ	ŀ	·	·	•
17	NEW E RY	A	POLE POSITION	Atari	Arcade Style Game		•						
18	10	19	JUMPMAN	Epyx	Action Strategy Game	•	*	*	•		1		
19	13	12	FLIGHT SIMULATOR	Microsoft	Simulation Package		-	<u> </u>	•		\uparrow	1	
20	17	15	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•				\uparrow	-	
	[EDUCAT	ION TOP 10					1	1	1	
-	-	19	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	ŀ	ŀ	Ŀ	ŀ		F		
2	2	19	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	•	:	:	•				
(Collection of 6 fun learning games designed to prepare	_	-	3			t	t	

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4	4	19	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.	•	•	•	•				
ſ	2	10	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.	•	•	•	•		_		
9	9	19	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6	•	*•	*•	•	•	*		
~	NEW	NEW ENTRY	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•		•					
ω	ი	7	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test)	•	•		•		•		
Ø	9	8	ALPHABET ZOO	Spinnaker	A combination of Maze games for ages 3-8, tiliat teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.	•	•	:	•				
10		NEW ENTRY	KIDS ON KEYS	Spinnaker	Familiarizes children (ages 3.9) with the computer keyboard and strengthens typing, spelling and letter recognition skills.		:	:					
				HOME M	AANAGEMENT TOP 10	1 D	0						
-	1	19	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	٠	•	•	•	•	•	•	•
N	2	19	BANK STREET WRITER	Broderbund	Word Processing Package	•	•						
0	4	თ	HOMEWORD	Sierra On-Line	Word Processing Package	•		•					
4	S	ø	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	٠	٠	•	•			•
S	3	=	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•				Γ
9	9	19	PFS:FILE	Software Publishing	Information Management System	•			•	•			
2	2	10	MULTIPLAN	HesWare	Electronic Spreadsheet			•					
œ	œ	4	EAST SCRIPT	Commodore	Word Processing Package			٠					
ດ	NEW	NEW EN RY	F.C.M. (Filing, Cataloging, and Mailing)	Continental	Mailing List System	•		•	•	•			

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New LP/Tape Releases

• Continued from page 3 MACAW Live At Reggae Sunsplash LP Sunsplash RS 8922

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MATHIS, JOHNNY A Special Part Of Me LP Columbia FC 38718 (CBS). CA FCT 38718

no list no list

MC CARTNEY, PAUL

Pipes Of Peace CD Columbia CK 39194 (CBS). .no list MC CARTNEY, PAUL, & WINGS Band On The Run CD Columbia CK 36482 (CBS).......

.no list NYRO, LAURA Mother's Spiritual LP Columbia FC 39125 (CBS). CA FCT 39125

.no list .no list PRESLEY, ELVIS

ROCKWELL Somebody's Watching Me LP Motown 6052ML (MCA)..... CA 6052GC \$8.98

TAYLOR, JAMES Dad Loves His Work CD Columbia CK 37009 (CBS) no list

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THE THE Soul Mining LP Epic BFE 39266 (CBS) CA BET 39266

JAZ7

ASMUSSEN, SVEND

LP Doctor Jazz FW 39150 (CBS) CD FWT 39150

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no list

CLASSICAL

BOLLING, CLAUDE Suite for Cello and Jazz Piano Trio Yo-Yo Ma, Cello; Claude Bolling, Piano

LP CBS Masterworks FM 39059

(CBS) CA FMT 39059 no list no list

To get your company's new album and tape releases listed, either send release sheets or type the information in the above format on your letterhead. Send to Kim Freeman, Billboard, 1515 Broad-way, New York, N.Y. 10036.

Now Playing

Continued from page 3

software package, as an April entry for the new machine. "Squire," a financial planning simulator, will be out in July.

Look for Scarborough Systems' top-selling "MasterType" and its "Run For The Money" to be made available on Macintosh. "Run For The Money" is a new action-arcade style game in which players must scheme to escape from some faraway planet. It will cost \$49.95.

"Wizardry," an adventure game by Robert Woodhead and Andrew Greenberg, will be converted to work on the new Apple computer by April reports **Sir-Tech**, the title's publisher. "Wizardry" has maintained top positions on Billboard's chart, and has sold an estimated 150,000 plus.

Software Publishing's PFS software packages which have sold well to both the home and business market communities will also be made available on the Macintosh.

Additionally, Simon And Schus-ter's "Typing Tutor III" is slated for Apple's new entry. Also look for BPI of Austin, Tex. to roll out its home management, education and business products.

* * *

As for books: Dilithium Press of Beaverton, Ore, has introduced two books on the Macintosh: "Presenting The Macintosh," by Merl K. Miller, and "How To Use The Macintosh," by Jerry Willis. The first book, to be out this spring, will focus on how to use the new computer's icon system and word processing section. A section of the book explains Macintosh's "mouse," a cursor controller that performs some of the same functions found on a keyboard.

A fall entry is slated for the second book, which will take a more technical tack than the first book. A de-scription of the computer's basic components will appear

Finally, Steve Ditlea, a veteran writer of the music trade, published a "Home Computer Software Guide" through Osborne/McGraw-Hill, through based in Berkeley, Calif. This nearly 200-page book describes the various types of software being made available today

The Ditlea book describes and reviews several entertainment, home management, communications and educational software packages. A helpful portion of the book explains the differences among today's popu-lar computer systems, and outlines each computer's software offering.

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backstreet Warner Bros. 1-23906	THE DOORS Alive, She Cried Elektra 60269	THE ENGLISH BEAT What Is Beat	EVELYN "CHAMPAGNE" KING	BLUE OYSTER CULT The Revolution Bv Night	RUFUS AND CHAKA KHAN	Warner Bros. 1-23679	REAL LIFE Heart Land MCA/Outh 5459	ADAM ANT Strip	PEABO BRYSON/ROBERTA	Born To Love Capitol ST-12284	Without A Song	Columbia FC 391 10 SPANDAU BALLET	True Chrysalis BGV-41403	EURYTHMICS	This RCA AFLI-4681	PETER SCHILLING Error In The System Elektra 60265	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	ACCEPT Balls To The Wall	AT WORK	Columbia QC 38660	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)
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Virgin/Epic ARE 38398	BUB UYLAN Infidels Columbia QC-38819	ALABAMA Roll On RCA AHI 1-4939	MATTHEW WILDER Don't Speak The Language Private I BFZ-39112 (Epic)	NIGHT RANGER Midnight Madness	Camel/MCA 5456 RICK SPRINGFIELD Living In Oz	RCA ĂFLI-4660 DAVID BOWIE	Let's Dance EMI-America ST 17093	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	KISS Lick It Up Mercury 814297-1 (Polygram)	LIONEL RICHIE Lionel Richie	Motown 6007 ML	THE FIXX Reach The Beach MCA 5419	GEORGE WINSTON	Windham Hill WH-1025 (A&M)	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	ALABAMA The Closer You Get RCA AHL1-4663	RODNEY DANGERFIELD Rappin' Rodney	THE POINTER SISTERS Break Out	Planet BXLI-4/05 (RCA) RE-FLEX The Delition Of Dension	Line Politics of Uancing Capitol ST-12314	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	HERBIE HANCOCK Future Shock Columbia FC 38814
	<u></u>	NEW ENTRY	9	13	42	43	2	33	18	69	0	88	40		29	47	14	12	80		23	24
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Pyromania Marcurv 8103081 (Polvaram)	OZY OSBOURNE Bark At The Moon			evil	.38 SPECIAL Tour De Force A&M SP-4971	BARBRA STREISAND	Columbia JS 39152	KENNY KUGEKS Eyes That See In The Dark RCA AFL1-4697	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	EURYTHMICS		ELTON JOHN Too Low For Zero Caflon GNS 4006 (Warner Bros)		Under A Blood Red Sky Island 90127 (Atco)	e Dance Floor	Sular 50241 (Elektra) CYNDI LAUPER She's So Unusual				Greatest Hits	ANG (Polygram)	
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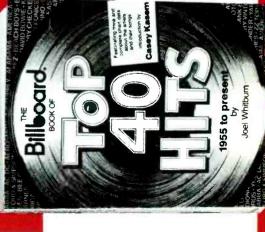
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Country Chevy Gets Show On The Road Gilley, McClain Doing Concerts To Push Truck Sales

By EDWARD MORRIS

46

NASHVILLE-Mickey Gillev and Charly McClain will present concerts in three major Tennessee markets this month and next to promote Chevrolet truck sales. Tickets to the concerts are offered at the cutrate prices of \$5 and \$6 each, depending on the market, but are available only to those who visit the dealerships involved.

Booked through In Concerts, Nashville, for the promotion, Gilley and McClain will perform at the Grand Ole Opry House, Nashville, Feb. 29; the Knoxville Civic Coliseum, March 2; and Viking Hall, Bristol, Tenn., March 3. The venues can handle reserved seating for 4,400, 6,444 and 6,500, respectively.

Sponsoring dealerships are Jim Reed Chevrolet-Subaru, Nashville; East Tennessee Chevrolet Dealers. Knoxville; and the Campbell Corp., which has four dealerships in the Tennessee-Virginia-Kentucky region. Tickets are selling for \$5 in Nashville and \$6 at the other locations

The promotion was conceived and is being carried out by the McAmis Agency in Knoxville. Hannah Van Horn, vice president of media for the agency, says that country music performers were chosen because the music appeals to the 25-49 age bracket

NASHVILLE-Music Row will

that buys most trucks. Gilley and McClain had the double appeal, she adds, of being hot as a recording duo and of being available when needed.

In October, Gilley and McClain's "Paradise Tonight" went No. 1. Their Epic album "It Takes Believers" will be released in late March. So far, Epic has not been involved in the promotion, although Van Horn says radio stations in Bristol and Nashville are looking into album-giveaway tie-ins.

Except for some co-op ad support from Chevrolet in Knoxville, Van Horn reports, the dealerships are absorbing the costs of talent, promotion and staging. She estimates that ticket sales-if the shows are sellouts-will cover the costs of hall rental, security, tickets and caterers. The expenses will be around \$8,000 for each venue, she says. The overall cost in each market-including talent, but excluding advertising-will be approximately \$40,000.

Jack McAmis, who heads the advertising agency, went to Gilley's headquarters in Pasadena, Tex., to oversee the shooting of promotional television spots by Southcoast Video of Houston. Gilley and McClain did 30-second spots for each market. Van Horn says that unless quick ticket sales curtail the need for using the spots, there will be 19 run on two sta-

The Mandrell attraction will con-

tain mementos of her career as well

as personal items. Among the fea-

tions in Nashville and up to 64 run on three stations in Knoxville. Television buys in the tri-state region are still being planned.

The ads will run during the late news in Nashville and during "Hee Haw" and the Grammy Awards show in Knoxville, as well as during the late and early news. Print ads will run in the entertainment sections of the dailies in the three areas each Sunday.

In Nashville and the tri-state area, tickets are sold directly at the dealerships. But in Knoxville, potential ticket buyers must first pick up certificates at the dealers and then present them at the Coliseum boxoffice to buy tickets.

The tickets being sold at Jim Reed in Nashville have a tear-off portion that can be brought back to Reed's truck center, which opens March 1, and traded in for a free cap



WILLOUGHBY SIGNS—Atlantic America's Larry Willoughby is all smiles as he discusses his career plans following his signing with the Halsey Co., Tulsa, for booking. Sitting in on the session are, from left, Ted Hacker, Willoughby's manager; Willoughby; his publisher, Noel Fox, general manager of Siverlikne-Goldline Music; Oak Ridge Boy Duane Allen, who is also owner of Rockland Roadhouse Productions, Willoughby's sponsor; and Jim Halsey, president of the Halsey Co.

Nashville Scene Annette Funicello Joins A New 'Club' previously released single, "The Promised Land," and is tentatively And because of my association with

The 12-song album will be released

BV KIP KIRBY

America's former sweetheart Annette Funicello is making the transition from the Mickey Mouse Club to the "country club." We aren't exactly claiming that Funicello is switch-ing from "Tall Paul" to "Hello, " But the ex-Mouseketeer and Walls. star of those '60s beach-beat romance films did visit Nashville recently to finish her first country album.

promotions, Music City had never

turned up on her itinerary So why now? Well, Funicello

who claims she almost failed her Mouseketeer audition "because I couldn't sing"—has done every other kind of singing throughout her career except country.

"It's a new venture for me. I've done pop, and I had a few songs that made top 10. People know me for pop, but they don't realize I've al-ways loved country. My mom and dad loved country music, and I grew up listening to it ... I'm such a fan of Barbara Mandrell, and Waylon and Willie, I really am.'

Through one of her regular cowriters in Los Angeles, Funicello was introduced to Nashville producer Phil Baugh and decided to cut her album here instead of in California. It's a decision she says she's glad she made: "There's much more of a family atmosphere in the studio with Nashville musicians," says Annette.

Hank Jr. To Tape **First Television Special**

NASHVILLE—Hank Williams Jr. will tape his first television special aboard the U.S.S. Constellation next Tuesday (14) in the San Diego harbor. Guests for the show, to be directed by Marty Pasetta, are Ala-bama, Waylon Jennings, Sylvia, Gus Hardin and Mel McDaniel.

The special will be filmed non-stop before an audience of 10,000 people, including the crew of the Constellation. Distribution for the special has not been finalized.

americanradiohistory com

(Continued on page 49) bution. It will include Funicello's **Agenda Set For CMA's** Segment Of Radio Seminar

try Album.'

"Рарег

NASHVILLE-The Country Music Assn. has named most of the panelists for its segment of the Country Radio Seminar, to be held here March 1-3 (Billboard, Jan. 28). The CMA's Music Industry Professional Seminar will run concurrently with the radio activities and is covered in the single registration fee for both events

In all, there will be 24 separate sessions open to registrants. Last year's meet drew 650 participants.

Warner Bros. acts Rick & Janis Carnes and Bandana complete the lineup for the New Faces show. Other performers, announced earlier, are Kathy Mattea, Mercury; Jan Gray, Jamex; Dan Seals and Lane Brody, Liberty; Exile, Epic; Atlanta, MCA/ MDJ; Gus Hardin, RCA; and Jim Glaser, Noble Vision.

The CMA panels, members and times are:

"The Artist Development Team: Making A Star In The '80s," March 1, 2-3 p.m.-Rick Hall, F.A.M.E. Muscle Shoals, and Ewell Roussell, Warner Bros. Records. Nashville. Others to be announced.

"16th & Madison Avenues-A Major Intersection: Examining The Growing Ties Between Country Music & The Advertising Business," March 1, 3-4 p.m.—moderator, Ron Kaatz, J. Walter Thompson Co., Los Angeles; Michael White, Needham, Harper & Steers, Chicago; George Rogers, D'Arcy, McManus Masius, Bloomfield Hills, Mich.; Larry Spiegel, Tracy-Locke/BBDO, Dallas.

"Tube City: New Video Technologies & Their Impact On Radio & The Music Industry," March 1, 4-5 p.m.—Jim Stewart, Viacom, Nashville; George Gillett, Gillett Broadcasting, Nashville. Others to be announced.

"The Creative Process From A To Z: Will Radio Play It . . . Will Listeners Buy It?," March 2, 11:15 a.m.-12:30 p.m.-moderator, Kip Kirby, Billboard, Nashville; Bobby Braddock, Tree Publishing, Nashville; Keith Stegall, Blackwood Music/ CBS Songs, Nashville; Norro Wilson, RCA Records, Nashville; Dennis Morgan, Tom Collins Productions, Nashville.

titled "The Annette Funicello Coun-

Among the standards she's record-

ed for this LP are "The Race Is On," "Paper Roses," "Sweet Sweet

Selling It Through: Guiding Your Record Down The Merchandising Stream," March 3, 9:30-11:00 a.m.—moderator, Frank Jones, Poly-Gram Records, Nashville; Dave Wheeler, RCA Records, Nashville; Nick Hunter, Warner Bros. Records, Nashville; David Lieberman, Lieberman Enterprises, Minneapolis; John Marmaduke, Western Merchandisers, Amarillo, Tex.

"The Video Opportunity: Taking Advantage Of The Music Video," March 3, 11:00 a.m.-12:30 p.m.moderator, Jerry Flowers, Jim Halsey Co., Nashville; Jim Foglesong, MCA Records, Nashville; C. Paul Corbin, The Nashville Network, Nashville; Joe Bonsall of the Oak Ridge Boys; David Carroll, WDEF-TV Chattanooga; Tim Wilson, WAXX Eau Claire, Wisc.; Barry Kent, WTHI Terre Haute, Ind.

Additional information on the Country Radio Seminar is available from Frank Mull or Susan Roberts at (615) 327-4488 or 329-4487. EDWARD MORRIS

For The Record

In a story about Rafe VanHoy and Deborah Allen (Billboard, Jan. 28), Allen was mistakenly identified as the co-writer with VanHoy on Lee Greenwood's No.1 single, "Some-body's Gonna Love You." VanHoy wrote the song with Don Cook of Tree International.

More Artist Enterprises Planned For Music Row

1984, have two more commercial shrines this year at which country music fans FEBRUARY may pay their homage and their money. One will be a Barbara Mandrell museum, the other an outlet for Mickey Gilley and Johnny Lee

BILLBOARD

merchandise. Barbara Mandrell Country will be lodged in the former Country Crossroads building across the street from the Country Music Hall of Fame. A joint venture between Mandrell and CRC Equities, the facility will have 15,000 square feet of floor space and will cost approximately \$500,000 in refurbishment. It is scheduled to open in late spring or early summer.

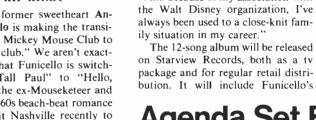
No name has yet been assigned to the Gilley/Lee enterprise, which will occupy the Country Corner house, a block away from the Hall of Fame. The building was purchased by Lee, Gilley and Sherwood Cryer, Gilley's manager and an owner of Gilley's famed nightclub in Pasadena, Tex.

tures are a trophy room that will house all her awards, a collection of musical instruments, a filmed "tour" of her home and estate, a gift shop and refreshment area, a reserved space for tour directors and bus drivers, the set of Mandrell's Las Vegas show, articles from the NBC-TV series she did with her sisters, a jewelry collection and a massage center at which fans may leave notes for the performer. The Gilley/Lee purchase will serve as a store for the hundreds of items that bear their logos and likenesses.

"Sherwood felt that there should be some presence in Nashville for Mickey and Johnny," says Sandy Brokaw, the pair's West Coast manager and publicist, "since a lot of fans will never actually get to visit Gilley's". Plans call for the establishment to open "around June."

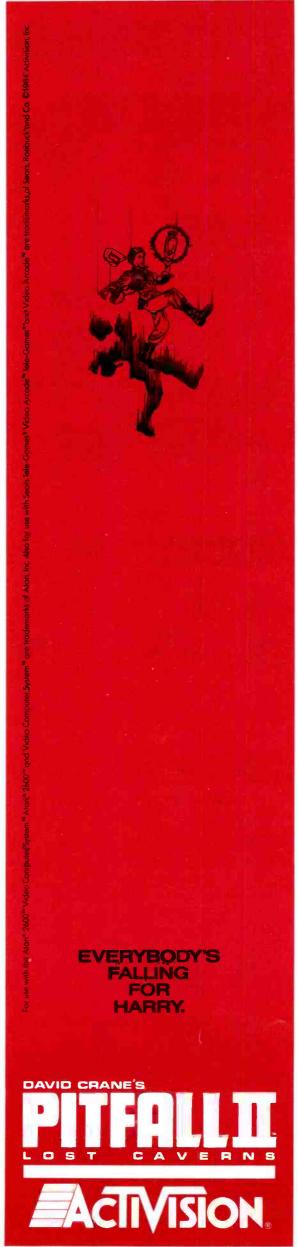


SNOWED UNDER-The Statler Brothers use the occasion of Nashville's recent snowfall to announce their signing with Susan Hackney Associates for public relations. Watching the four Statlers practicing their snow calligraphy are Hackney and country marketing director Joe Polidor of Poly-Gram Records.



This was, Funicello confessed, her first trip to Nashville. Somehow. despite her pop chart success and Walt Disney's numerous

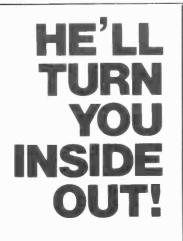
REMEMBER WHAT YOU LIKE-Jenny Burton	(J. Robie), J. Robie; Atlantic 7-89748 BREAKING UP IS HARD ON YOU-The American Comedy	Network (American Comedy Network, Bob Rivers), H. Greenfield, N. Sedaka, Critique 704(Ouality)	ENCORE—Cheryl Lynn (C. Lynn, T. Lewis, J. Harris; Columbia 38-04256	UPTOWN GIRL—Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	IT'S GONNA BE SPECIAL-Patti Austin (Quincy Jones), C. Magness, G. Ballard; Qwest 7-29373(Warner Bros.)	BEAST OF BURDEN—Bette Midler (Chuck Plotkin), M. Jagger, K. Richards; Atlantic 7-89712	I WILL F ULLOW-U2 (Jimmy lovine), U2; Island 564(Atco)	THAT WAS THEN BUT THIS IS NOW-ABC (ABC, Gary Langan), Fry, Singleton, White; Mercury 814631-7(Polygram)	SWEETHEART LIKE YOU—Bob Dylan (Bob Dylan), B. Dylan; Columbia 38-04301	SHOOTING SHARK—Blue Oyster Cult (Bruce Fairbairn), D. Roeser, P. Smith; Columbia 38-04298	EACH WORD'S A BEAT OF MY HEART-Mink DeVille (R. Albert, H. Albert), W. DeVille, Atlantic 7-89750	JOYSTICK—Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701		Parroll A (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	UNDERCOVER OF THE NIGHT—The Rolling Stones (Glimmer Twins, Chris Kimsey) M. Jaggar, K. Richards; Rolling Stones 7-99813(Atco)	SOMETHING'S ON YOUR MIND-D Train (H. Eaves, III, J. Williams), H. Eaves, III; Prelude 596	CHURCH OF THE POISON MIND-culture club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144
0 0			NEW ENTRY	1 21	NEW ENTRY	EN		2	ი 0	NEW ENTRY	NEW ENTRY	NEW ENTRY	2 25		5 14	7 6	6 17
85 86	86 93		87	88 71			-	92 95	93 60	4 0	2 6 0 2	96	97 72	-	98 65	99 87	100 76
George Duke) R. Jones, A&M 2591	5 FOR A ROCKER—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69764(Elektra)	14 IF I'D BEEN THE ONE-38 Special (R. Mills). D. Barnes, J. Carlisi, D. Van Zant, L. Steele: A&M 2594	11 REMEMBER THE NIGHT-The Motels	13 READ 'EM AND WEEP-Barry Manilow (Jim Steinman), J. Steinman, Afrista ASI-9101	6 IF YOU ONLY KNEW-Patti LaBelle (C. Biggs, K. Gamble, D. Wansel), K. Gamble, D. Wansel; Philadelphia	International 4-04248(Epic)		_	2 SHE WAS HOT—Rolling Stones (Glimmer Twins, Chris Kimsey), Jagger, Richards, Rolling Stones 7-99788(Atco)	4 YOU MAKE MY HEART BEAT FASTER-Kim Carnes (keith Olsen), K. Carnes, D. Ellinsson, M. Page, P. Fairweather: EMI-	America 8191		10 SAVE THE LAST DANCE FOR ME-Dolly Parton (Val Garay), D. Pomus, M. Shuman; RCA 13703	10 EBONY EYES—Rick James And Smokey Robinson (Bick James, R. James, Gordy 1714(Morthwan)	•	5 SHE'S TROUBLE-Musical Youth (P. Collins), S. Shifrin, T. Britten, B. Livsey, MCA 52312	3 REBEL YELL-Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762
?	55	45 1	47 1	43 1	58	512			833	64	0		48 1	49 1	NEW ENTRY	67	27
;	25	53	54	55	20	57	-		20	09			62	63	64	65	99
(Not listed), J. Lennon, Polydor 817254-7 (Polygram)	WRAPPED AROUND YOUR FINGER-The Police (Hugh Padgham, The Police), Sting; A&M 2614	MIDDLE OF THE ROAD—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)	THRILLER-Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364	YAH MO B THERE—James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)	HOLIDAY—Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)	SO BAD-Paul McCartney (George Martin), McCartney, Columbia 38-04296	ael Jackson	5309	9		thmics		(K. Cockle, G. Wheatley), U. Sterry, K. Zatorski, MCA/UUFD 5-228/ TMJCT OF FATE	IVIJI UF FALE—Utiva Newton-John (David Foster), S. Kipner, P. Beckett, MCA 52284		THIS WOMAN-Kenny Rogers (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, A. Galuten; RCA 13710	SOMEBODY'S WATCHING ME-Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)
4	9	თ	NEW ENTRY	10	16	8	18	2	5	3	0	14	ц т	2	Q	2	e
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1	2	13	THAT'S THE WAY LOVE GOES-Merie Haggard (M. Haggard, R. Baker)	33	37	10	TILL YOUR MEMORY'S GONE—Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice, Swallowfork Music, Inc. April Music, Inc. ASCAP, RCA PB 1362	66	75	3	PLASE TELL HIM THAT I SAID HELLO-Margo Smith (A. DiMartino)
			S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	34	17	18	ASCAP, RCA PO 13692 IN MY EYES—John Conlee (B. Logan) B. Wyrck, Intersong-USA, ASCAP, MCA 52282	(67)	NEW E	NTRY	M. Shepston, T. Dibbens, Gobion/September, ASCAP. Moonshine 3021 BROWN EYED GIRL—Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI, Epic 34-04366
2	4	11	DON'T CHEAT IN OUR HOMETOWN-Ricky Skaggs (R. Skaggs)	(35)	39	5	B. Wyrick; Intersong-USA, ASCAP; MCA 52282 LET SOMEBODY ELSE DRIVE—John Anderson (J. Anderson, L.	68	50	17	V. Morrison; Web IV, BMI, Epic 34-04366 OZARK MOUNTAIN JUBILIEE—The Dak Ridge Boys (R.
3	7	11	R. Pennington. R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245 STAY YOUNG—Don Williams (D. Williams, G. Fundis)				Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385				Chancey) R. Murrah, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288
4	5	14	B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310 AFTER ALLEd Bruce (T. West)	36	20	18	YOU MADE A WANTED MAN OF ME-Ronnie McDowell (B.	69	62	7	HANDSOME MAN—Karen Taylor-Good (T. Sparks) K. Taylkor-Good, J. Sargent, B. Sargent, P. Cloar; Bil-Kar,
5	8	12	E. Bruce, P. Bruce; Gingham, ASCAP, MCA 52295 WHY LADY WHY—Gary Morris (B. Montgomery)		10	-	Killen) J. Crossan; Tree, BMI; Epic 34-04167 THANK GOD FOR THE RADIO—The Kendalls (B. Mevis)	70	74	4	SESAC/Sparkling Good, ASCAP, Meša 1116 (NSD) THE IMAGE OF ME—Jim Reeves (D. Briggs)
	Ŭ		G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	(37)	42		M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	(71)	83	2	H. Howard; Red River, BMI; RCA 13693 LITTLE BITS & PIECES—Jim Stafford (B. Montgomery)
6	10	12	TWO CAR GARAGE—B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI;	38	25	16	DOUBLE SHOT (OF MY BABY'S LOVE)—Joe Stampley, (J. Stampley, Lobo). C. Vetler, D. Smith, Windsong/Lyresong, BMI, Epic 34-04173	(72)	88	2	J. Hadley; Tree, BMI; Columbia 38-04339 THAT'S NOT THE WAY (IT'S S'POSED TO BE)—Anne
7	12	11	Cleveland International 38-04237 (CBS) WOKE UP IN LOVE—Exile (B. Killen) J. P. Pennington, Pacific Island, BMI; Epic 34-04247	39	46	3	WILL IT BE LOVE BY MORNING—Michael Murphey (J.E. Norman)	(73)	81	2	Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzboom, ASCAP; Capitol 5305 BUILDING BRIDGES—Larry Willoughby (R. Crowell)
8	13	11	I NEVER QUITE GOT BACK (FROM LOVING YOU)- Sylvia (T. Collins)	(40)	51	3	L. Anderson, F. Koller; Did Friends, BMI; Liberty 1514 I'VE BEEN WRONG BEFORE—Deborah Allen (R. Van Hoy)				DOLDING DRIDGES-Larry Willougnby (K. Crowell) H. DeVito, L. Willoughby; Granite/Goldine, ASCAP/Drunk Monkey, BMI, Atlantic America 7-99797
9	14	9	D. Primmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689 GOING GOING GONE-Lee Greenwood (J. Crutchfield)				D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell,BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	(74)	NEWE		MOST OF ALL—Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7
10	11	12	J. Crutchfield; Unichappell/Jan Crutchfield, BMI: MCA 52322 DRINKIN' MY WAY BACK HOME-Gene Watson & His	41	44	8	FALLEN ANGEL (FLYIN' HIGH TONIGHT)Gus Hardin (R Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall,ASCAP/Fame, BMI:	75	56	14	MISS UNDERSTANDING—David Wills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamus, ASCAP/Royal
10		12	Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI;	(42)	49	7	RCA 13704 DANCIN' WITH THE DEVIL-Stephanie Winslow (R. Ruff)	76	64	5	Haven, BMI; RCA 13653 BLACK & WHITE—David Frizzell (S. Garrett, S. Dorff) K. Chater, G. Lopata; Vogue (Welk Grp.)/Happy Duck, BMI; Viva
11	16	10	MCA 52309 ELIZABETH—Statler Brothers (Jerry Kennedy) Jimmy Fortune: American Cowboy Music/ BMI; Mercury 814-881-7	43	38		S. Winslow; Checkmate, BMI; MCA/Curb 52327 ANOTHER MOTEL MEMORY—Shelly West (S. Garrett, S. Dorff)	(77)	87	2	7-29388 WHERE DID WE GO RIGHT-Russell Smith (G. Fundis)
12	15	10	LONELY WOMEN MAKE GOOD LOVERS-Steve Wariner	44	47	8	C. Black, T. Rocco; Chappell/Intersong, ASCAP: Viva 7-29461 (WEA) THE MAN I USED TO BE—Boxcar Willie (P. Drake)				D. Loggins, D. Schlitz; Leeds (MCA)/Patchwork/Don Schlitz; ÁSCAP; Capitol 5293
			(Nora Wilson, Tony Brown) Freddy Weller, Spooner Didham; Young World Music, BMI; RCA PB 13691 (A)				L. Kingston, Lathan; Window, BMI/Petewood, ASČAP; Main Street 93017 (MCA)	78	60	21	HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)- Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105
13	1	14	SHOW HER—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	(45)			IF I COULD ONLY DANCE WITH YOU-Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	79	NEW E	TRY	MY DAD—Ray Stevens (J. Kennedy, R. Stevens) D. Gonyea; Red Tennis, BMI: Mercury 818-057-7
14	19	9	WE DIDN'T SEE A THING-Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38:04297	46	32	18	SLOW BURN—T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo(Weik Group)/Chappell, ASCAP; Warner/Curb 7-29469	80	71	13	YOU REALLY GO FOR THE HEART—Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/(Welk Gp.) Chappell,
15	18	9	NOTHING LIKE FALLING IN LOVE-Eddie Rabbitt (D. Malloy) J.A. Schmaars, T. Schwijer; Deb Dave/Briarpatch,	47	52	7	MIDNIGHT BLUE-Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)	81	63	20	SESAC/ ASCAP; Liberty 1512 DANCE LITTLE JEAN—Nitty Gritty Dirt Band (N. Putnam)
(16)	22	8	SAU Mailven/Cottongatch, ASCAP; Warner Bros. 7-29431 SAVE THE LAST DANCE FOR ME—Dolly Parton (V. Garay)	48	59	3	TOO LATE TO GO HOME-Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	82	70	21	J. Ibbotson; Unami, ASCAP; Liberty 1507 BLACK SHEEP—John Anderson (J. Anderson, L. Bradley)
17	3	15	D. Pomus, M. Shuman, Trio Music Co.,Inc., Rightsong, BMI; RCA 13703 SENTIMENTAL OL'YOU—Charly McClain (Chucko II)	49	54	7	THE BEST OF FAMILIES—Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007		50		D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497
1 1	3	15	P. McManus, B. Dipiero; Combine, BMI/Music City, 'ASCAP: Epic 34-04172	50	41	19	YOU LOOK SO GOOD IN LOVE—George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music	83	53	13	DRIVIN' WHEEL—Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443
18	21	11	THERE AIN'T NO FUTURE IN THIS—Reba McEntire (J. Kennedy)	6	1	10	R. Bourke, G. Banaro, N. Charler, Charper, MCH/Vogue (Weik Music Group), ASCAP/BMI: MCA 52279 EV/RY HEART SHOULD HAVE ONE—Charley Pride (N.	84	72	10	FOOL—Narvel Felts (Johnny Morris) Terry Skinner; Hall-Clement (Welk Gp.). BMI: Evergreen 1014 (NSD)
(19)	23	9	B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7 GIVE ME BACK THAT OLD FAMILIAR FEELING-The	51	40	18	Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamus, ASCAP; RCA 52291	85	89	2	SKI BUMPUS/BANJO FANTASY II—wickline Band (D. Maddux, S. Gavin, B. Wickline) S. Gavin, W. Shildis; Cascade Mtn., ASCAP; Cascade Mountain 4045
			Whites (R. Skaggs) B.C. Graham; Allanwood, B.M.I; Warner/Curb 7-29411	52) 57	4	WHERE DOES AN ANGEL GO WHEN SHE CRIES-The Dsmond Brothers (J.E. Norman)	86	NEW E	TRY	REYNOSA-Katy Moffatt (J. Crutchfield) A. McBroom; McBroom/Careers, BMI; Permian 82004
(20)	24	8	WITHOUT A SONG—Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia				T. Rocco, K. Chater; Bibo, ASCAP/Vogue,BMI (Welk Group); Warner/Curb 7-29387	87	NEW E	TRY	VICTIM OF LIFE'S CIRCUMSTANCES-Vince Gill (E. Gordy, Jr.)
21	9	15	38-04263 I CALL IT LOVE—мет мcDaniet (м. McDaniet) в. мcDitt, Hall-Clement (Welk Group), BM1; Capitol 5298	(53)) 76	2	THE YELLOW ROSE/SAY WHEN-Johnny Lee with Lane Brody (J. Bowen)	(88)	NEW EI	TRY	D. McClinton; Music Corp. Df America, BMI, RCA 13731 BABY'S WALKIN'-Chantilly (L. Morton, D. Morgan)
(22)	28	4	ROLL ON (EIGHTEEN WHEELER)—Alabama (H. Shedd,				J. Wilder/K. Welch, G. Nickholson; WB, ASCAP/Elektra-Asylum. BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375 L. COLUD. 10, Head YOLL, and the activation of the second se				K. Fleming, D. Morgan, C. Quillen; Tom Collins, BMI/Collins Court. ASCAP; F&L 534
		0	Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716 TUDEE TIMES A LADY, compared to the CA Tuber & Deven	54			I COULD 'A HAD YOU-Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	89	85	3	TWO WILL BE ONE-Kenny Date (A. B. Mittelstett) K. Dale; Publicare, ASCAP; Republic 8301
(23)	26	8	THREE TIMES A LADY-Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobele/Libren, ASCAP; Warner Bros. 7-23395	55	43	13	YOU WERE A GOOD FRIEND—Kenny Rogers (.L. Butler, K. Rogers) K. Carnes, D. Ellingson; Akmo/Appian/Quixotic, ASCAP, Liberty 1511	90	86	23	HOLDING HER & LOVING YOU-Earl Thomas Conley (N. Larkin, E.T. Conley)
(24)	27	7	YOU REALLY GOT A HOLD ONE ME—mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	56	48	8	RIDE 'EM COWBOY-David Allan Coe (B. Sherrill) P. Davis: Web IV. BMI: Kat Family 4-04258	91	82	18	W. Aldridge, T. Brastield; Rick Hall, ASCAP; RCA 13596 LONESOME 7-7203—Darrell Clanton (C. Howard) J. Tubb: Cedarwood. BMI: Audiograph 45-474
25	31	5	BURIED TREASURE—Kenny Rogers (B. Gibb, K. Richardson, A. Galuten)	57	67	3	LEFT SIDE OF THE BED-Mark Gray (B. Mopnigomery, S. Buckingham)	92	80	18	YOU'RE A HARD DOG(TO KEEP UNDER THE
			B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710				M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	0.2	00	0	PORCH)—Gail Davies (G. Davies) H. Howard, S. Clark, Tree, BMI/April, ASCAP, Warner Bros. 7-29472 SWEET & CASY TO LOVE, With Compared (A. Davia)
(26)	29	8	YOU'RE WELCOME TO TONIGHT—Lynn Anderson & Gary Morris (M. Clark) J. Hurt. L. Henley, G. Boatwright; House Df Gold, BMI; Permian 82003	58	61	7	ANGEL IN YOUR ARMS—Robin Lee (J. Morris) C. Ivey, T. Woodford, T. Brastield; Song Tailors, BM1/I Got The Music, SCAD: Evergence 1015 (MSC)	93 94	90	9	SWEET & EASY TO LOVE-Mike Campbell (A. Reynolds) S. Phillips: Knox, BMI; Columbia 38-04225 VOLIDE: CONNALIOSE HED LIKE THAT Man Bandy (P
(27)	30	9	(MCA) HAD A DREAM (FOR THE HEART)—The Judds (B. Maher)	59	65	4	ASCAP: Evergreen 1016 (NSD) IF I CAN JUST GET THROUGH THE NIGHT-Sissy Spacek	94	93	15	YOU'RE GONNA LOSE HER LIKE THAT—Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia
28	6	16	D. Linde; Combine, BMI; RCA/Curb 13673 THE SOUND OF GOODBYE—Crystal Gavle (J. Bowen)	60) 69	3	(R. Crowell) P. Anders; Home Grown, BM1; Atlantic America 7-99801 ALMOST SATURDAY NIGHT—The Burrito Brothers (B. Maher)	95	78	8	38-04204 SHOOT FIRST, ASK QUESTIONS LATER—James & Michael
29	33	10	H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452 I'VE BEEN RAINED ON TOO-Tom Jones (Gordon Mills, Steve				J. C. Fogerty; Greasy King, ASCAP; MCA/Curb 52329		0.1		Younger (R. Chancey) L. Anderson: Old Friends, BMI; MCA 52317
	00		Popovich) John Philibert; Pulleybone Co./I Love Music/ ASCAP-PRS Polygram	(61) (62)		ENTRY	RIGHT OR WRONG-George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese: Edwin H. Morris, ASCAP; MCA 52337 S. I. E.N.T. DADTNERS, Device Scienter 8, Stability Mart (S. Gyraelt, S.	96	94	2	DREAM LOVER-Susie Brading. (J. Osborn) D. Riddle; Hit House, BMI; Riddle 1010
(30)	36	5	814-8207 LET'S STOP TALKIN' ABOUT IT—Janie Fricke (B.	(62)) 84	2	SILENT PARTNERS—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BM1/Bibo (Welk	97	79	20	I WONDER WHERE WE'D BE TONIGHT-Vern Gosdin (B. Mevis) V. Gosdin, J. Sates; Hookit, BMI; Compleat CP-115 (Polygram)
			Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell 'Van Hoy/Posey, BM/Chappell, ASCAP; Columbia 38-04317	63	68	4	Group)/Chriswald/Hoti/MCA, ASCAP; Viva 7-29404 BAD NIGHT FOR GOOD GIRLS—Jan Gray (R. Childs)	98	92	20	QUEEN OF MY HEART—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.)
31	35	5	DON'T MAKE IT EASY FOR ME-Earl Thomas Conley (N.		45		M. Johnson, H. Shannon, Welbeck/King Cole, ASCAP, Jamex 45-012 RUNAWAY HEART—Louise Mandrell (E. Kilroy)	99	91	19	Harring M., H., Bocephus, BMI; Warner/Curb 7-29500 TAKE IT TO THE LIMIT—willie Nelson With Waylon Jennings (C.
			Larkin, E.T. Conley) E.T. Conly, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	64	40	15	KUNAWAT HEART-Course Mandreii (E. Kiiroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	55	9	13	Moman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska,
32	34	11	HAVE YOU LOVED YOUR WOMAN TODAY-Craig	65	55	12	DOES HE EVER MENTION MY NAME—Rich & Janis Carnes (C. Hardy)	100	73	18	ASCAP, Columbia 38-04131 WOUNDED HEARTS-Mark Gray (B. Montgomery, S. Buckingham)
			K. Robbins, D. Wills; Kent Robbins/Jack & Bill (Welk Gp.), BMI/ASCAP; MCA/Curb 52301				R. Carnes, J. Carnes, C. Hardy, Refuge, ASCAP/Elektra-Asylum, BMI: Warner Bros. 7-29448				S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe. ASCAP; Columbia 38-04137
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Country

INTERNATIONAL CONCERT BOOKER Trisha Walker Thinks Globally

NASHVILLE—Trisha Walker of Trisha Walker International believes there is a lucrative overseas market awaiting American country acts and record companies if they understand how to take advantage of it.

Walker left the Mervyn Conn Organisation last fall after nine years including five years as Conn's U.S. representative—to form Trisha Walker International. She says she has no difficulty operating an international business venture from Nashville, since the majority of her booking and talent coordination duties can be handled by telephone, supplemented by two overseas visits annually.

Instead, she emphasizes, her biggest problems arise in convincing U.S. country acts of the importance foreign touring can have in their careers and record sales. Also, she adds, record companies could be doing a much better job supporting their artists abroad through advance publicity and press.

"I could get so many bookings for U.S. artists if they'd only understand the need for compromise," Walker claims. "It takes time, expense and cooperation to break an act in a foreign market. Financially, European promoters don't have the kind of money American acts are used to getting, but they can offer tremendous avenues of exposure."

Walker suggests that U.S. country acts interested in increasing their overseas visibility should consider taking reduced booking fees for initial tours, playing smaller venues to build their marquee value, and not insisting promoters absorb the additional expense of bringing over their backup musicians.

At the same time, she urges record companies to be more aware of the

need for strong overseas support around tours. In cases where the label can't release current product in a foreign market, she proposes the record company do everything possible to create advance publicity for its artist to heighten excitement and boost ticket sales.

Hyland Moves To Monument Building

NASHVILLE—The Hyland Co. public relations firm has relocated its offices to the Monument Records Buildings, 21 Music Square East, Nashville, Tenn. 37203. The phone number is (615) 244-7348.

The firm's clients include the Burrito Brothers, broadcast personality Teddy Bart, the New Gaither Vocal Band, Leon Russell Enterprises, singer Connie Hanson, the Rhees Co. and the Country Radio Broadcasters Inc.

Vashville Scene

• Continued from page 46

Smile," "Before The Next Teardrop Falls" and "Orange Blossom Special." (She denies that inclusion of this latter tune could lead to the birth of Beach Bluegrass.)

By the way, she wasn't kidding about her admiration for **Barbara** Mandrell: We hear Barbara took her out on the town during one of the last nights Annette was in Nashville. Don't know where they went, but reports are that they had a lot of fun.

Meanwhile, Annette says she's in the process of screening songs submitted for the soundtrack to her new movie with Frankie Avalon (yep, it's gonna be a beach movie, though contrary to rumor, it *isn't* going to be called "Son of Beach Blanket Bingo"). Interestingly enough, she adds, a lot of the material that's been received for the film is coming from Nashville. Writers here must have vivid imaginations; Nashville isn't known for what you'd call oceanic proximity.

* * *

Financially troubled Fisk Univ. received a \$7,000 boost in the form of a benefit staged by 92-Q Radio and Compleat Records Jan. 28 at the Tennessee Performing Arts Center headlined by black entertainers Jesse Boyce, Autumn and Grammy nominee Bobby Jones. The music was sensational, and gave Compleat Records a chance to show off two of its own signings (Boyce and Autumn). Autumn is a high-powered band in the Earth, Wind & Fire vein: very visual, very dynamic, very exciting. The group's four main members all attended Fisk and later, in 1982, Autumn was chosen as one of the finalists in the first Nashville Music Assn. SummerSoul competition.

One of the evening's special moments came when Nashville favorite **Donna McElroy** stood in the spotlight and sang "The Winner," her tribute to the late TSU coach John Merritt, against a background of slides. (Now out on a local indie label, the Merritt tribute song is getting quite a bit of airplay in the Nashville market via 92-Q.)

* * *

The Fisk benefit was held on the same evening as a Jason & the Scorchers concert at the Exit/In. Jason's show was followed by a special party down on lower Broadway at Tootsie's, hosted by Eli Ball of the Nashville Music Group, celebrating the Scorchers' recent signing to EMI America. In for the event were EMI's East Coast a&r manager Steve Ralkovsky; Don Wasley, international director of album promotion; and Chris Hensley, Southeast regional director of promotion.

It was (as might be anticipated with a Scorchers event) a wild night: colorful, loud, unpredictable. Jason threw in a couple of extra country numbers, perhaps to compensate for the fact that the word "Nashville" has been dropped from the group's name. That's not because of any label pressure, explains executive producer Eli Ball, but because there is confusion at radio and retail about how to categorize the act. "When store managers see a name like 'Jason & the Nashville Scorchers,' they tend to throw our album into the country section automatically," explains Ball. "And this is definitely an AOR act."

Definitely. Anyone who doubts it can check MTV, which has just accepted the first Jason video, Dylan's "Absolutely Sweet Marie," produced by David Hogan—in Nashville.

* * *

Loretta Lynn is booked for a total of 33 dates at Harrah's in Reno, Lake Tahoe and Atlantic City for 1984. The Atlantic City engagements (in May, July and November) mark her first at the Eastern seaboard, Harrah's location ... RCA is making a poster reprint of the Judds' striking album cover available to help launch its new duo. The six-song mini-LP includes the Judds' current single, "Had A Dream About You Baby," "John Deere Tractor," "Mama He's Crazy" and "Change Of Heart," written by Naomi. (Now we aren't going to keep differentiating them for you unless you guys learn to keep their identities straight: the mother is Naomi, the daughter is Wynonna. Okay, got it now?)

* * *

To end the column on an upbeat note, we've shoplifted a quote from Charlie Monk's Nashville "Soap Opry" newsletter: The group Alabama has become so popular; a state's been named in its honor!





THOMAS TIME—Singer B.J. Thomas and wife Gloria chat with MCA Music's J.D. Martin, left, co-writer of Thomas' single, "Two Car Garage." They met while B.J. was filming a video for the record.

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1	1	21	ROGERS	WEEKS AT #1 15	36	27	15	WAYLON JENNINGS Waylon & Company, RCA	
2	2	14	Eves That See In the Dark, RCA AFL1-4697 RCA GEORGE STRAIT		37	32	20	AHL1-4826 SISSY SPACEK Hangin' Up My Heart,	RCA
(3)	5	16	Right Or Wrong, MCA 5450 RICKY SKAGGS	MCA	38	42	14	Atlantic/America 7-90100 GEORGE JONES Jones Country, Epic	WEA
C			Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954	CBS	39	40	5	FE-38978 JIMMY BUFFETT	CBS
4	4	12	WILLIE NELSON Without A Song, Columbia FC-39110	CBS	40	34	21	One Particular Harbor MCA 5447 THE KENDALLS	мса
5	3	47	ALABAMA A The Closer You Get, RCA AHL-1-4663	RCA	41	44	17	Movin' Train, Mercury 812-779-1 MICHAEL MARTIN	POL
6	6	46	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	MCA				MURPHEY The Heart Never Lies, Liberty LT-51150	CAP
7	7	30	EARL THOMAS CONLEY		42	45	4	ROGER WHITTAKER Alltime Heart Touching	
(8)	10	22	Don't Make It Easy For Me, RCA AHL1-4713 MERLE HAGGARD	RCA	(43)	50	4	Favorites, Main Street MS-9306 JOE STAMPLEY	мса
9	11	19	That's The Way Love Goes, Epic FE-38815 GARY MORRIS	CBS	44	39	100	Memory Lane, Epic FE-38964 ALABAMA	CBS
10	8	14	Why Lady Why, Warner Bros. 23738	WEA	45	36	7	Mountain Music, RCA AHL1-4229	RCA
		1.13	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958	WEA				REBA MCENTIRE Behind The Scene, Mercury 812-781-1	POL
11	9	19	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925	WEA	(46)	54	33	THE WHITES Old Familiar Feeling, Warner/Curb 23872	₩EA
12	12	12	THE OAK RIDGE BOYS Deliver, MCA 5455	мса	(47)	52	5	BOXCAR WILLIE Not The Man 1 Used To Be, Main Street MS-9309	мса
13	13	16	HANK WILLIAMS, JR. Man Of Steel.		48	48	12	GAIL DAVIES What Can Say, Warner Bros. 23972	WEA
14	14	15	Warner/Curb 23924 DEBORAH ALLEN	WEA	49	47	40	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right),	5.01
15	16	21	Cheat The Night, RCA MHL1-8514 JOHN CONLEE	RCA	50	55	12	Compleat CPL-1-1004 JOHNNY LEE Greatest Hits, Full	POL
16	18	54	In My Eyes, MCA 5434 MERLE HAGGARD AND WILLIE	MCA	51	38	18	Moon/Warner Bros. 23967 ANNE MURRAY	WEA
			NELSON Poncho And Lefty, Epic	CBS	52	46	14	A Little Good News, Capitol ST12301 JOE WATERS	CAP
17	15	15	FE 37958 JOHN ANDERSON All The People Are	663	53	49	63	Harvest Moon, New Colony NC-831 DOLLY PARTON	IND
18	19	12	Talkin', Warner Bros. 23912 TOM JONES	WEA	54	51	152	Dolly's Greatest Hits, RCA AHL1-4422 ALABAMA	RCA
			Don't Let Our Dreams Die Young, Mercury 814-448-1	POL	(55)	59	33	Feels So Right, RCA AHL1-3930 CONWAY TWITTY	RCA
19	20	15	JANIE FRICKE Love Lies, Columbia FC-38730	CBS	56	62	301	Lost In The Feeling, Warner Bros. 23869	WEA
20	17	13	T.G. SHEPPARD Slow Burn, Warner/Curb 23911	WEA	57		99	WILLIE NELSON A Stardust, Columbia JC 35305	CBS
(21) 22	23 22	9 15	EXILE Exile, Epic B6E-39154 LARRY GATLIN &	CBS		60		WILLIE NELSON A Always On My Mind, Columbia FC 37951	CBS
			THE GATLIN BROTHERS BAND		58	53	42	RONNIE MILSAP Keyed Up, RCA AHL1-4670	RCA
23	21	13	Greatest Hits Volume II, Columbia FC-38923 KENNY ROGERS	CBS	59	57	125	WILLIE NELSON A Greatest Hits, Columbia KC 237542	CBS
(24)	29	41	Twenty Greatest Hits, Liberty LV-51152 JOHN CONLEE	CAP	(60)	66	37	T.G.SHEPPARD T.G.Sheppard's Greatest Hits, Warner/Curb 23841	₩EA
(25)	31	71	John Conlee's Greatest Hits, MCA 5406 RICKY SKAGGS ●	мса	61	58	52	GEORGE STRAIT Strait From The Heart, MCA 5320	MCA
			Highways And Heartaches, Epic FE 37996	CBS	62	56	30	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146	САР
26 (27)	26 43	12 3	SHELLY WEST Red Hot, Viva 23983 CHARLY McCLAIN	WEA	63	64	2	LACY J. DALTON Greatest Hits, Columbia FC-38883	CBS
			The Woman In Me, Epic FE-38979	CBS	64	69	140	RICKY SKAGGS • Waitin' For The Sun To Shine, Epic FE 37193	CBS
28	24	69	HANK WILLIAMS JR. • Hank Williams Jr.'s		65	NEW	ENTRY	GENE WATSON Little By Little, MCA 5440	MCA
29	25	11	Greatest Hits, Elektra/Curb 60193 JIM GLASER	WEA	66	67	192	ALABAMA A My Home's in Alabama, RCA AHL1-3644	RCA
			The Man In The Mirror, Noble Vision NV-2001	IND	67	61	24	BARBARA MANDRELL	
(30)	41	3	THE STATLER BROTHERS Today, Mercury	DOI	68	63	23	Spun Gold, MCA 5377 CRYSTAL GAYLE Crystal Gayle's Greatest	MCA
31	28	11	812-184-1 MERLE HAGGARD The Epic Collection	POL	69	71	20	Hits, Columbia FC-38803 CHARLEY PRIDE Night Games, RCA	CBS
32	35	12	(Recorded Live), Epic FE-39159 EMMYLOU HARRIS	CBS	70	73	21	AHL1-4820 LEE GREENWOOD Inside Out, MCA 5304	RCA MCA
			White Shoes, Warner Bros. 23961	WEA	71	65	8	STEVE WARINER Midnight Fire, RCA AHL1-4859	RCA
33	33	9	B.J. THOMAS The Great American Dream, Cleveland		72	68	173	KENNY ROGERS A Greatest Hits, Liberty L00 1072	CAP
34	30	39	International/Columbia FC-39111 WILLIE NELSON	CBS	73	72	68	JOHN ANDERSON Wild And Blue, Warner Bros. 23721	WEA
			WITH WAYLON JENNINGS		74	74	10	JOHN DENVER It's About Time, RCA AFL-14870	
25	27	10	Take It To the Limit. Columbia FC 38562	CBS	75	70	76	THE BELLAMY	RCA

FEBRUARY 11, 1984,

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 Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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37 10

35

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Country

Radio Seminar Offering Exhibits

NASHVILLE-For the first time, the upcoming Country Radio Seminar will feature a special exhibit hall area designed to accommodate suppliers of products and services available to radio broadcasters

Exhibitors may purchase booth space for \$425, which includes one registration to the entire three-day convention as well. Booths are nine feet by 10 feet and are open to exhibitors of audio equipment, satellite dishes, syndication services, jingle packages, computer hardware and software, and merchandisers of promotional items such as T-shirts, transmitters, weather radar and AM/FM components.

More than 30 suppliers are expected to display their wares at the Semi-nar, set for March 1-3 at the Opryland Hotel. Coordination for the exhibit area space is being handled by Dave Donahue. More information may be obtained from the Country Radio Broadcasters in Nashville.

Bailey On His Own-But On RCA **By EDWARD MORRIS**

NASHVILLE-Almost a year after RCA told him it wasn't renewing his recording contract. Razzy Bailey continues to work with the label on a project-by-project basis. The company will release Bailey's cover of "In The Midnight Hour" late this month and follow it in February with a full album, "The Midnight Hour."

Bailey's "Greatest Hits" package, issued two months after he left the label, has become his biggest selling album yet. It stayed on the charts for nine weeks and rose to number 33. In his five years on the RCA roster. Bailey accumulated 12 top 10 singles, five of which went No.1.

As far as work goes, Bailey characterizes his first year away from RCA as "a real good one," adding, "I haven't felt any tremendous pinch from the publicity that I was not with RCA." He has kept his road band working and intact and has appeared on several television shows in the U.S. and Canada.

He admits, however, that his separation from the label inspired him to co-write and record the forlornly resolute "After The Great Depression." But the song was less than a cure, reaching only the number 20 spot.

Besides putting his vocals on the market again, the album "The Mid-night Hour" will also showcase Bailey as a producer and writer, roles he says he had to abandon as a majorlabel mainstay. Most of his material for RCA was produced by Bob Montgomery from the catalogs at House Of Gold, the publishing company of which Montgomery was vice president.

"We cut some great tunes with House Of Gold," Bailey observes. 'But I would like to have written some things and gotten some promotion and recognition as a writer."

On the new album, Bailey has cowritten five of the cuts and produced eight. The team of Norro Wilson and Tony Brown produced the remaining two. One of the Wilson/Brown sides is "In The Midnight Hour." Bailey says Wilson called him on the road and asked him to have a go at the old Wilson Pickett hit.

To support the single, Bailey will hire three independent promotion people at his own expense. And he says he will do in-stores and phone interviews if RCA wants him to.

In the meantime, Bailey promises to keep shopping for a full-time label deal.

Door Knob Recycling Lyrics

NASHVILLE—"Waste not, want not" may not be the official motto of Door Knob Records here, but it appears to be the company's current modus operandi. Door Knob has just shipped a two-sided single by Wayne Kemp that has identical melodies and lyrics-except for the refrain/ hook

And that's not the end of this tale of recycling. The record was first issued in mid-December, 1983, as a Christmas selection. In this debut, the hook (and the title) was "Merry Christmas Darling." In its more recent incarnations. it appears as "Happy Birthday Darling" and

"Happy Anniversary Darling."

The story in the song is of the poor but earnest man who has only his love to give on Christmas, or on a birthday, or on an anniversary-a situation that gives rise to the refrain, "Merry Christmas, darling, here's my love" or—but you get the idea.

With Valentine's Day, Easter, Mother's Day, Labor Day and Veterans Day all looming before next Christmas, one's thoughts may understandably turn toward investments in vinvl.

Happy profits, darling, here's a heck. EDWARD MORRIS check

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TOUR TOAST—Arista fusion/r&b artist Jeff Lorber, left, pours a drink for Journey drummer Steve Smith, who opened for Lorber at the Country Club in Los Angeles. Smith's solo album "Vital Information" was recently released on Columbia, and Lorber is currently touring in support of his "In The Heat Of The Night" album.

Multi-Instrumentalist Isham Aims To Raise His Profile

By SAM SUTHERLAND

LOS ANGELES—After a decade of studio and stage work encompassing chamber jazz, fusion and rock, trumpeter and synthesist Mark Isham is now carving out a higher profile through three separate projects. The former Van Morrison sideman recently released his first solo album, "Vapor Drawings," helping to redraw the stylistic boundaries of its label, Windham Hill, in the process. Meanwhile, Isham is also repre-

Meanwhile, Isham is also represented by his first major film score, the music to Carroll Ballard's film, "Never Cry Wolf," released late last year by Walt Disney Productions, and is just wrapping the first Capitol album for Group 87, a fusion ensemble which recorded a prior set for Columbia. If the diversity of these projects seems unusual, the soft-spoken Isham seems comfortable tackling such disparate streams.

Isham, 32, grew up with music, since both parents were professional musicians and thus exposed him early to classical works. His own early studies in violin, piano and recorder

U.S. Stations Get Dutch Show

AMSTERDAM—Some 90 U.S. radio stations, linked to the non-commercial National Public Radio Stations, last Thursday (2) began transmitting a series of 26 Dutch jazz programs. The one-hour packages have been featured here over the past five years in "Sesjun," a jazz series from the TROS national broadcasting network. In the U.S., the shows are pack-

In the U.S., the shows are packaged under the banner "Sesjun, Jazz From The Netherlands" and have been specially adapted for the market by U.S. radio programmer Gene Parrish. The series comes via the transcription service of Radio Netherlands, which puts out an annual 3,000 programs for worldwide consumption, half of them music.

U

sumption, half of them music. The Dutch deal for the U.S. was through American Public Radio, a Minneapolis-based syndicator that has strong links with National Public Radio in Washington.

"Sesjun" features mainly Dutch artists, though there are also guest appearances by U.S. musicians who live in the Netherlands or were on tour. Leading domestic acts include the Jasper van 't Hoff Quintet, the Louis van Dijk Trio and the Cees Slinger/Piet Noordijk Quartet. gave way to trumpet, and an expected fascination with classicism was compounded during Isham's teens by a radio broadcast of Cannonball Adderley's "74 Miles Away."

By the early '70s, his trumpet, flugelhorn and piccolo trumpet had earned him a spot in Rubisa Patrol, an acoustic ensemble led by pianist Art Lande. Ironically, that band's albums for ECM found Lande, Isham and the rest of the group conspicuous by their distance from the then burgeoning field of amplified jazz/rock.

Isham's own baptism in electronics happened by chance. "It was about '74 or '75," he says. "I had joined the Sons Of Champlin, and it was there that I found the impetus to go out and buy one of the first Arp Odysseys."

The late '70s found Isham joining Van Morrison's studio and stage bands. "I got hired just as a sideman, being that Van wanted a piccolo trumpet on a particular tune, and his road manager had known me from the Sons," Isham recalls. "So saxophonist Pee Wee Ellis and I were added to the band, and that was the beginning of Pee Wee and myself, and a relationship that was very fruitful for both of us."

Isham's own album evolved in nearly as offhand a fashion. "Steven Miller is an old, old friend of mine," the trumpeter explains, referring to Windham Hill's inhouse producer/ engineer, "and as I remember, he was over at the house and I was playing some cassettes of things I'd been working on by myself. He told me they could be resequenced and developed into an album, and took the tapes to [label president] Will Ackerman."

The resulting album, which finds Isham sculpting spacious, hypnotic synthesizer backdrops and playing pure trumpet and flugelhorn motifs against them, has added yet another possibly confusing generic tag to Isham's work.

Of that hybrid, "new age music," Isham confesses mixed feelings. "I'm a bit wary of the phrase, to be honest, because there's so much garbage that's being marketed as new age music, and marked with this spiritual, healing pretense," he says. "A nicer definition of the best music in this area would be something that acts as an ambient source, a sound that can be felt in a positive way without having to concentrate on it."

New Music Service Still Growing Distributor's 12th Catalog Indicates Marketplace Shifts

NEW YORK—A dozen years after its formation, the New Music Distribution Service has grown to the stature of one of the largest and most diverse sources for jazz, contemporary classical, electronic and avantgarde music. Recent publication of NMDS's 12th annual catalog spotlights both the expansion of the nonprofit service and shifts in the overall commercial marketplace.

Jazz

"When Michael Mantler and Carla Bley started, major labels were still releasing jazz," notes Yale Evelev, who is in charge of promotion for NMDS's estimated 1,500 titles, all on small local or regional labels. "Now, however, virtually none of the majors is still actively involved, save for Musician, so we're handling a lot of releases from established names."

Thus, major jazz innovators like Cecil Taylor, Anthony Braxton and Ronald Shannon Jackson are now more fully represented by their listings through NMDS than any other source. At the same time, admits Evelev, the administrators of the service have found their own guidelines for distinguishing jazz from fusion and other hybrids undergoing revision; where the lines of descent from major '50s and '60s streams of jazz were once obvious, Evelev now sees much overlap. Musicians Mantler and Bley no

Musicians Mantler and Bley no longer take a daily role in the operation of the service, itself a division of their Jazz Composers' Orchestra Assn., which they founded in 1964. But the basic premise—the maintenance of a distribution pipeline for artists whose work isn't geared directly to the commercial marketplace—remains essentially unchanged. Evelev notes, for example, that titles are never deleted from the catalog: "That's part of Michael and Carla's original idea, that you don't make such commercial distinctions."

If NMDS's non-profit status and experimental focus indeed sets it apart from conventional labels or wholesalers, the operation has still developed its own active list of radio stations willing to expose works, as well as a publicity roster of critics and writers likewise receptive to the music. The retail account base numbers about 550 stores, a figure Evelev says reflects some attrition during the industry's late-'70s slump.

New Firm Plans Video 'History'

NEW YORK—A new company has been formed here to produce and market a multi-part "History Of Jazz" series on video.

The principals in the firm, Jazz Images, are David Chertok, Burrill Crohn and Jeffrey L. Graubart. Chertok owns what is considered one of the most extensive collections of jazz films in the world. Crohn's credits include the cable tv series "Women In Jazz," which he wrote, produced and directed. Graubart is a lawyer with a number of clients in the music and film industries.

The "History Of Jazz" series will include clips from Chertok's archives, newly shot material, and oncamera narration by well-known jazz figures. Jazz Images plans to target the series for the home video market and also package it for both broadcast and cable television. The company also plans to produce other jazzrelated projects, and to distribute the work of other jazz film and video producers.

Jazz Images can be reached at 185 West End Ave., Suite 8F, New York, N.Y. 10023; (212) 874-0797.

www.americanradiohistory.com

That downward trend has been somewhat offset by more upbeat developments, however. The same period saw NMDS garnering more media and retail attention because of the overall resurgence of smaller local and regional labels. "For awhile, small labels were the big thing, so we were selling more," says Evelev. "People realized that a lot of important rock was happening at the local level, so they were no longer afraid."

At the same time, international recognition of artists NMDS had represented for early self-produced works also brought luster. Laurie Anderson and Philip Glass are the most noteworthy examples. Meanwhile, NMDS' direct mail

Meanwhile, NMDS' direct mail service has grown steadily, with its current rolls of individual purchasers now pegged at about 16,000. Mail orders account for between 25% and 30% of all sales. In addition to the annual full catalog, NMDS sends retailers and individual subscribers bi-monthly newsletters noting additional titles, and Bley still publishes her own "Corrective News" tabloid, which combines similar new listings with feature articles, each summer.

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Staff at the NMDS offices at 500 Broadway also includes salesmen Russ Musto and Dave Hunt; Taylor Storer, who oversees grants and funding for artists; and two accounting and clerical employees. While the current catalog shows titles reflecting the work of more than 2,000 artists, that number will doubtless grow dramatically; Evelev says the typical monthly release is about 30 titles.

> New LP & Tape Releases, p. 31

	311	bo	ard ^B	5	-		
6	3e	st S	elling	6	-		
s Week	Week	on Chart		Week	Week	on Charl	
This	Last W	Weeks	ARTIST Title, Label & Number (Dist. Label)	This W	Last W	Weeks	ARTIST Title Label & Number (Dist. Label)
1)1	12	DAVID SANBORN Backstreet, Warner Bres. 23905-1	27)	32	8	FREDDIE HUBBARD Sweet Return Atlantic 80108-1
2)	3	61	GEORGE WINSTON	28	30	34	LARRY CARLTON Friends, Warner Bros. 1-23834
3	2	22	December, Windham Hill C-1025 HERBIE HANCOCK	29	29	14	JAMAALADEEN TACUMA Show Stopper, Gramavision G 8301 (Polygram)
4)	6	16	Future Shock, Columbia FC 38814 MICHAEL FRANKS	30	28	16	OREGON Oregon, ECM 1-23796 (Warnen Bros)
			Passionfruit Warner Bros 1-23962	31	24	26	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261
5	5	10 32	LINDA RONSTADT A What's New, Asylum 60260 (Elektra) GEORGE BENSON ●	32	26	12	RANDY CRAWFORD Nightline, Warner Bros 23976-1
6	4	44	In Your Eyes, Warner Bros 1-23744 GEORGE WINSTON	(33)	39	34	TANIA MARIA Come With Me Concord Jazz CJ 200
8)	27	3	Autumn, Windham Hill C-1012 PIECES OF A DREAM	34	34	30	JOHN MCLAUGHLIN, AL DIMEOLA, PACO, DELUCIA
9	9	42	Imagine This, Elektra 60270 JARREAU ●				Passion, Fire & Grace, Columbia FC 38645
10)	13	24	Jarreau, Warner Bros. 1-23801 JEAN-LUC PONTY Individual Choice, Atlantic	(35)	49	8	JIMMY SMITH Keep On Comin' Vol. One, Musician 60300 (Elektra)
11	8	18	BOB JAMES	36	38	88	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
12)	16	32	Foxie, Columbia FC 38801 WYNTON MARSALIS Think Of One, Columbia	37	37	8	WILL ACKERMAN Past Light, Windham Hill WH-1028 (A&M)
13	12	32	FC 38641 PAT METHENY GROUP Travels, ECM 23791-1 (Warner	38	40	168	GROVER WASHINGTON JR. A Winelight, Elektra 6E-305
14	15	18	Bros.) SHADOWFAX Shadowdance Windham Hill	39	41	61	GROVER WASHINGTON JR. The Best Is Yet To Come.
15	10	14	WH-1029 (A&M) TOM SCOTT Target, Atlantic 80106	40	42	65	Elektra 60215 EARL KLUGH/BOB JAME Two Of a Kind, Capitol
16	17	26	SPYRO GYRA City Kids, MCA 5431	41	36	83	ST-12247 DAVID SANBORN
17 18	14 11	40 84	EARL KLUGH Low Ride, Capitol ST-12253 GEORGE WINSTON	42	33	20	As We Speak, Warner Bros. 1-23650 HERB ALPERT Blow Your Own Horn, A&M
19	18	16	Winter Into Spring, Windham Hill C-1019 AL DIMEOLA	43	MEN	INTHT	SP-4949 HANK CRAWFORD
20)		ENTRY OF	Scenario, Columbia FC 38944		0.4	10	Indigo Blue, Milestone M-911 (Fantasy)
21	21	8	On The Line, Musician 60310-1 (Elektra) SADAO WATANABE	44	31	18	KEITH JARRETT Standards, Vol. I, ECM 1-23793 (Warner Bros.)
22	22	19	Fill Up The Night, Musician 60297 (Elektra) MANHATTAN TRANSFER	45	35	36	MILES DAVIS Star People, Columbia FC 38657
23	23	16	Bodies And Souls Atlantic 80104-1 VARIOUS ARTISTS	46	MEN	EN164	GARY BURTON AND CHICK COREA Lyric Suite For Sextet,
23	23	10	An Evening With Windham Hill Live Windham Hill C-1026 (A&M)	47	10110	TX181	ECM 23797-1 (Warner Bros.) DINAH WASHINGTON The Rhythm & Blues Years, Emarger, 814184 1 (Belugger)
24	20	26	HIROSHIMA Third Generation, Epic FE 38708	48	50	138	Emarcy 814184-1 (Polygram) PAT METHENY & LYLE MAYS As Falls Wichita So Falls
25	19	10	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II,	40	12	32	As Falls Wichita So Falls Wichita Falls, ECM- 1-1190 (Warner Bros.)
26	25	128	Epic FE 38934 AL JARREAU A Breakin' Away, Warner Bros	49 50	43 47	32 5	RAMSEY LEWIS Les Fleurs, Columbia FC 3878 MARK ISHAM Vapor Drawings Windham Hill

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

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Billboard's March 24 issue will cover this very important meeting. You can cover it too—bonus distribution at the show will bring your ad right to the highvolume record, tape and accessory merchandisers who keep your business aloft. Plus, you'll reach major video disc/video cassette distributors and other key people representing the new long form video music industry already booming with releases by Michael Jackson, The Beatles, The Who, Billy Joel, The Police, Olivia Newton-John and other major artists.

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FRIENDLY BURDEN—Mick Jagger appears appropriately as special guest on Bette Midler's first concept video, her cover of the Rolling Stones' "Beast Of Burden." The clip was filmed at New York's Peppermint Lounge, directed by Allan Arkush and produced by Teri Schwartz.

College Clip Service Plans Expansion Of Its Activities

NEW YORK-Albany-based Rockworld, which supplies hourlong video music reels to about 400 colleges around the U.S., is expanding its offerings and its universe. The number of tapes it programs will double, from one to two per week, and more contests and promotions are being added.

Frank Tate, president of the company, says that about 80% of the subscribing schools do not have MTV available on campus. And even when they do, he points out that Rock-world offers broader programming, including black music, jazz and country.

Tate estimates that two million students are exposed to Rockworld weekly. "We'll continue to add schools to our roster," he adds. "Probably up to about eight million students, out of a total of 12 million. Rockworld reels are currently available only to schools with student bodies of 2,000 or more, but the minimum will probably drop to 1,000, according to Tate.

Lack of equipment may prevent some schools from taking part, but Tate says there is an answer: "As a test, we will supply five universities with 28,000-plus students with equipment.'

Tate says he's puzzled about the lack of interest in his service from such labels as PolyGram, Capitol and Warner Bros. "Other labels have us on their 'A' list," he says.

Rockworld is expanding promotional support of its reels. Each one new contains a "Mystery Video." Viewers win prizes by answering questions about specific clips, such s, "What's Joan Jett's 11th mishap? How many times does Michael Jackson change costumes in 'Beat It'?" Prizes are albums, posters and trips, and winners are chosen from postcard entries.

"This type of promotion is helpful to record companies," Tate says, "because it shows the kids are aware of their records." This spring Rockworld will give away surfboards and car racks; Tate says 10,000 Rockworld posters per month are currently being given out.

Of the hour-long reel, six minutes are advertising and two minutes movie previews supplied by studios. Of the clips, Tate says, "We schedule four weeks in advance, but we do leave two or three spots open for special requests from the labels. We try to keep them happy." Independent labels are also beginning to take advantage of Rockworld, he says.

Rockworld research indicates each reel is played an average of 15-20 times per week, mostly during the "There are exceptions, though," dav. Tate says. "The Univ. of Indiana, for example, plays the reels double the national average. Forty times is probably too much for a single tape, so we'll give them a second one. Ultimately, we'll give two reels a week to everyone."

Two Groups Plan Spring Seminars For Professionals

NEW YORK-Trade events offering seminars for "the video professional" have been planned by two groups for this spring. American Expositions, based here, has organized Production East for May 21-23 at the New York Hilton; Knowledge Industry Publications will sponsor production/management seminars on both coasts.

Production East will consist of more than 70 seminar sessions on such general topics as "New Production Opportunities" (including video music), broadcast and cable tv production, feature film production and commercials. In addition, an exhibition area is planned, open to hardware, production and service companies

The three video music panels currently planned for the conference are: "The Music Video Marketplace Panel: Record Company/TV Network/ Producer," "Music Video Production Panel: Artists/Musicians," and "Long-Form Music Video Panel: Distribution."

Knowledge Industry Publications' full- and half-day seminars cover spe-cialized areas of production and offer hands-on demonstrations of equip ment and techniques. Topics include "Operation and Maintenance of Vid-eo Equipment," "The Creative Cam-era," "Audio In The Field," "Directng Techniques For Video," 'Introduction to Lighting," "How to ing Set Up An Effective Video Produc-tion Studio," "Computer Graphics And Animation For Video," "From Concept To Shooting Script: A Writ-ing Workshop," "Advanced Video Management Techniques" and "Post Production Techniques.'

This collection of seminars will be presented March 13-16 in Washington, D.C., and April 10-13 in Seattle.

Grammy Nominees Run Gamut Creators Enthusiastic About Diversity Of Programming

By LAURA FOTI

Video

NEW YORK-This year's crop of Grammy nominees in the "Best Video Album" category run the gamut from product that truly answers to that description, to a melange including an eight-year-old production, a theatrical release and a concert. But the creative people behind them all are enthusiastic about the diversity, and optimistic about the future for the format.

The nominees are :

•Toni Basil's "Word Of Mouth," Chrysalis Video/Pacific Arts Video Records, produced in 1980.

Alice Cooper's "Welcome To My Nightmare," Warner Home Vid-eo, produced in 1975.
"Duran Duran." Thorn FMI

"Duran Duran," Home Video, a compilation of the group's promotional video clips spanning an 18-month period from 1981-1982.

• Grace Jones' "One Man Show," Vestron Video, a video extension of the artist's stage act produced in 1981-1982.

• "Olivia In Concert." starring Olivia Newton-John, last year's winner, MCA Home Video, a Home Box Office Production from 1983

• The Rolling Stones' "Let's Spend he Night Together," Embassy The Home Entertainment, a 1982 movie released on video last year.

While these contenders may seem to be strange bedfellows, they have one important characteristic in common: All create a strong visual image of the artists starring in them. Whether a concert performance (Cooper, Newton-John, Rolling Stones) or a stylized depiction of artists and their songs (Basil, Duran Duran, Jones), each program is carefully designed for visual impact and image identification.

Jean-Paul Goude, director of Jones' "One Man Show," also created the artist's overall persona. The program is an adaptation of a stage show, and Goude remarks, "Video was the last stage in the development of Grace."

Rather than simply shooting a concert, Goude took performance footage and added studio inserts. "By the time we did the inserts," he re lates, "Grace and I had split up, so I had to use doubles. We'd used them in the show, while she was changing, and for 'One Man Show' we made it

an army.

"Then Grace and I started speaking again, so we added two numbers from her new album—'Jamaican Guy' and 'Living My Life.' We were able to get more daring with those. The whole program was an attempt to recreate the theatrical show.

"Obviously the record company (Island) wants to sell Grace, but I think in purely artistic terms. I'm not an experienced movie-maker, but I do like the ambiguous position I have between art and commerce." Goude, a former art director of Esquire magazine, is currently at work on stylized commercials and is co-producing an album.

For Toni Basil, making "Word Of Mouth" was an attempt to create her own image. The artist served as writer, performer, director and editor, and compares the process to "baking bread." She says, "I like to do things from scratch." "Word Of Mouth," she says, was

produced in 1980 at a budget of \$90,000. "These days, the cheapest I can do one video for is \$40-\$60,000. I'm barely keeping up with the Joneses or the Jacksons. It's getting expen-(Continued on page 58)

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- C sto cal	iopynig red in photo	a retrie	4. Billboard Publications, Inc. No part o avail system, or fransmitted, in any form ing, recording, or otherwise, without the pr	t this publication may be reproduce or by any means, electronic, mechan ior written permission of the publishe	d. ni- sr. Sur	vey For 1	Week	Ending 2	2/11/84
This Week	Last Position	Weeks on Chart		pyright Owner, stributor, Catalog Number – Princi	ipal Performers	Year of Release	Rating	Format	Price
D	1	7	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	2	17	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
3	5	9	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
4	3	7	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
5	4	6	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
6	8	5	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
7	9	7	TWILIGHT ZONE- THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
8	10	7	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
9	7	10	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
10	6	14	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
11	16	2	DARK CRYSTAL	Thorn/EMI Video TLS-1966	Jen Kıra	1982	IPG	CED	29.95
12	13	18	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
13	19	3	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
14	18	2	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	CED Laser	19.98 29.98
15	12	7	JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
16	17	2	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	CED Laser	19.98 34.98
17	14	14	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
18	NEW		cuio	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	, R	CED Laser	34.98
19	20	3	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
20	11	9	BREATHLESS	Vestron VC 5017	Richard Gere	1983	, R	Laser	34.95

Recording Industry Of America seal for sales and or rentals of 25.000 units plus (\$1.000.000 after returns) (Seal indicated by dot) Arecording Industry Of America seal for sales of 50.000 units plus (\$2.000.000 after returns) (Seal indicated by triangle) (ITA) International Tape Disc Assn seal for net sales and or rentals of at least \$1,000.000 at wholesale. (Seal indicated by ITA seal).

Video Visual Music Steps Into The Spotlight At '84 Midem

CANNES—The most striking difference between Midem this year and last was the invasion of video. Practically every stand showed non-stop clips, MTV aired in bar areas, and some deal-makers seemed more intent on an act's visual image than its musical abilities.

Matsushita Readies New Compact VCR

TOKYO—Beginning in mid-March, Matsushita Electric Industrial here will market a new compact VHS-format portable VCR which it claims is the lightest in the world with eight-hour recording capacity.

The new machine, Action Maclord NV-180, differs from most other units in that it uses an oil film in the cylinder instead of ball bearings. Some 20% lighter and thinner than other compact VCRs, according to Matsushita, the new model weighs 4.8 pounds, is under three inches thick and is set to retail here at just over \$800.

The music and video industries are converging, and some anticipate the time when a combined audio/video industry will lead to a merging of Bernard Chevry's Vidcom with Midem.

Says former Phonogram U.K. chief Ken Maliphant, who now runs Thames Video: "I think it's inevitable. There were plenty of music people at Vidcom and plenty of video people at Midem. There's a very real fusion taking place, though I'm not sure how long the whole process will take."

David Stoughton, managing director of cable supplier Music Vision, takes a similar view of Midem '84: "There was much more music video product than last year, and the importance of video as a tool was very evident, with all the stands using it."

But Stoughton adds, "A great deal of the material was promotional, sometimes only demo standard, whereas what people are looking for is long-form. And there's another problem: Nobody is yet quite clear on video rights. Are clips strictly for promotional use or not?"

How much marketable video material was actually available at Midem is unclear. Maliphant says, "We have been offered some good stuff, but a lot of it would need post-production work, not so much visually as with the audio. With stereo hi fi on the way, people are going to expect good sound as well as good pictures."

Archive material originally shot for broadcast and theatrical purpeses dominates the offerings, much of it concert footage. This genre seems likely to remain a staple format.

Video director Keith McMillan of Keefco remarks, "The language developed in video promos doesn't sustain easily over the longer form. And of course a video that tries to maintain promo production values over an hour is going to be a very expens ve beast.

"So there's currently more interest in live concert situations rather than any rush to make mini-movies. We just finished a live concert shoot for Culture Club, for instance, with 11 cameras at Hammersmith Odecn, and it's already profitable thanks to pre-sales to cable." That project is set to air on Home Box Office this spring.

"The other approach, where perhaps you try to integrate visuals and music, requires a kind of financial and mental approach that the record companies aren't used to, and a strong pre-production commitment. It will be interesting to see who puts the money behind long-form music videos."

McMillan expresses disappointment with the major record companies' video representation at Midem. "I would have thought the big companies would send someone from their video divisions if only to see what's going on," he says.

Independent companies, mainly British, were in evidence. Kace International expects to be producing within six months and cites the increasing difficulty of acquiring suitable material ready-made. With record companies now tying down video rights to the acts they sign, indies will have little alternative but to produce their own programs.

Artists and their managers are in

some cases reserving video rights with a view to getting involved in production. The annual Midem lawyers' meeting dealt with changes taking place in the U.S. in the ownership and payment of videos, now that promo costs are skyrocketing and a sale market is opening up.

Record companies now seek to recoup clip-making costs against royalties, after formerly writing them off as promotional. In reply, artists may share costs and retain co-ownership. McMillan notes: "The upward

McMillan notes: "The upward pressure on budgets is coming from the artists. They are the ones who want Michael Jackson or Paul McCartney-type videos every time. The answer for the music industry, which is being dragged into the video age, is to find ways to recoup their costs and not give the material away free so that operators like MTV can make a lot of money."

Ardent Puts Meat Into 'TV Dinners'

By ROSE CLAYTON

MEMPHIS—In its first year of operation, Ardent Teleproductions has completed video clips for, among others, ZZ Top. The company is the video arm of Arden Recording Inc., where ZZ Top also cut its top 20, double platinum album "Eliminator" for Warner Bros.

With Ardent's video production facilities located in the same plant as its three state-of-the-art recording studios, ZZ Top simply had to travel down the hall of the triangular complex to supervise the production of the "TV Dinners" video.

"Because the music video is intended as an interpretation of the song itself, input from the band's members was invaluable," says Marius Penczner, Ardent's in-house producer.

Penczner's video features a science-fiction fantasy creature that resembles a reptile, created by former Memphis animator Bob Friedstand, who now resides in Los Angeles. Friedstand describes his foot-high, rubber foam and latex creature as "a fan of the band's," whom he captured by using stop-motion animation. It was a meticulous effort, requiring 21 shots just to show the creature blinking its eyes.

Rick Dupree, Ardent's director of photography, rented a warehouse in downtown Memphis on the bluff of the Mississippi River to create his eerie setting in a future world, emphasized by the use of lighting and colored smoke.

Live concert footage of the band, which was mixed into the "TV Dinners" video via projections on a futuristic tv set, was taped on ZZ Top's tour dates in Nashville, Little Rock, Memphis and Evansville, Ind.

MGM/UA Offering Fassbinder's 'Berlin'

NEW YORK—Most home video suppliers are touting new lower prices for their releases, but MGM/ UA Home Video has taken a different route with Rainer Werner Fassbinder's "Berlin Alexanderplatz." The $15\frac{1}{2}$ -hour movie will be offered in a limited edition for \$400.

Contained on eight videocassettes, "Berlin Alexanderplatz" is available through direct mail, and will be sold through retail outlets later this year.

The epic German movie stars Hanna Schygulla and Gunter Lamprecht. It is packaged for home video as a collector's set, in a box with program notes.





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Video

Fast Forward A New Dream Machine For 1984

By KEN WINSLOW

The real home entertainment marriage of audio and video is still stuck at the courtship stage. A fully functionally integrated audio/video product has yet to hit the market.

The bandwidth, dynamic range, signal to noise, head and transport specifications of tape devices for recording audio or playback of video and/or audio continue to improve. At the same time, half-inch Beta and VHS tapes are steadily creeping down in price.

The time has come to look at the design philosophy that forces tape technology buyers starting out in audio and in video into separate cassette formats—particularly the high end buyer.

There is plenty of evidence that the broadband signal handling capabilities of half-inch videotape systems can offer fantastic audio, as Beta Hi-Fi and PCM digital decks now demonstrate. It's time to start to package together these top-grade audio capabilities into a single video and/or audio-only recorder/player using halfinch videocassette.

In order to offer high quality, audio signal routing will continue through the rotating video head drum assembly, as Beta Hi-Fi and VHS Hi-Fi now on the market in Japan have shown to work so well.

We are not proposing a new format, but rather a new packaging concept that would take the final steps in bringing audio and video together for the consumer who wants this capability.

To be sure, there are and will always be cost and configuration reasons to preserve current separately dedicated audiocassette and videocassette recording and/or playback formats.

As cheap as half-inch Beta and VHS blank cassettes are becoming (now retailing for under \$10), C-60 and microcassettes are always going to cost less. Audio-only users, because of the smaller dimensions of the C-60 and microcassette plastics and transports, have a pocket-sized utility, as Sony's Walkman illustrates, that today's half-inch video formats would have trouble beating. Home console and shelf applications, a market that both the video and audio companies are after, have no such size or portability constraints.

We think it is time for manufacturers to begin to introduce an all-purpose combined video and/or audio half-inch format-based recorder/ player as a centerpiece for consumer home entertainment systems.

home entertainment systems. Beta Hi-Fi decks have brought good audio to video but have so far omitted the kind of audio input monitoring, metering and control capabilities that the audio manufacturers have so well refined for a consumer whose current prime interest lies in hi-fi audio recording and playback, and who can be expected to develop similar recording and playback interests in video if given the appropriate equipment.

Our concept of a thoroughly integrated recorder/player design would be a half-inch Beta or VHS transport offering the consumer the capabilities of a television broadcast or cable tv channel RF recorder; a video/audio recorder able to handle split signals from the same source (the separate audio and video outputs of a tv tuner) or different sources (a tv tuner for video, an AM/FM tuner for audio); or just broadband, audio-only recording of an FM or digital nature.

But in keeping with the audio-only recording capability described for the

unit, along with the VHF, UHF and all the cable tv channels, the dream unit would also be able to tune the FM and AM radio bands and offer synthesized station presets, loudness, frequency filtering/emphasis plus supporting metering, monitoring and mixing capabilities.

By keeping the high speed search, multiple event/station preset recording capability and indexing features of today's VCRs, we would have the basis of an ultimate 24-hour time shifter by which to intermix tv and radio programs.

Although such a capability could present the user with a monstrous amount of confusing choices, the selfprompting, touch-screen control displays now becoming available could remove all user confusion.

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



THE RCA TEAM—RCA's new video production unit discusses future projects. Shown from left are the unit's vice president Tom Kuhn, division vice president of business affairs and program distribution Arnie Holland, and Chuck Mitchell, division vice president of program distribution.

We play more often on MTV than Billy Joel, David Bowie and Men at Work combined.

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Promo Clips Are Big Business In Australian Market

By GLENN A. BAKER

SYDNEY—An estimated \$1.5 million was spent in Australia during 1983 for the production of promotional video/film clips, with record companies providing around 80% of the total budget. This outlay is believed to be almost twice that of 1982.

Rock videos have been big business in Australia for almost a decade, and a thriving, sophisticated clip industry was producing internationally acclaimed work well in advance of the MTV-spurred U.S. clip boom of recent years.

By far the most active clip originator is Mushroom Records, which spent \$500,000 in 1983 and expects to up that by \$250,000 this year. Label boss Michael Gudinski sees clips as the key to continuing success outside the home market for his acts.

Currently in production is an A&M/Sony release in the U.S. of a video version of the A&M/Oz label compilation LP "Maiden Australia," as 10 of the 12 songs included have accompanying videos.

Mushroom can be legitimately viewed as a video pioneer in this country as a result of its financing of extravagant and imaginative Split Enz visual productions in the late '70s. Most other companies, including CBS, EMI, Wheatley, RCA and WEA, spent around \$100,000 on clip production last year and claim that their 1984 budgets will be far in excess of this. None consider the money ill-spent. It's generally conceded that MTV

U.S., and 1983 saw extensive exposure on the network for INXS, the Divinyls, Mental As Anything, Tim Finn, Goanna and others. Australian videos have a strong international reputation for imaginative quality, which stretches back to the days when Russell Mulcahy began his stylized productions. Budgets for clips rose markedly during the year, from an average

xposure broke Men At Work in the

during the year, from an average \$5,000-\$8,000 to \$10,000-\$15,000. In fact, almost every act here now spends more money making the video for a single than it does making the single itself.

However, these budgets are almost minuscule compared with the going rates in the U.S. The only U.S.-level budgets outlayed down under are for clips by international artists who choose to use Australian settings, such as Duran Duran, Elton John and David Bowie.

In 1983, clips for "Union Of The Snake" (Duran Duran), "I Guess That's Why They Call It The Blues" (Elton John) and both "China Girl" and "Let's Dance" (David Bowie) were made in Australia. Budget on the two Bowie clips is estimated at \$125,000, which would buy a dozen quality clips for most local bands.

This year, many more international artists are expected to take advantage of the spectacular settings and low costs and make videos beneath the Southern Cross.

Australian video music production is also extending beyond single clips. The band Angel City and Sydney FM station 2MMM are jointly marketing a one-hour video of the act's performance at the 1983 Narara Festival. Mushroom Records' "Evolution Concert" celebrating the label's 10th anniversary, staged in Melbourne in 1982, was simulcast nationally and is to be released in Australia and the U.S. as a videocassette.

The "Last Stand" farewell concerts by Cold Chisel in Sydney last December were filmed for a 35mm cinema release feature later in the year. A Melbourne benefit concert, "Stop The Drop," organized by Midnight Oil, which recieved a United Nations media prize, is to be marketed internationally on video. But perhaps the biggest production of all is Russell Mulcahy's move into fulllength features with "Razorback,"

Video

which is being scored by Icehouse leader Iva Davies. In addition, Australia's acclaimed rock movie musical "Starstruck" is

available on videocassette. And that film's director, Gillian Armstrong, recently knocked off a rock video for the "Bop Girl" hit by Pat Wilson.



www.americanradiohistorv.com

Video Reviews

THE POLICE—"The Synchronicity Concert," Showtime premiere Feb. 11. Produced by Lexi Godfrey for Medialab, directed by Godley & Creme. 58 minutes.

Leave it to Godley & Creme to redefine the concert video format. The directing team, who breathed new life into clips with Herbie Hancock's "Rockit" and "Autodrive," have done what this jaded reviewer didn't think possible

made concert footage exciting. The primary colors of the "Synchronicity" album graphics have been used in a unique way, as have video devices from the Police's God-

ley & Creme-directed video clips (most specifically the use of black and white). Taken logether, along with a powerful concert performance, the elements create a unified vision of the group. One of the main strengths of this program is the audience-generated excitement that is captured so well. Frequent scenes of the entire audience are overwhelming, closeups provide a personal touch.

Audience members are shown singing along, dancing, yelling. Occasionally a single fan is outlined in electric white. Primary colors are flashed between individual shots of the three group members, even between drum beats, for a riveting effect. During "Hole In My Life," shots of the audience and backup singers shouting "Yeah!" serve as punctuation.

The Police concert, while less staged and less theatrical than David Bowie's Home Box Office concert, is nonetheless more repeatable. Did Godley & Creme shoot their wad on this project? It's hard to imagine any additional ways of making a concert visually exciting. Their creativity, combined with the Police's music and performance, is simply without comparison in the field.

"The Synchronicity Concert" will be released for sale on the home video market in a few months by A&M/IRS Video. It is a strong followup to "Police Around The World." Any Police fan owning the first would certainly want the second; rather than being repetitive, it shows the group's development—and the state of the art in production.

Three of the 10 songs in this concert are also included on "Police Around The World": "Message In A Bottle." "Waiking On The Moon" and "Can't Stand Losing You." But the seven additional numbers, particularly "King Of Pain," "Walking In Your Footsteps" and "Every Breath You Take." would on their own be reason for rejoicing.

Lighting director Mike Sutcliffe, audio engineer Eddie Offord and editors Roo Aiken and Godley & Creme all deserve special praise for their contributions.

LAURA FOTI

EBRUARY

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, 1984,

BILLBOARD



DAVID BOWIE—"Serious Moonlight," Home Box Office premiere Feb. 12. Produced by Anthony Eaton, directed by David Mallet. 60 minutes.

David Bowie's 1983 "Serious Moonlight" tour has been captured faithfully, and with a few special touches that add to repeatability. Each song is introduced with a picture of Bowie, its title and the year of its original release. At the beginning of the show, scenes of Vancouver, where the concert was taped, are used effectively, although too briefly, in an introductory segment.

Everything about Bowie is stylish and theatrical, from his clothes to his lyrics to his stage sets and gestures. All these aspects are effectively showcased in a fascinating set. Of special note is "China Girl," during which

Of special note is "China Girl," during which band members act out some of the visuals of the video clip: smoking, playing cards and so on. Bowie himself stands with his back to the audience and his arms around himself suggestively.

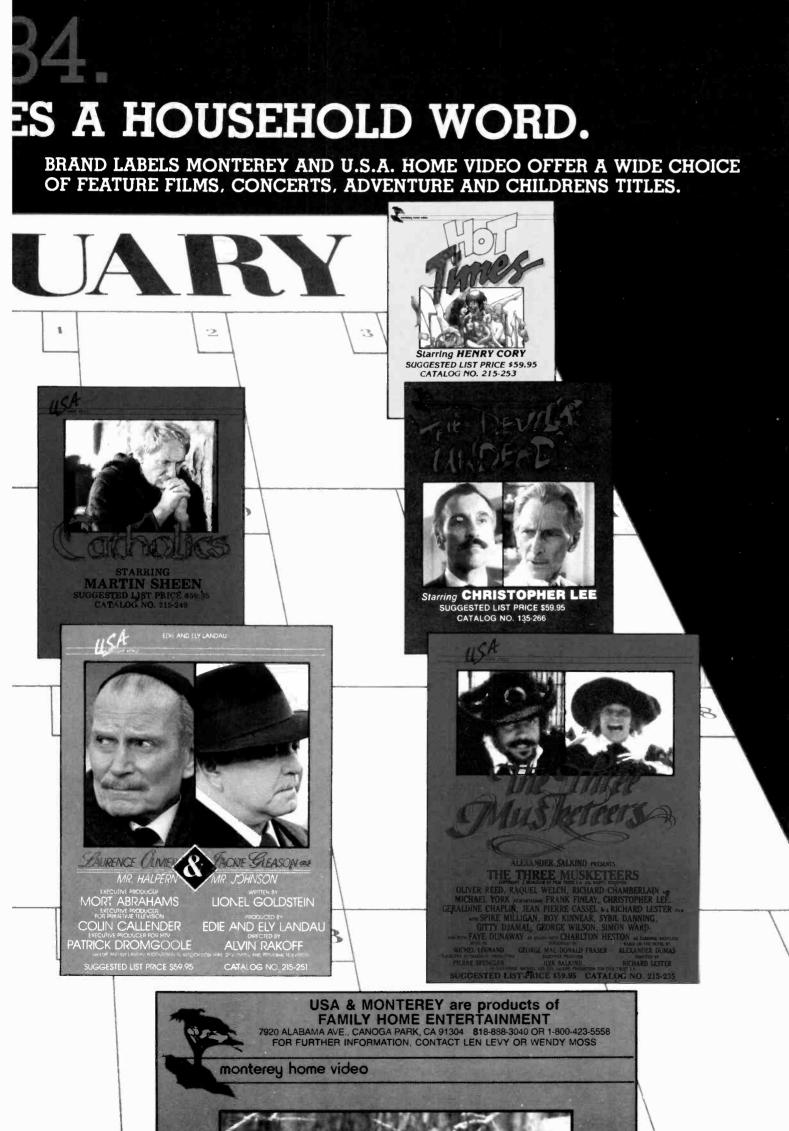
The artist seems born to be photographed. He plays well to the camera and is aware of the visual elements of his songs and how to portray himself to his best advantage. Add to this a beautiful set, with columns of light, and spectacular lighting, designed by Alan Branton, and this concert by an artist at the peak of his career becomes an even more effective tribute.

The lighting is, at times, tied to special visual effects added in the editing room. All is perfectly controlled and operates smoothiy. Audience shots, although infrequent, show a crowd enjoying itself.

During "Space Oddity," Bowle throws a giant balloon-globe into the audience, where it is tossed around for awhile. It's striking to see a long shot of the arena with the world being batted around by thousands of hands.

LAURA FOTI





Video Grammy Nominations Reflect Diversity Of Programming

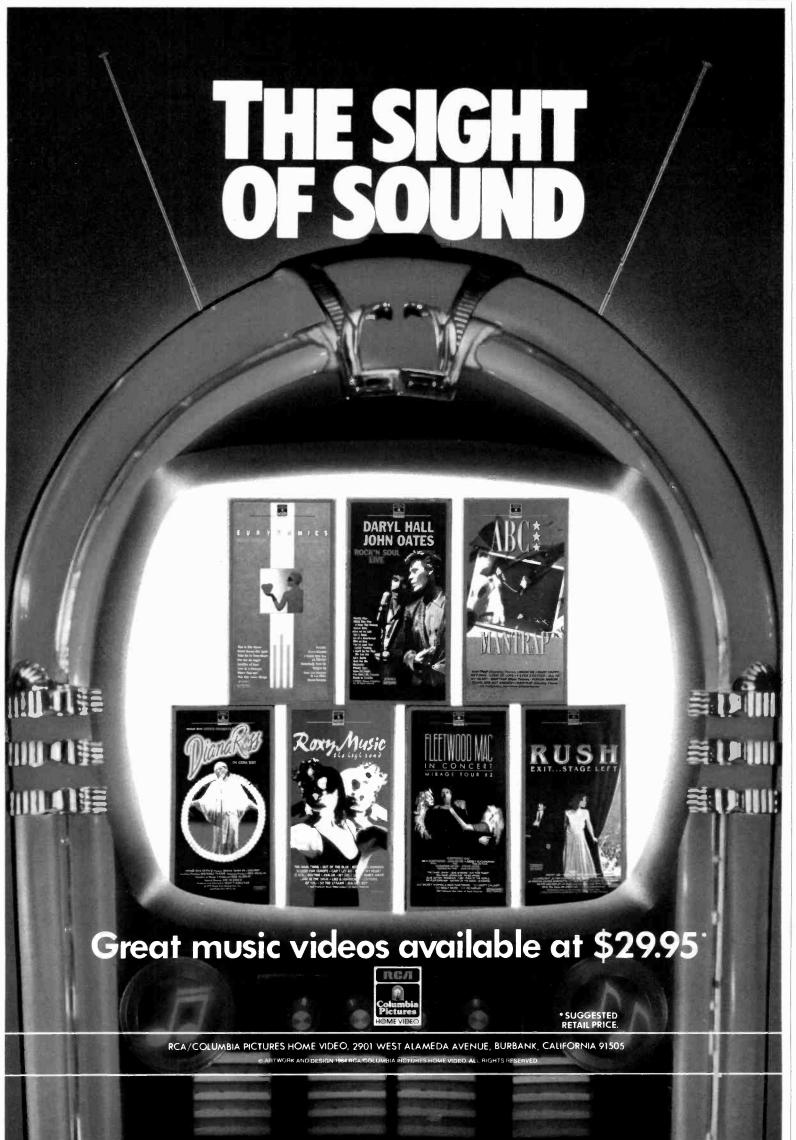
• Continued from page 53 sive to compete with the movie look, with videos being shot on film, in a number of different locations.

"Video revived the record industry, which had been faltering because budgets were getting so big on album production. Now the same thing is happening with video.

"My goal is to keep being able to experiment, and it's hard to go your own way with a small budget," she says, pointing out that labels are willing to invest only a certain amount of money in a video production, leaving the artist to take up the slack. "Word Of Mouth" will be released

in March through Pacific Arts Video

Records. "I thought no one would ever see these videos, that maybe they would be shown in Europe or somewhere," Basil says. "But it's really exciting to see the project nominated for a Grammy."



Alice Cooper's "Welcome To My Nightmare" was produced in 1975 and released for sale by Warner Home Video in September, 1983. Cooper, too, is excited about the Grammy nonination, particularly because of his own comeback plans.

because of his own comeback plans. Cooper's recording contract with Warner Bros. recently expired, and the artist says he is glad to be free of that relationship. "Welcome To My Nightmare' was done as a video movie, and it was in my contract that the soundtrack could go to any label," Cooper relates. When the decision was made to allow Atlantic to release the album, Cooper says Warner Bros. ceased support of his albums.

Now he is looking forward to getting back into the music business, and especially into video production. He is at work on what he calls' the first rock sequel: 'Nightmare II.'

"It would be Alice waking up after seven years, after the last nightmare," he says. "It would be tied to a stage show and album, a total concept. When we did the original 'Nightmare' there was a whole show with 36 people, special effects and so on. It would have worked on Broadway. I'd like to do that kind of thing again."

Cooper says his image will always be "gothic"—"I want to be the Basil Rathbone of this generation." He adds, "The best thing that could have happened to us in the '70s was to get banned. Ever since Christ's time there's been a morbid curiosity about sensationalism. I don't know if it's possible to do anything shocking anymore, but it's all in how you do it. It' can be done with class."

Cooper says he owns 21 television sets and has always been a believer in the marriage of music and video. "The thinking used to be that if you did video you weren't capable of performing music. Now things have come full circle. I was ready to hang up my leather, but now I won't have to."

Cooper will attend the Grammys with Vincent Price, who narrates "Nightmare."

Scott Millaney, producer of "Duran Duran" and "Olivia In Concert," says that today's video budgets may be higher than ever, but there are also increased "creative pressures." Millaney's London-based production firm MGMM (Millaney Grant Mallet Mulcahy) is one of the largest creators of video clips, and has a growing list of long-form projects under its belt as well.

"In our experience, the pressures are the same for long- and short-form projects," Millaney says. "There are always budgets to meet, and always last-minute changes. 'Duran Duran,' for example, was constantly being fine-tuned." The collection of video clips from the group's "Rio" album was put together over an 18-month period.

"With a live concert, there's more of a production angle. You have to have everyone there and working to capture the excitement of what was going on. There's a big difference creatively."

Promoting the artist, says Millaney, is equally important with video clips and long-form programs. "You can't ever lose sight of the artist. The economic side at least makes you put the artist to the fore because you have to sell the program worldwide, or get worldwide exposure, to recoup the money spent. This makes you more aware of making a piece of entertainment, and far more serious in your approach to developing ideas and putting them into production."

Creative representatives for the Rolling Stones and "Let's Spend The Night Together" director Hal Ashby

Video New On The Charts



TOOTSIE

RCA/ Columbia Pictures Home Video-#8

Dustin Hoffman pierces a large hole in the feminine mystique as a struggling actor with a female role in a soap opera. Aside from his trials with false eyelashes, wigs and girdles and falling in love with his co-star Jessica Lange, Hoffman fends off male admirers and assumes another role as spokeswoman for the women's movement.

Produced and directed by Sydney Pollack, "Tootsie" also stars Teri Garr, Dabney Coleman and Charles Durning.

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

Belmondo Challenges Law On Release Of Cassettes By PHILLIP HILL

PARIS-Leading French actor Jean-Paul Belmondo, long established as a worldwide boxoffice attraction, is, with his manager Rene Chateau, set to challenge the French government in the European court this month over how long after theatrical release videocassettes of movies can be commercially marketed.

Chateau put out the video version of Belmondo's latest film success, "Le Marginal," only two months after its general release in cinemas here, rather than the one year provided for in a 1982 law designed to protect the French cinema industry.

The film, which figures in a compilation album of theme and incidental music of the films of Alain Delon, produced by Georges May, president of General Music France, was one of the biggest hits of last year here and also one of the most affected by videocassette piracy even before its release.

Belmondo and Chateau argue that 95% of cinema-going audiences who'd want to see "Le Marginal" did so in the first eight weeks, so the early release of the videocassette did not prejudice ticket sales. The producers were losing money because of pirates, they say

Chateau, and others who suffer at

the hand of pirates in France, says that the 1982 law is already out of date and infringes the Treaty of Rome, which governs commercial transactions between European states. The treaty allows for free circulation of products within the European Economic Community. The producers of "Le Marginal" claim that the same videocassettes are leavailable in neighboring gally countries.

(

A French court is due to rule in the case later this month but is expected to throw the issue into the hands of the European Commission court for definitive judgment





	noi	Chart	These are best selling videocassette retail sales, including releases in bot						
This Week	Last Position	Weeks on		ppyright Owner, istributor, Catalog Number Princi	pal Performers	Year of Release	Rating	Format	Price
1)			RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.9
2	2	6	MAKING OF MICHAEL	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.9
3	5	20	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.9
4	3	91	JANE FONDA'S WORKOUT (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.9
5	4	7	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.9
6	6	7	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.9
7	14	33	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.9
8	NEWENT		TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.9
9	7	13	BLUE THUNDER .	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.9
10	9	7	TWILIGHT ZONE-THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.9
11	31	6	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.9
12	13	29	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.9
13	20	6	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Jnc. 1064	The Beatles	1964	G	VHS Beta	69.9
14	16	3	спто	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.9
15	12	10	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.9
16	8	51	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.9 29.9
17	18	2	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.9
18	24	11	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.9
19	15	6	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.9
20	19	6	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.9
21	17	16	GANDHI •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.9
22	23	13	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.9
23	11	13	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.9
24	NEW ENTI		CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	VHS Beta	No listin
25	34	6	AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.9
26	33	64	STAR TREK II-THE WRATH OF KHAN (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.9
27	22	7	JAWS 3 •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.9
28	10	10	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.9
29	NEW ENT	ay.	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Pare	1983	PG	VHS Beta	79.9
30	21	10	EDDIE MURPHY-DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.9
31	NEWENT	а у	SMOKEY AND THE BANDIT PART 3	Universal City Studios MCA Distrib. Corp, 80013	Jackie Gleason Paul Williams	1983	PG	VHS Beta	59.9
32	35	19	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.9
33	25	18	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.9
34	29	15	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	B	VHS Beta	79.9
35	32	10	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listin
36	26	10	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.9
37	27	2	NIGHTMARES	Universal City Studios MCA Distributing Corp. 80037	Christina Raines Moon Zappa	1983	PG	VHS Beta	59.9
38	28	10	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.9
39	30	17	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.9
40	36	18	THE MAN FROM SNOWY	CBS-Fox Video 1233	Kirk Douglas	1982	PG	VHS	59.9

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Video

France Grows As Clip Market

PARIS—France is fast becoming one of the biggest markets in Europe for video clips, according to the market research company Clip Production.

A confidential report issued to record companies in France shows that French television is taking some 25% more clips than Britain, mainly produced by U.S. record companies. Britain is normally thought of as the biggest European consumer of this material.

It's long been realized by record companies in France that low budgets and conservative programming in French television, especially in the rock music area, have left gaps in schedules. Those gaps are now rapidly being filled by the video production facilities of major record companies.

The two main French televison networks now take more than 100 video clips a month, compared to roughly 80 taken by the British channels. This figure is still rising in France as more new shows program with video clips.

According to the Clip Production report, 90% of clips seen on French television are produced by the major record companies. The rest are produced by the television channels themselves, mainly the Antenne 2 service, and a handful of independent companies.



FINAL CHECK—John Persico, left, and Brad Moss overlook the installation at Atlanta's new video club, Shenanigans.

Music Monitor

• What's New: Linda Ronstadt will star in a Home Box Office concert presentation to air mid-year. It will be taped next month at the Arlington Theatre in Santa Barbara, Calif. and feature an orchestra conducted by Nelson Riddle. Producer is Robert Lombard, director David Lewis.

• Call Me: Rocshire artist Willie Dee has completed a video clip for



MINNESOTA 129 West Lake Street Minneapolis, Minn. 55408 (612) 823-6291 "Call Me Next Week"—the debut project for newly formed Buzzjacque Productions in Los Angeles. Budget, according to Frank Leonetti, with whom the company has a production tie-in, is in the vicinity of \$225,000. Director is Pepe Seraga.

• Two Soft: Soft Focus Productions producer/director Ed Steinberg has shot footage of Aku Aku (Shatter Records) and Yello (Elektra). The former was shot at New York's PS 133, the latter at the group's American debut concert at New York's Roxy Roller Rink. The Yello footage will be part of a 40-minute film special on the group.



				RENTALS				
I DIS Week	Last Position	Weeks on Chart		byright Owner, tributor, Catalog Number Prin	ncipal Performers	Year of Release	Rating	Format
T) 1	9	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
2	2	8	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
3	4	7	MAKING OF MICHAEL	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
4	3	14	JACKSON'S THRILLER▲	RCA/Columbia Pictures	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
5	7	11	NATIONAL LAMPOON'S	Home Video 10026 Warner Brothers Pictures	Chevy Chase	1983	R	VHS Beta
6	8	20	FLASHDANCE	Warner Home Video 11315 Paramount Pictures	Christie Brinkley Jennifer Beals	1983	R	VHS
_				Paramount Home Video 1454 Warner Brothers Pictures	Christopher Reeve	1983	PG	Beta VHS
7	6	8		Warner Home Video 11320 Warner Brothers Pictures	Richard Pryor John Lithgow	1983	PG	Beta VHS
B	5	8		Warner Home Video 11314 RCA/Columbia Pictures	Kevin McCarthy	1983	PG	Beta VHS
9	9	17	GANDHI • (ITA)	Home Video 10237 Sunn Classic Pictures/Warner Bros In	Ben Kingsley		$\left \right $	Beta VHS
0	16	3	cnìo	Warner Home Video 11331	Daniel Hugh-Kelly	1983	R	Beta
1	NEW ENT	ay	BRAINSTORM	MGM/UA Home Video 800314	Christopher Walken	1983	PG	Beta
2	14	33	48 HOURS	Paramount Pictures Paramount Home Video 1139	Eddie Murphy	1983	R	Beta
3	10	10	BREATHLESS	Vestron V5017	Richard Gere	1983	R	Beta
4	12	12	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
5	NEWENT		CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
6	11	5	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
7	17	10	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
8	15	4	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
9	13	7	JAWS 3 • (ITA)	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
0	NE & ENT	RV	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
1	19	9	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	2 Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
2	23	11	EDDIE MURPHY-DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
3	22	41	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
4	24	13	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards	1983	PG	VHS Beta
5		_	EDDIE AND THE	Embassy Pictures	Marsha Mason Tom Berenger	1983	PG	VHS
6	NE W EN*	21	CRUISERS	Embassý Home Entertainment 200 CBS-Fox Video 1233	Kirk Douglas	1982	PG	Beta VHS
7	25	10	PINK FLOYD THE WALL	MGM/UA Home Video MV-400261	Tom Burlington	1979	R	Beta VHS
				MGM/UA Home Video MV-40020	David Bowie	1983	R	Beta VHS
8	18	10			Robert Duvall	1983	+	Beta VHS
9	21	18		Thorn/EMI 1640 Universal City Studios	Betty Buckley Anthony Perkins			Beta VHS
0	26	15	PSYCHO II • (ITA)	MCA Distributing Corp. 80008 Warner Bros, Pictures	Vera Miles Steve Martin	1983	R	Beta VHS
1	29	15	BRAINS	Warner Home Video 11319 Universal City Studios	Kathleen Turner Dan Aykroyd	1983	R	Beta
2	34	20	DR. DETROIT • (ITA)	MCA Distributing Corp. 80001	Donna Dixon	1983	R	Beta VHS
3	35	23	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983		Beta
4	27	27	PORKY'S 🛦 (ITA)	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
5	33	15	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
6	28	18	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
7	32	51	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
8	36	17	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
9	30	22	BAD BOYS • (ITA)	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
	31	33	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck	1983	PG	VHS

Billboard

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FEBRUARY 11, 1984, BILLBOARD

Survey For Week Ending 2/11/84

Pro Equipment & Services

Fantasy, Spin In Production Deal

By JACK McDONOUGH

62

BERKELEY—Fantasy Studios, continuing its pattern of cultivating creative tie-ins with new local talent and production ventures, has signed an agreement with Spin Productions "to do at least four full LP projects over the coming year," according to Lee Houskeeper, president of Spin Records and partner in Spin Productions with Bobby Corona of the Keystone nightclub group. The agreement was signed by Roy Segal, Fantasy's vice president, who oversees all album, video and film sound production.

The agreement allows for Spin to take into the Fantasy studios either Keystone club headliners or groups that have submitted demos for live, two-track recording of "every song in the band's repertoire," says Houskeeper. "Then, Spin and Fantasy together will make the a&r decisions about which bands and which songs will receive full production."

Spin Records is already seeing success with its first product, a six-song EP titled "Maybe I'll Get Lucky" by Santa Cruz quintet Eddie & the Tide. The video of one of these tunes, "Running Wild, Running Free," has earned Eddie & the Tide a spot, with five other bands, on MTV's "Base-

SPINNING THE DIALS—Pictured at the Fantasy Studios in Berkeley are, from left, Fantasy vice president Roy Segal, engineer Ritchie Corsello, and Lee Houskeeper and Bobby Corona of Spin Productions. ment Tapes" national finals, coming up in March. Houskeeper says that the band

Houskeeper says that the band won its preliminary round by the largest margin in the MTV show's history, pulling 53% of 26,000 votes to 12% for the nearest competitor. "We picked up 80% of the vote from east of the Rockies," he adds.

"Maybe I'll Get Lucky," produced by Corona, was recorded, mixed and mastered at Fantasy. The video was directed by Rob McDonald at Channel 31 in Sacramento.

The EP's title song reached No. 1 on KOME San Jose and reached top ten status on KSJO San Jose and KRQR San Francisco. The band is featured in a new KOME television spot.

Segal notes that Eddie & the Tide is "just one of five bands we've worked with recently at Fantasy and for whom we have high hopes." Others are the Hyts, with a new package on A&M/Beserkley; Tiggi Clay, due for imminent release on Morocco/ Motown; Billy Satellite (with demos done under auspices of Segal and Phil Kaffel's Rickbacker Productions), now signed to Capitol: and Steel Breeze, who had a top 20 national hit for RCA with "You Don't Want Me Anymore," who have co-produced with Jim Gaines a new package now being shopped.

Segal adds that the veteran Gaines now has "a principal association with the Fantasy studio, and we'll help promote him."

Panasonic Starts Pitching Stereo VHS To Studios

LOS ANGELES—High-performance stereo VHS video recording is now being pitched to professional users via a new Panasonic recorder unveiled by Panasonic Industrial Co. at the Commtex exhibition in Dallas.

Although the VHS manufacturing camp has already responded to the Beta format's introduction of Beta Hi-Fi through consumer recorders offering "hi-fi" stereo in VHS, Panasonic's AG-6800 is designed for recording and broadcast studio applications.

The front-loading unit, designed to fit standard 19-inch racks when used with optional brackets, utilizes an FM multiplex depth recording system. Two additional recording heads are mounted on the same cylinder as the basic video heads, enabling the unit to record audio program on deeper layers of the tape, leaving the surface layer free to carry a video signal. Completely independent audio channels also allow bilingual applications due to the lack of significant cross-talk.

The unit is designed particularly for dubbing applications, with the system designed for multiple connections to a single main switch. Up to 400 recorders can be operated through one switching circuit, with the decks looped through their REC REMOTE connectors. External remote switches can also drive recording start, stop and eject operations, and an internal adjustment allows users to preset the machines to go to pause, stop or rewind mode and then eject when the external switch is turned off.

The AG-6800 also allows time code recording for editing operations and features a digital display real time indicator showing both time elapsed and remaining tape time. The unit is being marketed with a suggested retail price of \$1,800.

Expanded Role For MediaSound's Planer

NEW YORK—MediaSound Studios president Susan Planer is adding artist management and production activities to her role, thanks to a new agreement with Domino Media Inc., the entertainment firm that acquired MediaSound last May.

In a joint statement issued by Planer and Domino Media president Michael Hektoen, Planer says she will continue working with the studio as an exclusive consultant, and will base her other activities there as well. She has been with the studio's management for 14 years.



AUDIO & VIDEO—Computer-based audio/video editing via the BTX Softouch System is displayed at the TEAC/TASCAM booth during the NAMM Winter Market. That's James Lucas, western regional sales manager for BTX, putting the system through its paces in a hookup with a TASCAM 48 8-track recorder and a U-matic video recorder.

_Studio Track

NASHVILLE

LOS ANGELES

Larry Carlton is producing Bill Withers for Columbia at Room 335, with Hal Sacks engineering.

At Evergreen Recording Studios, John Denver is recording material with producer Barney Wycoff and arranger Lee Holdridge. Behind the board is Roger Nichols, with assistance from Gary Luchs.

Producer Dito Godwin and engineer John Henning are at Sound Image with St. Elmo's Fire, completing its new single.

At Group IV Recording, producer Pete Christlieb is mixing Joe Williams' tracks with engineer Angel Balestier for a new Bosco album . . . Producer Ray Brown is mixing Milt Jackson's new album with engineer Andy D'Addario for Pablo.

NEW YORK

Animation is putting the final touches on its five-song EP at the Record Plant, with Pat DiNizio and Jim Ball producing.

Butch Jones is producing and engineering the Pedantiks for ACME Music Corp. at Blank Tapes.

At **RPM Studio, Robin Clark** is finishing a debut album for HME Records. **Michael Case Kissel** and **George Flame** are producing, with **Dom Maita** behind the board.

At **Duplex Sound**, producer **Eumir Deodato** has just finished an album with **Kleer** for Atlantic. **Mallory Earl** is engineering the project. At **Hot Licks Studio, Annette Funicello** is cutting an album for Starview Records with producer **Phil Baugh** and engineer **Randy Best**.

Jerry Lee Lewis and producer Ron Chancey are cutting tracks at Woodland Sound Studios. Les Ladd is engineering the MCA project with assistance from David McKinley ... Lee Greenwood is finishing an album with producer Jerry Crutchfield. Ernie Winfrey is at the controls, with Ken Criblez seconding ... MCA artist Barbara Mandrell is laying tracks with producer Tom Collins and engineer Ladd. Tim Farmer is assistant engineer ... Hank Chess is cutting tracks for Tawas Records, with Bobby Whitton producing and McKinley engineering.

At **Music City Music Hall, Charly McClain** and **Mickey Gilley** are finishing their first duet album for Epic. **Bill Harris** is at the controls-... Columbia's **Moe Bandy** is completing his first album with his new producer, **Blake Mevis. Bill Harris** is engineering ... Mevis is producing Compleat artist **Vern Gosdin**, with Harris engineering ... Recently signed MCA artist **Reba McEntire** is working on her first album for the label, with **Norro Wilson** producing and Harris at the console.

Editor's note: All material for the Studio Track column should be directed to Kim Freeman in Billboard's New York office.

New Chicago Pressing Plant Targets Local Acts

By MOIRA McCORMICK

CHICAGO—With the Jan. 1 debut of Precision Record Labs Ltd., this city now has its first full service pressing plant aimed specifically at the Windy City recording community.

Located at 521 W. 26th St. on Chicago's Near Southwest Side, Precision occupies the former premises of Musical Products, previously Chicago's only active pressing plant until its demise last December. Musical Products' output, notes Precision vice president of sales Archie Eschborn, had been primarily industrial, while Precision intends to pitch its services directly to the entertainment sector.

Covering two adjacent buildings and some 20,000 square feet, Precision is currently operating with six SMT and Lened presses. Eschborn estimates that the plant will be up to its full complement of eight to 10 presses, capable of turning out 50,000 records daily, "by June at the latest."

With the imminent addition of a mastering lathe, Precision will begin fulfilling its promises of offering "full service from mastering your tape to a shrink-wrapped disk." Custom packwww americantradiobistory com aging, arranged through Precision with outside services, is also being implemented. Computer typesetting for jackets and labels is already on line. In addition, Precision will ship product internationally and warehouse product for regular clients.

Besides the standard disk configurations of seven- and 12-inch, Precision's presses can be set to produce three-, nine-, 10- and 16-inch disks at all four speeds. Colored vinyl and custom-shaped platters are also within the plant's capabilities, according to Eschborn. All LPs are pressed on virgin vinyl.

Precision also plans to expand its pressing facilities to include the CED videodisk. The plant does not intend to enter the tape duplication area, which is covered by area studios Universal, Acme and Remington Road.

Eschborn figures Precision's startup costs at \$300,000, "with quite a bit more to spend." He adds that the plant's physical boundaries will not extend beyond the parent building. "We don't want to get too big; at the outset, we're marketing strictly the Chicago recording community," Eschborn says. He adds that such nearby markets as Milwaukee, Minneapolis and Madison are to be targeted in the near future.

Eschborn's been introducing Precision to the Chicago market via "rapport-building" visits to local studios and record labels, displaying price lists and test pressings.

Initial response has been positive, says Eschborn. "Studios are excited about having a quality pressing plant here," he states. "There are so many benefits—tighter controls, for instance. And our turnaround time of three weeks maximum from master to shrink wrap is quite a bit faster than most other plants, who take six to eight and sometimes 12 weeks."

Precision plans to showcase its services at a mid-March kickoff party, during which an LP entitled "Sounds Of Chicago" will be pressed and distributed to guests.

Precision Record Labs Ltd. is headed by president Larry Sherman, sales vp Eschborn and special projects vice president Eddie Thomas. Thomas, who founded Curtom Records and was involved in the careers of Curtis Mayfield, Jerry Butler and the Impressions, will develop clients in Chicago's black music market.

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Talent & Venues Midnight Star's 'Freak' Success Only Black Group To Score Platinum Album In '83

By PAUL GREIN

64

LOS ANGELES-Only one black group earned a platinum album in 1983. Was it Kool & the Gang, Earth, Wind & Fire, the Gap Band, DeBarge or Midnight Star?

If you said Midnight Star, consider yourself an honorary "Freak-A-Zoid." Paced by that techno-funk dance smash, the Cincinnati-based group's fourth album, "No Parking On The Dance Floor," passed the million-unit mark in December. The achievement is all the more striking because none of the group's previous albums had topped 100,000 in sales. "'Freak-A-Zoid' knocked down

some very hard-to-open doors," says group leader Reggie Calloway. "That song captured the dance floor, and when you do that you can command a lot of respect in different areas."

NEW YORK-Atlantic Records

is testing the work ethic to break the

second album for the label by the

Mink DeVille band, whose commer-

Willy DeVille Gets Active

To Push 'Angels' Album

By JEFF TAMARKIN

Still, Calloway says the group won't stack its next album with electronic dance tunes in an effort to duplicate the single's success. "We're aware that 'Freak-A-Zoid' is what got us started, and we'll contnue with that style, but we won't overdo it. The next album will have a similar

format to this one, mixing traditional r&b/pop tunes with the new dance music and strong, soulful ballads." While "Freak-A-Zoid" received heavy pop play in some markets, it

fell short of becoming a national pop hit. Calloway says the group is look ing forward to achieving that top 40 breakthrough-though not at any cost

"A lot of groups have tried to do that and have lost it all," he says. "We're still establishing a base,

"It wasn't necessarily made with

the idea of selling the record. We

tried to put all the elements of a great

Mink DeVille show into the video.

Everybody watches these things now,

and we're trying to give them more

ident of artist relations and media de-

velopment, compares the develop-ment of DeVille's career to that of

Genesis, another Atlantic act. "We

had to break them the same way-with lots of hard work," he says.

"Genesis was a cult group for many

years, and now they're a big seller.

With Willy we weren't as lucky with

the first record as we hoped to be, but

we believed in him enough to put out

a second record. And Willy believes

in himself. He's putting his all into

The album, produced by Ron and

Howard Albert, exudes the classic

'50s sound that fans of the singer

have come to expect. But it's also

more ethnic-tinged and dance-orient-

ed, qualities which Cooper feels will

help DeVille appeal to a broader

"I think he has the kind of image

clean little girls want to love," he

says, "and would bring home to

Perry Cooper, Atlantic's vice pres-

for their money.

which right now is people who like to dance. It's not necessarily race or color. Once we build a strong base, then we can be a little more adventurous."

If Midnight Star can sell a million copies of an album without a pop smash, isn't the group tempted to see what it could sell with such a hit? "You learn by the mistakes of oth-ers," Calloway says. "I've just finished a ballad that's strictly pop. I know we can't do it right now. But if the Whispers cut it, it could be a smash.

Calloway is going to have the opportunity to find out. He's slated to produce four songs on the next Whispers album, and after that will go into the studio with Carrie Lucas. Callloway also produced the Deele's "Body Talk," which holds steady at number three on this week's black singles chart. All three are Solar acts.

"Dick Griffey had faith in Midnight Star for a long time," Calloway says. "Now that we've had success, he's opened the doors and turned a portion of the company over to us You'll be seeing our names on a lot of records that come out of Solar."

Calloway isn't concerned that the group, might be spreading itself too thin. "We have nine members in the group, and everybody's constantly writing," he says. "There's no way we can do all of the songs. By having outlets like the Whispers, Carrie Lucas, Dynasty and Klymaxx, it gives us the opportunity to free more songs.'

Over the course of its four albums, Midnight Star has stood apart from the sprightly Solar sound, exemplified by hits by Shalamar and the Whispers. "We've tried to maintain our identity," Calloway says. "It's given us a certain strength and has made the company stronger rather than having all the groups sound the same.'

Midnight Star is also unique among the key acts in the Solar stable in that it has outside management. The group has been managed for the past three years by William "Pablo' Davis of Cincinatti.

Calloway says one of the reasons for that arrangement is that the group wanted a locally-based manager. But he adds that the group prefers outside representation. "We like to keep matters separated that way, so we have both an inside and outside look at what's going on. It's good to have checks and balances in this business.

The past year has marked Midnight Star's entry into the concert market. The group opened shows for such key black acts as Kool & the Gang, Rick James, Cameo, the Gap Band and Frankie Beverly & Maze. Prior to last year, the group's performances were confined to nightclubs and "things like Air Force tours," ac-

cording to Calloway. "It was a great touring year," he says. "As the tour went on, we went from being the opening act to being second on the bill, from doing 15 minutes to 45."

jump to headlining status. "That brings on a whole different type of responsibility, says Calloway. "If this next album goes platinum, maybe we'll look at headlining the year after

Solar president Ray Harris says Star's increasing crossover activity. nice ethnic balance."

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BACKSTAGE-Meeting backstage after a Genesis concert at Madison Square Garden are, from left, promoter Ron Delsener, Mick Jones of Foreigner and Genesis' Mike Rutherford.

Australia's Midnight Oil Burns Onto U.S. Charts

Midnight Oil's first American al-bum release. "10,9,8,7,6,5,4,3,2,1," jumps to number 178 in its second week on the Billboard chart. The Australian hard rock band is also bracing for its first U.S. concert dates in early March. In the wake of this breakout success, Billboard asked Australian correspondent Glenn A Baker to analyze the band's career to date. This is his report:

SYDNEY-Midnight Oil has attained enormous power in the Australian music industry by all but ignoring it. The band refuses to appear on the national rock television forum "Countdown." They grant few interviews and will accommodate little overt promotion of themselves or their records. Pin-up posters, product endorsements and promotional trinkets are strictly verboten.

Despite all this-or perhaps because of it-Midnight Oil may have the largest, most loyal personal following of any Australian band. Their four albums are platinum, with the most recent, "10,9,8,7,6,5,4,3,2,1," approaching one year on the album chart. And late last year the group sold more than 35,000 seats to the Sydney Entertainment Centre within hours.

"We're not a revolutionary or primarily political band," insists Peter Garrett, the band's lead singer. "Our aim isn't to politically enlighten people; it's to exist on our own terms. Success has never been the criteria we operate on; we've always considered

our songwriting and our performances to be most important, and success absolutely a byproduct."

That may all be true, yet in America the sell is anything but soft-record promotion by CBS, management by Jerry Weintraub's Management III, publicity by Rogers & Cowan. No Australian band has ever been so uniformly well represented. How does the band justify this upper-echelon handling in light of its lofty ideals?

"As far as possible we intend to be involved with people that we re-spect," says Garrett. "We expect them to take what we give them and do the most with it, because we're not about to go and spend $3\frac{1}{2}$ years flogging our arses around America playing to 500 kids a night.

Getting involved with people like Weintraub, CBS and Rogers & Cowan is understanding that many bands have gotten lost going to America or England. The essence of what they are has gotten lost as they've sat around in hotels waiting for some businessmen to return calls."

While Midnight Oil is not given to boasts or predictions, one senses an extreme confidence from the camp that their acceptance in America on a large (AC/DC style) level will most certainly come to pass, and that audience reaction will fall into line with what they have experienced in Australia

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JORGE BERMUDEZ

recent Pablo Cruise member is the featured percussionist on the hit single "Action" by Evelyn "Champagne" King.

Due to the Xmas rush musicians were not credited on the first pressing of this album.

Jorge's work can also be heard on Angela Bofill's latest L.P. "Teaser".

Thanks and gratitude to producers Michael "Narada" Walden, Leon Sylvers III and Preston Glass for utilizing his services. For more info on Jorge Bermudez call:

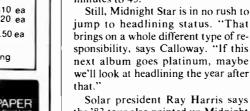
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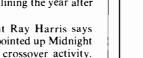
BILLBOARD cial success has thus far failed to match its critical notices. The strategy includes a new video, "Each Word's A Beat Of My Heart," expanded press coverage and touring plans. Now, album rock and contem-1984. porary hit radio exposure are being FEBRUARY 11. bum, Tread."

singer/songwriter whose name has been synonymous with the band since 1977, when it released the first of three albums for Capitol, says his main concern is still to make records "that I enjoy." But the guitarist recognizes that his image as a slick, street-smart urban type has held him back in past years, and he is now taking a more active role in the label's development of his career. He recently completed a round of interviews for the European press and MTV, which is playing the new video in light rotation.

"Making the video was a gas," De-Ville says. "It's not one of those videos that jangles your brain. I pretty much just dance through it. It was made in Princeton, N.J., for about \$35,000.



the '83 tour also pointed up Midnight "I was happy to see the mix in the audience. There were quite a few white folks as well as Chicanos. It was a



Same

Talent & Venues

Hooker Boogies On At Age 66

By JACK McDONOUGH

BLUESMAN BUSIER THAN EVER

SAN FRANCISCO—Mick Jagger and other '60s veterans may ponder the proprieties of rocking after age 40. But for 66-year-old John Lee Hooker—whose granite-grounded boogie blues so greatly influenced the British-invasion bands—the question is academic.

"Nineteen eighty-three was my busiest year yet," says Hooker, "for touring, for publicity and moneywise. I can't put my finger on exactly why it got so big over the past year. All I know is that a lot of the established stars have been into me for a long time, and the movie I did ("The Blues Brothers") triggered off something with young people who didn't know me."

Indeed, Hooker's recent accomplishments would be the envy of many a younger player. In 1983 he headlined a long series of major festivals, including the Detroit Blues Festival, Houston's Juneteenth Festival, Montreaux Jazz (where he sold out in advance), the London Blues Festival and the Delta Blues Festival in Mississippi. He also headlined Carnegie Hall, toured Europe twice and received a national folk heritage award from the Smithsonian, coupled with a citation from President Reagan.

This year shows no slack on the calendar. In May he returns to Europe ("He's much bigger in Europe than he is in the U.S.," says his booker, Mike Kappus of the Rosebud Agency) for a six-country tour through mostly 2,000-seat halls. In June he will participate in the New York Kool Jazz Festival's "Tribute To Muddy Waters," and in July he'll make his first foray to Japan, where Kappus says he will probably play both club and concert dates in eight to 10 cities.

Kappus says there is continued strong interest in Hooker in Australia and he may go there as well, but most likely not on the Japan trip. "At John's age, we don't want the international touring to become too heavy. He gets tired after two or two and a half weeks, and we like to bring him home for rest periods."

Like any other savvy contemporary act, Hooker is fully tuned in to video. His most important video exposure thus far came last year with a Christmas video with George Thorogood & the Destroyers, shot at MTV's Manhattan studios, in which Hooker played a dancing Santa Claus passing out Chuck Berry albums to kids. During that same period Hooker and Bo Diddley appeared as special guests at Thorogood's sold-out Dec. 17 concert at Philadelphia's Spectrum.

Hooker was also featured twice on CBS's "Nightwatch," and a Nash-



ville performance was taped by "Entertainment Tonight."

One reason for maintaining a video focus, notes Kappus, is the difficulty in establishing a distinctive image in the market for a new John Lee Hooker album. Hooker does have a new self-produced LP in the can, and there are also live recordings from Montreux that could make an album. But, says Kappus, "There are already more than 100 John Lee Hooker albums that have been marketed over the years, and there are two to four rereleases every year. It's hard to compete with them." The last new Hooker album was a 1978 double-record set titled "The Cream" on the now-defunct Tomato label.

Hooker also wants to be careful about what labels he deals with, since, like many older blues artists, he has historically had problems in collecting royalties. His attorney, Jeff Graubart, reached an out-of-court settlement with Vee Jay in 1983 on suits filed in 1979, and several other suits are still pending versus earlier Hooker marketers and managers.



CHANCE ENCOUNTER—Joan Jett and Blackhearts guitarist Ricky Byrd meet Mel Melle of Grandmaster Flash & the Furious Five on Fifth Ave. in New York.



When Kent Burkhart's award-winning WQXI dominated Atlanta in the 60's, Joe Kelly was the talented wiz-kid who gave 'Quixie in Dixie' its pre-produced personality. In the 70's, Kelly worked his production magic with progressive pioneer Metromedia Radio and with Bill Drake's powerhouse RKO General Radio.

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65

Talent & Venues

Dance Trax

By BRIAN CHIN

New singles, from acts recently or regularly on the chart: The Thompson Twins' "Hold Me Now," (Arista 12-inch promo) has been busting the U.K chart for a few weeks. It's a downtempo, unusual number, especially for a group so dependably danceable. It reminded us of Fern Kinney's "Groove Me" groove, though, and it's simply a great top 40 side ... EBN-OZN's "Bag Lady" (Elektra 12-inch) goes "AEIOU" one better by being even faster, sharper and better-constructed. We weren't won by the lyrics, but there's a racing, massive seven-minute instrumental on the flip (both sides mixed by John Luongo).

The The's new single "This Is The Day"/"I've Been Waiting For Tomorrow" (Epic 12-inch) deserves to be a double-sided hit. The first approximates Spandau Ballet with true introspection; the second is tense, despairing, fabulously dan-. Patti Austin's cut from "Two Of A Kind," "It's Gonna Be Special," ceable . has been remixed by John "Jellybean" Benitez and is on Qwest promo 12-inch; it's another of Quincy Jones' Latin-inflected high-energy pop numbers Queen's "Radio Ga Ga" (Capitol 12-inch), their first new release in about two years, fuses their fascination with electronic street music with their penchant for the anthemic, and comes up with a funny, truthful ode to the videoassaulted radio medium.

Out in left field (and we liked them): Caspar's "Talk To Me" (Atlantic 12inch) has been remixed by Rafael Torres with fine, spacey results. The intro is long and hypnotic; rockers should take note, too . . . Citispeak's "I Don't Need Your Handouts" (Partytime 12-inch) is right in the New York neo-soul bag, and has a cooking staccato break; Streetwise's own Yvonne Turner mixed the instrumental with the group ... Tia Monae's "Don't Keep Me Waiting" (First Take 12-inch, (212) 876-5531) is also a true New York record, created by the players heard on Shannon and Xena's hits; it comes in four successively more electronic versions . . . Jules Shear's "When Love Surges" (EMI America 12-inch), very out of character for him, is nevertheless another way-out but accessible beat-box creation of producers John Robie and Don Was. Detroit DJs Ken Collier and Duane Bradley co-mixed, with Was ... Soul fans should not miss Roz Ryan's Mirage 12-inch, which has a low-key dance track, "Boy Where Have You Been" on one side, and a marvelous ballad, "Waiting For My Lover," on the other. * *

It's fresh, let it play: Shannon's "Let The Music Play" (Mirage) has three cuts that mine a vein similar to the likely top 10 single: "Sweet Somebody," "My Heart's Divided" and "Give Me Tonight." The latter is the new single, and will be shipped promotionally on 12-inch by Mirage with a long, noisy B-side dub break, and commercially by Emergency. Our pick hit: an outstanding ballad, "Somebody Waiting Home," co-starring Herley Johnson Jr.

YOR Promotions has made two appointments in its Los Angeles office: David C. as national promotions director and Tony Moran as national pool director. YOR is located at 1963 Wilton Place, Los Angeles, Calif. 90028 ... Doreen D'Agostino is heading Capitol's newly established club, record pool and college radio promotion department for both music and video as national progressive promotion manager, based here in New York. She can be reached at (212) 757-7470

> manager of Gino Vannelli and the Neville Brothers, and Ronnie La-

> Marque, a Ford Motor dealer in

Produced by Eugene Foster at Stu-

dio In The Country in Bogalusa, La.,

the record will be marketed at the

1984 New Orleans Jazz & Heritage

Festival and at the Louisiana World

Exposition, which convenes here in May and runs through November.

Johnston is looking to license the

record for domestic and international

distribution. He also hopes to include

such other New Orleans veterans as

Barbara George, Benny Spellman,

Oliver Morgan, Edie Bo and Barbara

Lynn on a second compilation.

Kenner, La

Official' New Orleans Album formed by Bill Johnston, the former

NEW ORLEANS-A dozen art ists associated with the Crescent City have cut new versions of their old pop hits for a compilation, "The Official New Orleans Rhythm & Blues Anniversary Album.

Three No. 1 singles are featured: the Dixie Cups' "Chapel Of Love, Dale & Grace's "I'm Leaving It All Up To You" and Ernie K-Doe's "Mother-In-Law." The album also includes hits by Jean Knight, King Floyd, Robert Parker, Lee Dorsey, Frankie Ford, Bobby Mitchell, Bobby Marchan, Earl King and Johnny Adams

The album is the first release on Dese Days Records, a new label

We have a complete selection of all U.S. re-leases and all import disco records. We also export to foreign countries. DISCO/DANCE 12"-U.S. & Imports (WHOLESALE FOR STORES) Take My Love—Susan Morgan Out To Get You--Fascination USA • Canada • England • Germany Italy • France • Holland Out To Get You—Fascination Snaps—Snaps Knockin'—Bo Bellow Romantic Face—Gene Ramone I've Got The Music In Me—Yvonne K. Queen of Witches—Kano This Is Love—Susan Stevens Some of our brand new releases are: U.S. & Canadian 12 U.S. & Canadian 12" Jet Set-Dr. John One For The Treble-Davy D.M.X Bring On The Men-Wow (prod. by B. Orlando) Radio Activity Rap-M.C. Frosty To Be Or. Not To Be-Mel Brooks Jesse-Grandmaster Flash Renegades of Funk-Soul Sonic Force 3-D Dance-Trans X The Plumber-Work Force Stranded (remix)--Elaine Charles Love Comes Easy (remix)-Vera La Vie En Rose-Nancy Martinez Don't Keep Me Waiting-Tia Monae Automatic Lover-Lauriece Hudson We All Are One-Curits Hairston Tive Got To Find A Way-Zena DeJonay Breakin' Down-Julia and Co. It's So Right—Gillian Lane Proud Mary (remix)—Chi Chi Liah Boogie To The Bop (remix)—Mar Burning With Fire—Tapps_ This is Love—Susan Stevens Ballet Dancer—Electric Theatre I'm a Man—Gay Men Love Symphony—Marga T S.O.P.—Philadelphia Flashdance (sung in French)—N-Paradise Break II Up—Contact U Watch Out—Or. Cat Make II: On W. Own—Free Ent. nix)—Mantus Burning With Fire—Tapps Radio Activity Rap—M.C. Frosty Danger—The Fiirts My Heart—Lace Fantasy—Costanza We Are Known As M.C.'s—The Crash Make It On My Own—Free Ent. Oxygene—Hypnosis No Rhyme, No Reason—Atelier F Coming Into Love—Sterling St. Ja ABC—Innar Svetem Crew European 12 Atelier Foli Unisexappeal—Europe Starting At The End—Doris D. & Pins Try To Give A Little More—Gregg ABC—Inner System It's Too Late—Simoni Hold On I'm Coming— Hi Energy—Hi Energy wackson ute By Minute--Scoote I'm Yo ng And Beautiful—Genera kin' Dowr -Julia and Co Import LP's Njassa Won't Give It Away-Barbara Mitchell Njassa Hot Love—Big Ben Tribe Tallulah—Patrick Hernand On The Floor—Tony Cool k Love Dance—The Bridge Passion Tracking Somehow, Someway-Visua Big Apple Noise-Trans Lux -Visual Twelve inches of Pleasure Electro—Vol. 2 Scratch Trax 't Need Your Hand Out Pr 1. 18 **IMPORT O DISC RECORDS**

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Three Singles By Shalamar On Three Labels

LOS ANGELES-Shalamar has released three singles in the past month on three different labels. And two of them are already on the black singles chart.

"Deadline U.S.A." from the "D.C. Cab" soundtrack on MCA jumps to number 40 on this week's black chart, while "You Can Count On

Dill

Me" from the group's "The Look" album on Solar debuts at number 81. The third single, "Dancing In The Sheets," from the "Footloose" soundtrack on Columbia, hasn't yet

"You Can Count On Me" is the third single from "The Look." The

first, "Dead Giveaway," has been nominated for a Grammy for best r&b performance by a duo or group.

Its nomination wasn't considered a surprise, but its placement in that category was, since "Dead Giveaway" was basically a pop/rock record.

Survey For Week Ending 2/11/84

		_	Billboard				Survey For Week Ending 2/11/84
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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	On Chart	TITLE(S), Artist, Label
1) 3	8	WHITE HORSE-Laid Back-Warner Bros. (12 Inch) 0-20178	(41)	71	2	SOMEBODY'S WATCHING ME-Rockwell- Motown 4515-MG
2	2	14	I NEED YOU/AUTOMATIC/JUMP-The Pointer	42	28	8	RUSH RUSH-Debbie Harry-Chrysalis (12 Inch) 4V9-42741
			Sisters-Planet (LP Cuts) BX4-4705	(43)	58	3	WORKING WITH FIRE AND STEEL-China Chrisis-Sire (12 Inch) 0-20172
(3)	5	8	BEAT BOX-Art Of Noise-Island (12 Inch) DMD 692	44	25	14	COLOUR BY NUMBERS-Culture Club- Virgin/Epic (LP-all cuts) QE 39107
4	4	10	OVER MY HEAD-Toni Basil-Chrysalis (12 Inch) 4V9-42754	45	30	13	WHERE IS MY MAN?-Eartha Kitt-Streetwise (12 Inch) 2217
5	3	12	TROMMELTANZ (DIN DAA DAA)-George Kranz-Personal (12 Inch) P 49804	(46)	60	3	YOU'RE LOOKING HOT TONIGHT-Barry Manilow-Arista (Import-Promo LP Cut)
(6)	8	17	TOUR DE FRANCE-Kraftwerk-Warner Bros. (12 Inch)	47	23	12	ADP-9168 BAD TIMES (I CAN'T STAND IT)–Captain
	9	6	NEW SONG-Howard Jones-Elektra (12 Inch) 0-66977	(48)	55	2	Rapp-Beckett (12 Inch) SAT 2003A GIRLS JUST WANT TO HAVE FUN-Cyndi
8	11	8	ENCORE-Cheryl Lynn-Columbia (12 Inch) 44-04257	49	43	8	Lauper-Portrait/CBS 4R 904121 LIAR ON THE WIRE-Sharon Redd-Prelude (7
9	7	10	ON THE UPSIDE-Xena-Emergency (12 Inch) 6541 EMDS	(50)	59	2	Inch) DR. MUSIC-Debbie Jacobs
10	17	6	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	51	52	4	–Personal P49803 TWIST OF FATE–Olivia Newton-John–MCA
1	18	4	THE WAY OF LIFEThe Puppets-Quality (12	(52)	64	2	(12 Inch) L33-1150 THRILLER-Michael Jackson
12	10	9	Inch) QUS 055 THE POLITICS OF DANCING-Re-flex-Capitol	53	39	11	-Epic 3404364 AUTODRIVE-Herbie Hancock-Columbia (12
13	13	8	(12 Inch) 8574 ACTION–Evelyn "Champagne" King–RCA (12	54	37	9	Inch) 44-04200 RITESPOT-Blue Print-Fantasy (7 Inch) 941
(14)	20	4	Inch) PD-13683 WATCH THE CLOSING DOORS-I.R.TRCA	55	47	6	(12 Inch*) LOVE CARES-Endgames-MCA (12 Inch)
(15)	16	5	(12 Inch) JW 13699 SHARE THE NIGHT-World Premiere-Easy	56	46	8	LIFE IS THE REASON/MAYBE THIS TIME- Norma Lewis-E.R.C. (EP Cuts) MHLP 1001
16	19	9	Street (12 Inch) 7506 B-BOYS BEWARE/DESTINY-Two Sisters-	57	67	2	YOU MAKE MY HEART BEAT FASTER-Kim Carnes-EMI-America V-7819
	29	4	Sugarscoop (LP Cuts) SS 425 NEW YORK, NEW YORK–Nina Hagen–	58	33	12	UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD-The Rolling Stones-Rolling Stones
(17)			Columbia (12 Inch) 44-4265	(59)	68	2	(LP Cuts) 90120 THIS MEANS WAR (SHOOBEDOODAH
18	6	10	OWNER OF A LONELY HEART-Yes-Atco (12 Inch) 96976	39	00	2	DABBA DOOBE)—Imagination—Elektra 0-66975
(19)		5	NUMBER ONE-Aida- Vanguard (12 Inch)	60	63	2	WILD STYLE-Time Zone-Celluloid/Moss Music 165
20	42	3	PLANE LOVE-Jeffrey Osborne-A&M (12 Inch) SP-12089	61	62	4	DR. LOVE (Remix)—First Choice—Salsoul (12 Inch) SG 419
21	24	4	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	62	NEW	ENTRY	LET'S PRETEND WE'RE MARRIED/IRRESIS- TABLE BITCH-Prince-Warner Bros. (12
22	12	9	PUMPING VELVET/NO MORE WORDS-Yello- Elektra (EP Cuts) EP 0-66979	63	66	3	Inch) 0-20170 GOING THROUGH THE MOTIONS-Danny Lugo
23	14	11	REMEMBER WHAT YOU LIKE-Jenny Burton- Atlantic (12 Inch) DMD 686	64	65	2	and Destinations-C&M (12 Inch) 9211 STUPID CUPID-Linda Kendricks-Airwaves
24	51	3	HERE COMES THE RAIN AGAIN-Eurythmics- RCA (12 Inch) PO-13711	65	50	6	AW12-95002 REBEL YELL-Billy Idol-Chrysalis (7 Inch)
25	21	9	TOO LATE/TROUBLE IN PARADISE- Sylvester-Megatone (12 Inch)	66	NEW	ENTRY	VS4-42762 HE'S A SINNER, HE'S A SAINT-Miquel
26	26	6	SHOO-SHOO-WAH-The World-Elektra (12 Inch) 0-66980	67	40	11	Brown-TSR (LP Cut) TLP 1216 SAY IT ISN'T SO-Daryl Hall And John Oates-
27)	54	2	LET'S STAY TOGETHER-Tina Turner-Capitol	68	NEW	ENTRY	RCA (12 Inch) PD 13679 QUICKSAND-Pipedream-Zoo York (12 Inch)
28	41	3	8579 GOT A DATE-Dionne Warwick-Arista (12	69		ENTRY	4W904270 ALMAAFIYSH/THE SOUL–Hashim–Cutting
(29)	32	4	Inch) ADP 9145/711 ASI-9146 I'M A SUCKER FOR A PRETTY FACE-Wes	70	36	15	Edge (12 Inch) ROCKET TO YOUR HEART/MANDATORY
(30)	38	3	Phillips-Quality (12 Inch) QUS-053 THE DREAM-Irene Cara-Geffen (12 Inch)	(71)		ENTRY	LOVE-Lisa-Moby Dick (EP Cuts) BTG 1031 THE BIG HURT-Bear Essence Starring
(31)	48	3	711/7293 96 BREAK MY STRIDE-Matthew Wilder-Private				Marianna–Moby Dick Records (12 Inch) 1732
32	34	4	I/Epic (12 Inch) 429-04312 THE RECORD KEEPS SPINNING-Indeep-	72	49	15	TALKING IN YOUR SLEEP-The Romantics- Epic (12 Inch) AS 1767
33	35	4	Becket (12 Inch) BKD 5109 CRUISIN'-Tom Browne-Arista (7 Inch) ADP	73	NEW	ENTRY	HARD TIMES/JAM MASTER JAY-Run- D.M.CProfile (12 Inch) 7036
			9140 CRAZY CUTS-Grandmixer D. StIsland (12	74	NEW	ENTRY	MIDDLE OF THE ROAD-The Pretenders-Sire (LP Cut) 1-23980
34	15	8	Inch) DMD 695	75	56	9	LOVE IS A BATTLEFIELD-Pat Benatar- Chrysalis (12 Inch) 4V9-42734
35	27	8	EARTHQUAKE-Flirtations-D&D Records (12 Inch) 103	76	NEW	ENTRY	EVERLASTING LOVE-Vicki Sue Robinson- Profile (12 Inch) 7039
36 (37)	31	5 3	20 QUESTIONS-Tick Tock-RCA (12 Inch) ANOTHER MAN-Barbara Mason-West End	77	NEW	ENTRY	SEQUENCER-Al Dimeola -Columbia (12 Inch)
(38)	53	2	(12 Inch) 22164 SWEET TEMPTATION-Gem-Streetking SKDS-1116	78	57	5	AIN'T NO BIG DEAL-Barracuda-Epic (12 Inch)
(39)	61	3	DO YOU WANT A LOVER-Hot Box-Polydor	79	77	6	LOVE CATS-The Cure-Sire (12 Inch) 20161-0A
(40)	45	3	(12 Inch) 817414-1 TONIGHT-Steve Harv&y-London (12 Inch)	80	78	17	WHITE LINES (DON'T DO IT)–Grandmaster Flash And Melle Mel–Sugarhill (12 Inch)
			810277-1				SH 465
Compi	led by	the Mu	isic Popularity Chart Dept. of Billboard from a nationwide	club sur	vey of	the mo	st requested dance songs. * non-commercial 12-inc

nch Compiled by the Music rity Chart Dept. of t O Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

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FEBRUARY

Talent & Venues

New On The Charts



ACCEPT

Heavy metal seems to be here to stay, and the members of Accept have every right to say "I told you so" as their fifth album and Portrait debut, "Balls To The Wall" climbs to



103 on the Top LPs and Tape chart The German quintet practiced their craft for seven years with a fair amount of fame in their homeland and Britain before cracking the U.S market

Singer/songwriter Udo Dirksch neider founded Accept in 1977 and recorded the group's debut album for a small local label. Two years later, Accept had covered their country, Holland and Belgium with live gigs, but their big break came in 1981 with a support slot on Judas Priest's U.K tour. This captured the attention of the European press and, eventually, Portrait. Accept's signing was fol-lowed by a headlining European tour, with plans for a tour of the States in the near future.

The group's manager is Gaby Hauke, (49) 2238-2004.

LANCE WEBB

Lance Webb has made a potentially awkward transition with apparent grace as his Beantown Music solo debut "Life's Charade" moves up the Black Singles chart to 83.

He steps into his career as a balladeer after nine years fronting the funk group Hypertension, which he formed while attending the Berklee College of Music in Boston.

The single was produced by Onaje Allan Gumbs and Frank Wilkins, known for their work with Jeffrey Angela Bofill Osborne and respectively.

Webb's label contact is Tessil Collins, Beantown Music, 100 Massachu-setts Ave., Mass. 02115; (617) 262-5660



Musical Youth Is More Than Just A Kiddie Act

• Continued from page 6

market isn't big enough to make them a world-class group." Yet Michael isn't necessarily pleased with the results. "The songs were all right, but the

atmosphere put pressure on me," he "We should have been in a says. more familiar place, like Birmingham. A lot of people like it, and when they tell me I say, 'Thank you very much.' But it's not like us, really. It's not Musical Youth.

Collins is hopeful that a third reccord will "center the band a bit more between pop and roots music." Mi-chael, though, has a different idea. "I give Peter credit for making reggae sound commercial, and he's a nice guy and everything, but I wouldn't mind working with Eddy Grant or Steve Levine," he says. "They can give us first-class advice, and we can measure how good Peter really is."

Michael, whose taste for Panama and Trilby hats complements the berets favored by his brother, the pea-nut-sized Kelvin, age 12, hopes to put his sartorial finery on display later this month when the Grant boys and their musical mates-singer Dennis Seaton, 16, drummer Junior Waite, 16, and his brother, bassist Patrick, 15-attend the Grammy Awards ceremony in Los Angeles.

They've come a long way from the Saltley Music Workshop in Birming-ham, where Freddie Waite introduced his sons Junior and Patrick to the Grant boys months before their signing to MCA in the spring of 1982. The addition of Dennis, a sub-

stantive vocalist with a deep register, lent strong credibility to Michael and Kelvin's high-end vocal harmonies and the rhythmic foundation supplied by the Waites. Now practicing four days a week, and as many hours a day, the elder Grant says that the band has matured considerably. "We play more together," he explains.

67

Not that fame has gone to his head. Michael, who studies physics, computer science, woodworking and history at the Duddeston Manor School in Birmingham, where the band members still live with their parents, says that such teachers as 'Mr. Cook, Mr. Amos and Miss Taylor are as nice to me as they were before I joined the group.



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Talent In Action



68

Radio City Music Hall, New York Tickets: \$15.50

Judging by the lukewarm response the Motels received at their Jan. 26 concert here, and the many vacancies in the hall, New York is not ready to accept the Los Angeles group as rabidly as its hometown fans do. There was a noticeable lack of rapport in the room, not only between the band and its audience but be tween the musicians and frontwoman Martha Davis as well

remedy the situation, sticking to the most pedestrian of new wave riffs and rarely stepping out

really does have something to say, and she says it well. She put all of herself into such songs as "Take the L," "Suddenly Last Summer" and "Little Robbers," the title track of the Motels' latest Capitol album. And to Davis' credit, she didn't exploit her femininity. There were no sultry expressions or scanty outfits for Davis, just music

'This isn't Madame Wong's, that's for sure, Davis said at one point during the show. And while Radio City is indeed a long way from the L.A. punk club where the Motels began, they might have made a more lasting impression in

Throughout the set, it seemed that Davis practically ignored the five players behind her The group was relegated to the rear half of the stage while Davis stayed close to the edge giving the impression that this was The Martha Davis Show-with the musicians acting as hired hands. For its part the band did little to

The unfortunate aspect of all this is that Davis

THE CLASH Long Beach Arena, Long Beach, Calif.

THE SHINING LIGHT OF THE NIGHT

GREAT FOOD

OPEN 24 HOURS

LARRY PARKER'S

Joe Strummer swung his new version of the

one thing to say: The Clash lives, and doesn't need you nohow. Mick Jones

When Strummer, sporting an Annie Lennox orange crewcut, introduced his new bandmates, he also introduced the first of four new compositions he would perform. It was called 'We Are The Clash.'' He may not have intended it as a musical slap in the face to the band co-founder he fired, but that's how it read Same with Strummer's comment prefacing a run-through of Jones' "Should | Stay Or Should | Go?" Cracked Strummer: "Is there anybody in the back who wants some top 40? Personal bickering aside, the re-formed Clash (Strummer, bassist Paul Simonon, drummer Pete Howard and guitarists Nick Sheppard and Vince White) put on a generally satisfying hard-rocking 75-minute set. The new kids showed off energetic chops and stage antics, and Strummer directed the entire evening to

wards fast-paced, punk-dominated sounds. 'Clampdown,'' "White Riot," "Police On My Back" and "Know Your Rights" set the tone Even "Radio Clash" was performed with un usually high velocity, and "Rock The Casbah" abandoned its Eastern influences in favor of a straightforward rendition. And there were none of the subtler, mid-paced numbers the Clash experimented with on "Sandinista!" and 'Combat Rock.

The group worked from an uncharacteristi cally high-tech set, vibrantly lit and studded with tv monitors. They boasted an admirable amount of drive, but lacked a cohesive direc tion. Still, this was practically an onstage rehearsal

The evening had started off disappointingly, with the 15,000-seat Arena less than half full and a Clash-hungry crowd forcing East L.A.'s Los Lobos offstage mid-set (and mid-song) amid a hail of boos and paper cups. Then Mal colm McLaren came on with a pointless presentation of prerecorded tapes, video clips and ETHLIE ANN VARE break dancers.

X The Palace, Los Angeles

Tickets: \$10 A live X show is something special for the band's loyal followers. When they're good,

they're very, very good. When they're bad, they're annoying. Still, the group easily sold out two nights here, Jan. 20-21, and had fans panhandling in the street for spare tickets. In an hour set, X ripped into a frontal assault of songs, a sonic blast that couldn't be faulted

for its energy but still verged upon monotony of pace. The problem was accentuated by feedback problems in the beginning of the setthough since everything X does is at maximum

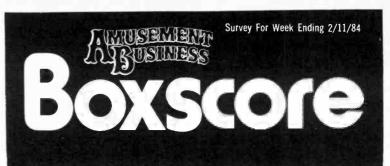
speed and maximum volume, such side effects have to be anticipated.

Lead singer Exene, the punk bag lady, looked uncharacteristically chic in a cocktail dress and heels, while guitarist/matinee idol Billy Zoom assumed his usual spread-legged blank-faced pose. This is one band where the guitarist stands stock still and the bass player (John Doe) cavorts around the stage. Throughout the show. Zoom's crisp, Chuck Berry-esque licks soared above the sludge, counterpoint to Doe's insistent bass line.

X's set mixed songs from their earlier Slash albums and their latest album on Elektra 'More Fun In The New World.'' Still, it wasn't until the beginning of a 20-minute encore that one heard X being very, very good. "True Love (Part II)" is everything X has ever done right, all rolled together. It's a seamless wall of sound, boasting fine drumming by D. J. Bonebrake and startling harmonies between Exene and Doe

The group closed with the garage anthem, "Wild Thing," an appropriate coda for a band that's always had more substant ETHLIE ANN VARE





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 seliouts and dates(s).

Among the top concert grosses through Jan. 31.

- KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS— \$456,641 (\$557,102/Canadian), 31,538 (34,648 capacity), \$18 & \$16, C.K. Spurlock, PNE, Vancouver, B.C., two shows, Jan. 21. LUTHER VANDROSS, DEBARGE—\$442,080, 23,496, \$20, \$17.50 & \$15.50, in-house, Radio City Music Hall, New York, four sellouts, Jan. 27.20 27.20
- 27-29. TONY BENNETT, COUNT BASIE, ROSEMARY CLOONEY—\$420,751, 32,600 (37,096), \$16.50, \$11.50, & \$6.50, Ray Shepardson, Fox Theater, St. Louis, eight shows, four sellouts, Jan. 24-29. KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS— \$414,262, 24,313, \$17.50 & \$15.00, C.K. Spurlock, Tacoma (Wash.) Dome, sellout, Jan. 22. KENNY ROCES, OAK PIPCE BOYS, DICHTEOUS, BROTHERS
- **KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS \$391,030, 24,714, \$**17.50 & \$15, C.K. Spurlock, Memorial Coliseum, Portland, Ore., two sellouts, Jan. 19-20. KENNY
- LUTHER VANDROSS, DEBARGE—\$332,713, 19,630 (21,111), \$17.50 & \$15, American Amusement Corp./Chicago Music, Eric Crown Theater, Chicago, five shows, Jan. 11-15.
- Theater, Chicago, five shows, Jan. 11-15. BILLY JOEL—\$318,365, 21,693, \$15 & \$12.50, Cross Country, New Haven (Conn.) Coliseum, sellout, Jan. 25-26. VAN HALEN—\$276,192, 23,016, \$12, Cellar Door, Sportatorium, Hol-
- VAN HALEN—\$276,192, 23,016, \$12, Cellar Door, Sportatorium, Hol-lywood, Fla., first two-day sellout for rock show, Jan. 20-21.
 KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS— \$267,428, 15,788, \$17.50 & \$15.50, C.K. Spurlock, Coliseum Arena, Phoenix, Ariz., sellout, Jan. 13.
 KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS— \$247,397, 15,000, \$17.50 & \$15.50, C.K. Spurlock, San Diego (Calif.) Sports Arena, sellout, Jan. 12.
 ALABAMA—\$227,862, 18,229, \$12.50, Keith Fowler Promotions/Sa-low Spiit Consect Spring Croopyillo (S C) Memorial Auditorium, three
- lem Spirit Concert Series, Greenville (S.C.) Memorial Auditorium, three sellouts, Jan. 26-28.
- sellouts, Jan. 26-28. **KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS \$215,180, 12,676 (14,826),** \$17.50 & \$15, C.K. Spurlock, McKale Memorial Center, Tucson, Ariz., Jan. 15. **GENESIS**—**\$207,491, 16,871,** \$12.50 & \$11.50, Contemporary Prods., Kemper Arena, Kansas City, Mo., sellout, Jan. 29. **LUTHER VANDROSS, DEBARGE**—**\$202,908, 12,651,** \$17.50 & \$15, American Amusement Corp., Masonic Temple, Detroit, Mich., three sell-outs, Jan. 21-23. **OZZY OSPOLIPSE MOTLEY CPLIE WAYSTED**—**\$199,154, 18,400**

- OZZY OSBOURNE, MOTLEY CRUE, WAYSTED-\$199,154, 18,400, (31,000), \$11.50 & \$9.50, Electric Factory Concerts, Spectrum, Phila delphia. Jan 15-16
- VAN HALEN—\$198,025, 15,842, \$12.50, Ruffino-Vaughan Prods./ Cellar Door Concerts, Birmingham, (Ala.), Jefferson Civic Center Arena, sellout, Jan. 29

- sellout, Jan. 29. DAVID COPPERFIELD—\$194,891, 14,000, \$15, Gemini Prods., James L. Knight Center, Miami, Fla., four sellouts, Jan. 7-8. GENESIS—\$185,219, 13,438 (14,595), \$15 & \$11.50, in-house/ Pace Concerts, Frank Erwin Center (Univ. of Texas), Austin, Jan. 24. VAN HALEN—\$181,463, 14,517, \$12.50, Cellar Door Concerts, Mis-sissippi Gulf Coast Coliseum, Biloxi, Miss., record fastest sellout, Jan. 28. KENNY ROGERS, OAK RIDGE BOYS, RIGHTEOUS BROTHERS— \$181,035, 10,630, \$17.50 & \$15, C.K. Spurlock, Special Events Cen-ter *MMSU), Los Cruces, N.M., sellout, Jan. 14. GENESIS—\$176,608, 14,778, \$12.50 & \$11.50, Contemporary Prods., The Arena, St. Louis, sellout, Jan. 28. LIONEL RICHIE, POINTER SISTERS—\$164,617, 12,732, \$13.50 & \$11.50, Myriad Center, Oklahoma City, Okla., sellout, Jan. 18.

- LIONEL RICHIE, POINTER SISTERS—\$164,617, 12,732, \$13.50 & \$11.50, Myriad Center, Oklahoma City, Okla, sellout, Jan. 18. LIONEL RICHIE, POINTER SISTERS—\$163,444, 12,107, (13,202), \$13.50, Whispers Concerts, Charleston (W.Va.) Civic Center, Jan. 25. Z Z TOP, NIGHT RANGER—\$173,809, 12,200, Contemporary Presen-tations, Kansas Coliseum, Wichita, sellout, Jan. 22. BLUE OYSTER CULT, ZEBRA—\$148,924, 9,350 (11,748), \$15.50, in-house, Radio City Music Hall, New York, two shows, one sellout, Jan. 13.14

- VAN HALEN-\$145,350, 11,628, \$12.50, Cellar Door Concerts, Jacksonville, (Fla.) Coliseum, sellout, house gross and attendance records, Jan. 18.
- LUTHER VANDROSS, DEBARGE-\$136,518, 9,275, \$20, \$15 & \$13, American Amusement Corp., Fox Theater, St. Louis, two sellouts, Jan. 19-20
- VAN HALEN—\$135,554, 10,041, \$13.50, Cellar Door Concerts/ Beaver Prods., Barton Coliseum, Little Rock, Ark., fastest sellout, Jan. 24. BILLY JOEL—\$125,420, 8,431, \$15 & \$12.50, Don Law/Ruffino-
- Vaughan, Cumberland County Civic Center, Portland, Maine, sellout, Jan.
- 20 VAN HALEN—\$125,090, 10,000, \$12.50, Cellar Door Concerts, Mississippi Coliseum, Jackson, sellout, Jan. 26.
- VAN HALEN-\$125,000, 10,000, \$12, Silver Star Prods., Lakeland
- (Fla.) Civic Center, sellout, Jan. 22. GENESIS—\$123,845, 10,138 (12,000), \$12.50 & \$10.50, Mid-South Coliseum, Memphis, Tenn., Jan. 26. BILLY JOEL—\$123,180, 8,212, \$15, in-house, Hersheypark Arena,

- Hershey, Pa., sellout, Jan. 22. LIONEL RICHIE, POINTER SISTERS—\$118,921, 8,809, \$12.50, Mid-South Concerts, Mississippi Coliseum, Jackson, sellout, Jan. 28. ALABAMA—\$116,025, 9,382, \$12.50, Keith Fowler Promotions/Sa-lem Spirit Concert Series, Macon (Ga.) Coliseum, sellout, Jan. 29. VAN HALEN—\$115,230, 10,020, \$11.50, Mid-South Concerts/Cellar Door Concerts, Mid-South Coliseum, sellout, Jan. 25. OZZY OSBOURNE, MOTLEY CRUE, WAYSTED—\$106,532, 8,593 (10,000), \$12.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Jan. 24.

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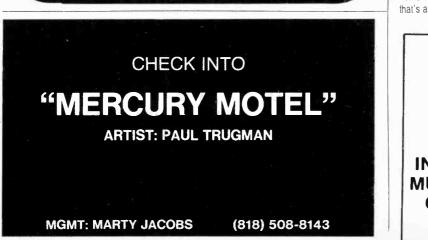
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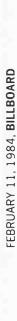
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-44

FROM THE RITZ TO RADIO CITY—The Motels' Mariha vis is awed by the dimensions of New York's Radio City sic Hall during the group's recent show there. New York had they chosen a smaller venue in which to perform Opening act the Producers, which has re-

tween hard pop and quasi-heavy metal, often sounding like a cross between the Police and Survivor. Although tight in their 40-minute set, they were never distinctive. JEFF TAMARKIN

Clash through California on a mini-tour that had

leased two albums on Portrait, offered little of substance. The four-man group vacillated be-

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Tickets: \$12



THE RIGHT TRACKS-Noted studio musicians Sly Dunbar and Robbie Shakespeare pose after appearing on a segment of tv's "Entertainment TonighL" Shown from left at the Rite Track studio are the studio's main engineer Frank Filipetti; the segment's producer Todd Kessler; Dunbar and Shakespeare.



VIDEO KIDS-A child at Chicago's Fehabilitation Institute learns to work a videodisk player donated by RCA to the Institute. Pictured from left are the Institute's president Ed Stein; chief pediatrician Dr. Paulette Harar; and David Pierce, MGM/UA Home Video's regional sales manager. MGM/UA donated their chi drer's cata og to the institute.

FLESHY RE-MIX—Billy Idol, center, makes a suggestion while John "Jellybean" Benitez, left, fin-ishes the dance remix of Idol's "Flesh for Fantasy" track off his current Chrysalis album "Rebel Yell." Sigma Sound engineer Michael Hutchinson looks on.

Photo "News____

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Gala in Los Angeles. Pictured from left are singer Alfie Silas; Shirley, Brenda and Valerie of the Jones Girls; director of black music product management Basil Marshall; and Leroy Little, national director, black music promotion.

BETTE'S BUDDIES-Comedienne Joan Rivers, left, and Los Angeles Raider Lyle Alzado help Bette Midler, right, celebrate the preview of her "Beast Of Burden" video, which stars another of her buddies, Mick Jagger.



FONDA STEPS AHEAD-Jane Fonda discusses her new exercise program, "Prime Time," with the Elektra/Musician group Steps Ahead, who are making the show's sound-track. Shown from left are group members Warren Bernhart, Eddie Gomez and Michael Brecker; Fonda; Steps Ahead's Mike Mainieri; and label president Bruce Lundvall.



SITTING OVATION—AI Di Mecla, center, presents an Ovation guitar to Jay Smith, left, one of the winners in the company's "All Texas Al Di Meola Guitar Giveaway" contest while Ovation's artist relations manager David Bergstrom watches.



Billboard A

SPOTLIGHT—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certifica tion. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective cate-gories predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases pre-dicted to chart in the respective format; also, other albums of superior guality. All albums commercially available in the US are eligible for review. Reviews are coordinated by Sam Sutherland at Bilboard, 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).

.Spetlight_



70

GRACE SLICK—Software, RCA AFL1-4791. Producer: Ron Nevison. As the title implies, Slick's latest solo flight leaps straight into electronic pop, with synthesizers, electronic percussion and effects galore. Her feistv stance, and a saving sarcasm (as on "All The Ma-chines"), should sustain older fans, while the trim melodic flow of the material will help straddle pop and AOR formats

SIMPLE MINDS-Sparkle In The Rain, A&M SP-6-4981. Producer: Steve Lillywhite. The British quintet's second album brings new force to their typically gothic pop/rock style. Producer Lillywhite's penchant for atmospheric sonics again shines here, with the results a relatively diverse post-punk mix that could click with new music, AOR and pop fans. Carries lower \$6.98 list.



DAVID WILLS—New Beginnings, RCA MHL1-8516. Producer: Blake Mevis. Wills possesses one of the most precise and vibrant voices in the business, and he puts it to good effect on this mini-album-mostly to sing of old love finally recognized.



THE RONN HUFF PROJECT-First Thoughts, Word 7-01-891810-3. Producer: Ronn Huff. This album—aimed at the church market—has Huff's characteristically lush orchestral and choral arrangements. A companion choral arrangement book is available.

1984,

11,

FEBRUARY

____ New & Noteworthy

BILLY RANKIN-Growin' Up Too Fast, A&M SP-6-4977. Producer: John Ryan. Bracing, classic rock from a versatile young British songwriter and musician who tackles both guitars and keyboards. Economical songs. given ebullient performances, will suggest a kinship with Bryan Adams, but Rankin's already his own man stylistically.

ROSEMARY BUTLER-Rose, Capitol ST-12320. Pro ducer: Peter Bernstein. Veteran session vocalist best known for her ties to the L.A. soft rock aristocracy makes her own solo launch a harder-edged, rockpowered bid that will compare more to Benatar than Ronstadt. The techno-pop touches work, but she shines best on the r&b vamp of "What You Really Want."



TIGGI GLAY, Morocco 6067 (Motown). Producer: Tiggi Clay. Newest act on Motown's rock subsidiary is a hotblooded vocal trio with a new rock/r&b harmony ap-proach that's hard to categorize. Lead singer Fizzy Quick is dynamic on these nine tunes, written within the group. "Flashes," the first single, is an uptempo mover already garnering airplay.

DEAR ENEMY---Ransom Note, Capitol St-12295. Pro-ducer: Peter Mclan. Mclan's latest Australian find, this six-piece band takes a straightforward, modern pop slant: keyboards and electronics predominate, but most of the essential elements of melodic rock are retained as well. Likely converts should come first from new music fans, but there's mainstream pop potential too.

Billboard's Recommended LPs

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XTC-Mummer, Geffen GHS-4027. Producers: Various. The provocative British band launches its third U.S. label affiliation with a diverse, accessible set mixing art rock,

folk and techno-pop. BROKEN EDGE—Time For A Change, Polydor 422-817 280. Producer: John Ryan. Varied album displays this group's subtle touch in crafting a sparse, mainstream rock style that's both soft yet uncompromising. THE CURE—Japanese Whispers/The Singles, Sire

25076. Producers: Chris Parry, Steve Nye. A new music "best of" entry, set comprises their top singles and cuts. THE JIM CARROLL BAND—I Write Your Name, Atlantic

ist and sturdy pop/rock instincts have long been in-tegral to Fleetwood Mac's charm, but while this new solo set (her first in 15 years) inevitably shares that band's current melodic thrust, the choice of material and musicians opens up a persuasive platform; in addition to the Mac-inflected current single, "Got A Hold On Me," the songstress flexes her r&b muscle on "One In A Million," one of several enticing col-laborations with Steve Winwood, simmers midtempo blues rock and delivers several sweetly moody bal-lads. Lindsey Buckingham, Eric Clapton and Mick Fleetwood also contribute, but McVie's low-keyed presence still rightly dominates in a set that should be welcomed by mainstream pop, adult contempo-

80123. Producer: Earl McGrath. The New York street poet keeps its tradition of gritty urban rock alive in a set bringing him even closer to Lou Reed's turf.

THE CUCUMBERS, Fake Doom Records, Producer: Dave Young. Infectious beat and sweet vocals that bring to mind the fun and simplicity of '60s girl groups. Contact: 20 Willow Terrace, Hoboken, N.J. 07030

THE TEDDY BOYS-Drive This, Ricky Dog Records RD 5001. Producer: Scott Jeffrey Weiss. A rockabilly band not confined by the genre, the Teds venture into funk and jazz with positive results, as on a cover of Lene Lo-vich's "Say When." Contact: P.O. Box 60952, Houston, Tex. 77205.

FITZ-Audio/Video, Top Flight B TEP 100. Producer: Peter Cummings. Appropriate soundtrack if they ever make "3001," with synth-dominated rhythms and emotionless vocals. Contact: (212) 807-7822.

THE ANDY STATMAN KLEZMER REVIVAL-Klezmer Music, Shanachie 21004. Producer: Andy Statman. Virtu-oso clarinetist and progressive mandolin stylist flexes his formidable voice for this Jewish instrumental tradition. his crack quartet likely to draw some jazz and college play.

DICK HAYMES-Glendale GLS9006. Producer: Wayne Knight. Famed for his virile, testicular baritone voice, Haymes is in splendid form here on 13 revered standards accompanied by three different orchestras. Poor annotation doesn't mar the value of this welcome LP. P.O. Box 1941, Glendale 91209.

KIRK BROWNE—Civil War Guitar: Camptire Memories, Glendale GLS6031. Producer: Ray Herbeck Jr. This album goes far beyond mere nostalgia. Browne plays an 1850 guitar and establishes wonderfully historic moods on 16 songs which were popular more than a century ago-a refreshing concept complete with invaluable note

LOUIS ARMSTRONG/BING CROSBY-1951 Broadcasts. Sounds Rare SR5010. Producer: Wayne Knight. Humor abounds on this entertaining collaboration. The two giants cavort on a dozen evergreens with Jack Teagarden and Ella Fitzgerald also participating. Sound quality is more than acceptable

black

OMNI—Omni, Mercury 818 035. Producers: R.G. Massey, Lawrence Hanks, Larry Williams. The production/song-writing/performing team makes a solid, upbeat debut with earnest dance/pop tunes designed for the charts.

DAVID WILLIAMS—Take The Ball And Run, Oceanfront OF 103. Producer: David Williams. Producer/songwriter/ guitarist/singer Williams gives his all in label debut, ben efitting from a rock edge courtesy of the Porcaros, David Paich, Jai Winding, Tito Jackson, George Johnson.

country

KATYS HILL-Too Long Without You. Soundwaves SWS-3312. Producer: Thomas C. Pettus III, Mellow traditional bluegrass-some original, some familiar, all superbfrom Muscle Shoals, of all places!

BRENTWOOD-Anything For Your Love. Hot Schatz HS0053-1. Producer: Rich Alvez. Good material and fine vocal harmonies from this young trio.

GARY P. NUNN-Home With The Armadillo, Guacamole 001. Producers: Murray Meade, Michelle Termohlen. A great high-energy live recording done when this noted Texas singer/songwriter guested on "Austin City Limits." Contact: P.O. Box 2658, Austin, Tex. 78768.

KATHY BRUBAKER—Night After Night, Allegiance 12002. Producer: Richard Roeder, Tim O'Brien. There's more than a hint of Linda Ronstadt vocal quality in this unknown singer, especially on "Trying To Get Over You." She's promising, even on the weaker material.

jazz/fusion

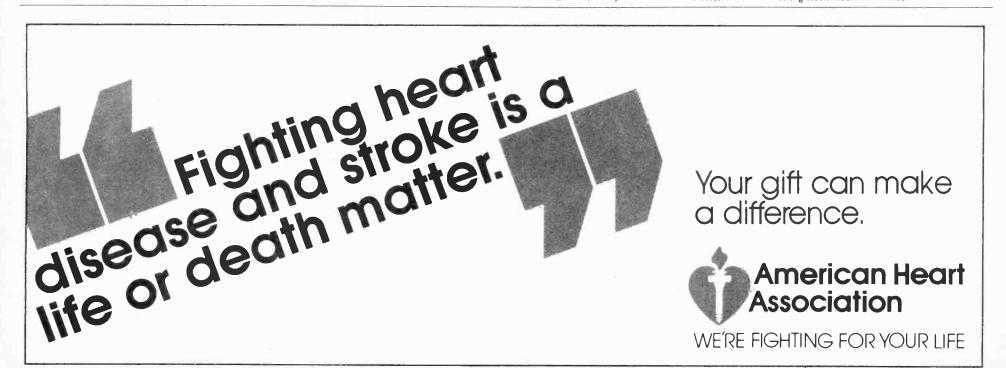
NELLIE LUTCHER-Real Gone, Pausa PR9024. Producer: Dave Dexter Jr. (Reissue). Lutcher's ebullient singing and pianistics from 1947-48 Capitol sessions stand the test of time well. "Hurry On Down," "Fine Brown Fame" and "Real Gone Guy" are among the 12 well-remembered titles. Happy jazz.

RED NICHOLS-All Time Hits, Pausa PR9022. Producer: Dave Dexter Jr. (Reissue). Ten of the strongest Nichols tracks from his period at Capitol in the '50s are offered, including "Ida," "Peg O' My Heart" and "September Song." Red's cornet is virtuostic; his Pennies offer ideal backup.

ART FARMER/BILL EVANS—Modern Art, Pausa PR9025. Producer: Jack Lewis. (Reissue). Eight excellent titles from the old United Artists label offer Farmer's trumpet, Evans at the piano, Benny Golson's tenor, Addi son Farmer's bass and Dave Bailey on drums in a pleasing program mix of originals and standards. Admirable notes are by Nat Hentoff.

gospel

BERNARD STERLING & THE COMPANY—Lord Remem-ber Me. Birthright BRS-4043. Producer: Michael Mathis. A strong studio album with a nice mix of standards.



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CHRISTINE McVIE, Warner Bros. 25059. Produc-er: Russ Titelman. McVie's sultry warmth as a vocal-

rary and AOR.

Canada



THE RIP CORD CREW—The Parachute Club gets a gold album for sales in excess of 50,000 in their native Canada of their self-titled RCA debut album. In the back row from left are RCA Canada executives Mike Gaitt, Tim Williams, Ken Bain, Elaine Levine and Wesley Hayden; group members Lorraine Segato; the label's Jim Campbell; Parachuter Billy Bryans, and RCA Canada's Cathy Hahn. Kneeling are the group's manager Gerry Young, left, and the label's Jim Fitheringham.

Federal Policy Paper Due On Copyright Act

By KIRK LaPOINTE

OTTAWA—A white paper outlining federal policy on the Copyright Act is due within weeks. While sources won't yet say what it will contain, they will reveal two things it won't: a blank tape levy scheme and a provision to outlaw home taping.

A thick tome, years in the making and two years in the refining, will be laid before the House of Commons by late March, says an official in the Consumer & Corporate Affairs Department. From that should spring legislation to tighten regulations of the existing act, which hasn't been touched since 1924 and is widely recognized as inadequate among industrialized nations.

But a blank tape levy plan, which had been gaining popularity within cabinet circles in the last year, has been nixed. The reason, the official says, is political. Just as levy proponents in the U.S. don't expect to push through legislation during an election year, the Liberal government here isn't about to further weaken its weak standing in the polls with a new tax scheme.

"It's been ruled out. There are just too many imponderables," says the official, who has worked on the bill. In a recent interview, Deputy Communications Minister Robert Rabinovitch said the overhaul of copyright legislation has been an immense task. "But now our intentions will be there on paper," he adds, alluding to the political opposition the revisions will get from other political parties.

Of interest to the recording industry is a policy Communications Minister Francis Fox has promised for nearly a year to provide some production incentives. Even that, Rabinovitch concedes, may not make it to Parliament for review until the fall.

"We're not holding our breath," says Earl Rosen of the Canadian Independent Record Production Assn. (CIRPA).

The extent of the bottleneck is indicated by the fact that legislation stemming from last March's federal broadcasting strategy has not yet been introduced, although authorities say the bill is ready and will be put to the Commons any day now.

The copyright bill is seen as the most important piece of legislation for the arts community. Current penalties are not considered a deterrent to illegal duplication, with maximum fines only \$200.

board for this year's Rock Express

awards, the people's choice-style pro-

gram. Thirteen radio stations are col-

lecting ballots until Feb. 4 and for-

warding them to Music Express for

auditing. Winners will be announced

in March and given their awards

April 15 in Vancouver on a national-

ly-syndicated television special. A

new feature this year is a "home-

First Choice pay tv president Don

MacPherson is out, moving to CBC

as its head of sports. Replacing him is

Franz Kleinkhammer. First Choice's

French-language service, Premier

Choix, has been given regulatory approval to merge with TVEC and

form one national French service.

TVEC is the Eastern Canada region-

Maple Briefs features short items

on the Canadian music industry. Sub-

missions should be made to Kirk La-

Pointe, 43 Sweetland Avenue, Ottawa,

Ontario, Canada, K1N 7T7.

* * *

grown" contest.

al licensee.

News/International

Production Holds Steady In Japan

By SHIG FUJITA

TOKYO—The total value of record and tape production in Japan last year was virtually the same as it was in 1982, compared with the 1%decrease recorded in 1981 and the 3% dip in 1982.

The total value of software produced last year was \$1.198 billion, against the \$1.195 billion of 1982. Last year's figures were split into \$649.7 million for records and \$548.8 million for tapes.

The figures come from the Japan

Seventh annual Seoul Song Festi-

val revealed here as set for May 26 in

the South Korean capital, with a to-

tal of \$54,000 in prize money...The

Finnish music industry had its own

stand here for the first time since the

'70s, That country's ministry of trade

and commerce is giving financial aid

to some 10 record and publishing

companies, all proferring a fact-sheet

on the state of the national music

A new award by U.K. trade paper

Music Week, recognizing European

pop music talent, went to Italian act

Gazebo, otherwise known as Paul

Mazzolini, singer/songwriter of the

'I Like Chopin'' hit and co-writer of

the Ryan Paris international charter

"Dolce Vita." A similar award went to Holland's TROS radio network

Re-forming of Moby Grape from

the "love generation" age, with all

original members, was another talk-

ing point. Mathew Katz was offering

the band's new 12-track digital al-

bum, just out in the U.S....Ringo

Starr's son Zak Starkey was at Mi

'for services to European music."

• Continued from page 9

business

Phonograph Record Assn. (JPRA), which notes that record production in 1983 was down only 2% from the year before in monetary terms, compared with the 5% drop posted in 1981 and the 10% decrease in 1982. But it's also noted that prerecorded tape production rose only 3% in 1983, whereas increases were recorded of 4% in 1981 and 8% in 1982.

The value of records produced in Japan in December, 1983 rose by 13% compared with the same month in 1982. Tape production was up by

dem as co-producer of a concept album based on "Wind In The Willows," on which he says he plays

Cannes Clippings

"real" drums, not a drum machine. The U.S. Super Bowl pro football clash was screened at the Majestic Hotel within 24 hours after the actual mayhem ended, through the efforts of John Nathan of Overseas Music Services and French publishing company Les Editions Marouani...Biggest Norwegian delegation yet at Midem this year. Its stand was bannered "The Doorway To Scandinavia."

Peter Rhodes, sales director of Midem's London operation, disputes the view that Midem primarily benefits the smaller, independent labels. He says major companies lose out by their absence from the worldwide industry's "prime meeting place." "Over the past few years, the majors have become progressively more out of touch with what is actually going on in music at the creative levels, and one of the main reasons is that they don't have a presence on the Midem exhibition floor where they could gauge the market and see for themselves what's really going on," he in16% during the same month.

Commenting on the heartening fact that total production value was held at the same level as in 1982 despite the general tightening of the recession, the problem of home taping and the popularity of record rental shops, Kunio Yamashita, head of the JPRA copyright division, says: "Much of the credit goes to some strong and effective sales drives by record companies determined to hold off the recession."

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Yamashita says the smaller increase registered in prerecorded tapes is probably due to the fact that the "karaoke" or sing-along instrumental tapes, which had been accounting for the bulk of tape sales, were losing popularity nationwide.

In unit terms, the number of records produced in 1983 here was 148.736 million, compared with 151.916 million in 1982, while the number of tapes was 97.731 million units, compared with the 97.604 million of 1982.

Yamashita notes: "Compact Discs are still not included in our statistics because the number isn't very substantial as yet.

Second Midem Classical Event

• Continued from page 41

arodnaya Kniga and artist agency ARY 11 Gosconcert (USSR) and others. By contrast, digital specialist Chandos 11 dio with Sony DAQ1000 cue-editing 84 for CD, was the only U.K. company to take a stand, and only CMS Records and Moss Music appeared in the Stateside listings, though manager Jacques Leiser was also in Cannes for the French debut of proteges the Pro Arte Ouartet.

EEC Position On C'right Assignment Outlined

sists

• Continued from page 9

The presentation was basically a response to the uncertainty created at the 1983 meeting of the IFPMP when Harold Wenig, a German lawyer with the EEC, implied that exclusive licensing and subpublishing contracts in EEC countries could be under threat from the Community laws prohibiting restrictions on imports (Billboard, Feb.5, 1983).

Overbury said that the most essential point was that the EEC rules on competition were such that, in any conflict between Community law and the national law of any of the member states, Community law will prevail.

"The competition rules prohibit agreements or unilateral abuses of market power which have an appreciable effect upon competition and which affect trade between member states," Overbury said. "The effect of these rules is that agreements between trading partners which are caught by the competition rules are null and void unless they have been notified to the Commission and are exempted by the Commission on the grounds that their economic advantages outweigh their restrictive effect."

Noting that music creators are protected under national copyright laws from unauthorized copying or exploitation of their works, Overbury said that agencies authorized to exploit works in certain territories could represent an effective countervailing power against the entrepre-

americanradiohistory c

neur, "but such arrangements could also give rise to a dominant position on the supply side of the market for musical works. The abuse of such dominant power is prohibited by the Treaty."

Overbury explained that because exploitation and protection of copyrights had traditionally been organized on a national basis, they could have the effect of partitioning the Common Market, and a conflict might arise in the exploitation between the national law of individual states and the law of the Community. "The resolution of this conflict,"

"The resolution of this conflict," he said, "is really a matter for harmonization so that the same provisions apply through the Common Market. This is a long and difficult process, and I doubt if any of us here today will live long enough to see it achieved."

Overbury said that while the Treaty of Rome provides for the free circulation of goods in the Community, it does recognize the existence of and need for commercial and industrial property rights as a means of protection of inventive talent and an exception to the principles of free competition.

"You can therefore impose restrictions on the exploitation of copyright to prevent unlawful uses of that right in each member state, but you cannot use the right to restrict trade between member states or to distort competition."

He noted that case law of the Commission and Court of Justice had developed the doctrine that once a product had been put on the market with the lawful consent of the owner, the first sale of that product exhausted its copyright and no restriction could be placed on its resale in EEC territories.

"This doctrine, however, does not apply to the performance of a work, either live or recorded, because a performance is the provision of a service and each performance is entitled to a fee," he said.



NORBERT BLECHA Showcasing his single "TRASHY SHABBY STORY" (CBS Records, # A4158) at PAPAS TAPAS Feb. 10, 1984, Vienna, Austria (43-222) 45-36-72 Vienna (213) 874-3016 Los Angeles

Maple Briefs_

Men Without Hats manager Marc Durand and SRO-Anthem veteran Tom Berry last week began partnership in a new firm similar to the highly successful Canadian independent Berry left.

* * *

Former Prism members **Rocket Norton** and **John Hall** are currently part of a sci-fi musical at the Vancouver Planetarium. They hope to produce a video and soundtrack from the 70-minute "Visions" show and take it on tour across the country.

* * *

Canada is the first territory with a gold disk for Peter Schilling's "Error In The System." The single from the disk, "Major Tom (Coming Home)," also went gold several weeks ago. WEA has also scored the first world platinum for Men Without Hats' "Rhythm Of Youth."

* *

Music Express magazine has brought Labatt Brewing Co. on

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elec	tronic, mechanical, photocopying, recording, or otherw	vise, without the prior written permission of the publish	her.	, second s
BRITAIN	22 18 SYNCHRONICITY, Police, A&M	WEST GERMANY	ALBUMS	18 11 AFTER THE RUSH, Hiroyuki
(Courtesy of Music & Video Week)	23 15 THE ESSENTIAL JEAN-MICHEL JARRE, Polystar	(Courtesy Der Musikmarkt)	1 1 THRILLER, Michael Jackson,	Sanada, Epic-Sony 19 13 YES-YES, Off Course,
As of 2/4/84	24 22 WORKING WITH FIRE AND	As of 2/6/84	Epic	Toshiba-EMI
SINGLES	STEEL, China Crists, Virgin 25 20 YOU BROKE MY HEART IN 17	SINGLES	2 4 LIVE FROM EARTH, Pat Benatar, Chrysalis	20 NEW DISILLUSION, Loudness, Nippon Columbia
This Last Week Week	PLACES, Tracey Uliman, Stiff	This Last	3 3 UNDER A BLOOD RED SKY, U2,	Coldmbia
1 1 RELAX, Frankie Goes To	26 23 GREEN VELVET, Various, Ronco 27 19 DEFENDERS OF THE FAITH,	Week Week 1 1 JENSEITS VON EDEN, Nino de	Island 4 NEW MILK AND HONEY, John	ITALY
Hollywood, ZTT 2 10 GIRLS JUST WANT TO HAVE	Judas Priest, CBS 28 24 TOO LOW FOR ZERO, Eiton	Angelo, Polydor/DGG 2 2 GUARDIAN ANGEL,	Lennon & Yoko Ono, Polydor	(Courtesy Germano Ruscitto)
FUN, Cyndi Lauper, Portrait	28 24 TOO LOW FOR ZERO, Eiton John, Rocket	Masquerade, Metronome	5 2 THRU THE ROOF '83, Various, CBS	As of 1/30/84
3 3 THAT'S LIVING ALRIGHT, Joe Fagin, Towerbeli	29 27 SEVEN AND THE RAGGED TIGER, Duran Duran, EMI	3 3 ONLY YOU, Flying Pickets, Virgin	6 5 TRACK RECORD, Joan	ALBUMS
4 NEW RADIO GA GA, Queen, EMI 5 14 BREAK MY STRIDE, Matthew	30 29 TRACK RECORD, Joan	4 5 MY OH MY, Slade, RCA	Armatrading, A&M 7 12 TOUCH, Eurythmics, RCA	This Last Week Week
Wilder, Epic	Armatrading, A&M 31 26 FORMULA 30, Various, Decca	5 4 25 YEARS, Catch, Metronome 6 12 (HEY YOU) THE ROCK STEADY	8 6 CAN'T SLOW DOWN, Lionel Richie, Motown	1 1 BIMBO MIX, Various, Baby
6 12 (FEELS LIKE) HEAVEN, Fiction Factory, CBS	32 39 LIFE'S A RIOT WITH SPY VS	CREW, Virgin	9 7 PHALANX, Australian Crawl, EMI	2 2 MIXAGE, Various, Baby/CGD-
7 2 PIPES OF PEACE, Paul	SPY, Billy Bragg, Go Disc 33 30 JAPANESE WHISPERS, Cure,	7 6 LOVE OF THE COMMON PEOPLE, Paul Young, CBS	10 8 TOO LOW FOR ZERO, Elton John, Rocket	3 6 ORIZZONTI PERDUTI, Franco
McCartney, Parlophone 8 11 HERE COMES THE RAIN AGAIN,	Fiction 34 33 GREATEST HITS, Bucks Fizz,	8 8 ?(FRAGEZEICHEN), NENA, CBS 9 7 LUNATIC, Gazebo, Baby/EMI	11 10 AN INNOCENT MAN, Billy Joel,	Battiato, EMI 4 4 FLASHDANCE, Irene Cara,
Eurythmics, RCA	RCA	10 11 OWNER OF A LONELY HEART,	CBS 12 9 COLOUR BY NUMBERS, Culture	PolyGram
9 17 THE KILLING MOON, Echo & Bunnymen, Korova	35 28 CHART TREK VOLS.1/2, Various, Ronco	Yes, Atco/WEA 11 10 HIGH SOCIETY GIRL, Laid Back,	Club, Virgin 13 13 ROCK 'N' SOUL PART 1. Darvi	5 3 VENEZIA 2000, Rondo Veneziano, Baby
10 8 WONDERLAND, Big Country, Mercury	36 NEW SWEET DREAMS, Eurythmics,	Metronome	13 13 ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA	6 11 A COME AMORE, Richard Clayderman, RCA
11 5 A ROCKIN' GOOD WAY, Shaky	RCA 37 NEW ROXY MUSIC-ATLANTIC YEARS	12 NEW HOLD ME NOW, Thompson Twins, Arista/Ariola	14 16 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA	7 10 STRIKE, Various, Discotto
& Bonnie, Epic 12 NEW MOON ON MONDAY, Duran	1973-1980, EG	13 18 HYPNOTIC TANGO, My Mine, Blow Up/Intercord	15 17 SPARKLE IN THE RAIN, Simple	8 7 SINCERITA, Riccardo Cocciante, Virgin
Duran, EMI	38 NEW OFF THE WALL, Michael Jackson, Epic	14 13 NO TENGO DINERO, Righeira,	Minds, Virgin 16 NEW THE PRINCIPLE OF MOMENTS,	9 NEW VOULEZ VOUS DANSER, Ricchi
13 29 HOLIDAY, Madonna, Sire 14 6 NOBODY TOLD ME, John	39 35 LET'S DANCE, David Bowle, EMI America	Teldec 15 14 MANHATTAN, G'Race, Wea	Robert Plant, WEA 17 11 1983SUMMER BREAKS,	& Poveri, Baby 10 NEW FLYING MIX 4, Various, Gong
Lennon, Polydor 15 9 WISHFUL THINKING, China	40 NEW ORIGINAL MUSIC FROM TV	16 9 TURALURALU-ICH MAH BUBU,	Various, EMI	11 NEW NO PARLEZ, Paul Young, CBS 12 5 STAYING ALIVE, Various,
Crisis, Virgin	SERIES "AUF WIEDERSEHEN PET", Various, Towerbell	WAS MACHST DU?, Trio, Mercury/Phonogram	18 NEW ARE YOU OLD ENOUGH, Dragon, K-tel	PolyGram
16 4 WHAT IS LOVE, Howard Jones, WEA		17 19 CRIME OF PASSION, Mike Oldfield, Virgin	19 14 LET'S DANCE, David Bowie, EMI	13 12 I GRANDI SUCCESSI DI CLAUDIO BAGLIONI,
17 13 I AM WHAT I AM, Gloria Gaynor, Chrysalis	CANADA	18 20 LET'S STAY TOGETHER, Tina	America 20 18 ESCAPADE, Tim Finn,	Siglaquattro/RCA 14 NEW I RAGAZZI DEL JUKE BOX.
18 NEW DOCTOR DOCTOR, Thompson	(Courtesy of The Record)	Turner, Capitol/EMI 19 NEW NEW SONG, Howard Jones,	Mushroom	Various, RCA
Twins, Arista 19 7 BIRD OF PARADISE, Snowy	As of 2/6/84	WEA 20 16 COME BACK AND STAY, Paul		15 9 ORO PURO NO.2, Various, CBS 16 14 TROPICO NORD, Pooh, GGD-MM
White, Towerbell 20 26 WHAT DIFFERENCE DOES IT	SINGLES	Young, CBS	JAPAN	17 15 ATMOSFERA, Adriano Celentano, Clan/CGD-MM
MAKE, Smiths, Rough Trade	This Last		(Courtesy Music Labo) As of 2/6/84	18 NEW ALE' OO', Claudio Baglioni, CBS
21 20 SPEED YOUR LOVE TO ME, Simple Minds, Virgin	Week Week 1 1 KARMA CHAMELEON, Culture	ALBUMS	SINGLES This Last	19 18 MINA 25, Mina, PDU 20 20 PIPES OF PEACE, Paul
22 22 WHERE WERE YOU HIDING	Club, Virgin/PolyGram		Week Week	McCartney; EMI
O WHEN THE STORM BROKE, Alarm, I.R.S.	2 2 TALKING IN YOUR SLEEP, Romantics, Nemperor/CBS	1 1 NO PARLEZ, Paul Young, CBS 2 6 JENSEITS VON EDEN, Nino de	1 1 MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai	
23 31 HUMAN TOUCH, Rick Springfield, RCA	3 4 RED, RED WINE, UB40, Virgin/ PolyGram	Angelo, Polydor/DGG	2 2 KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV	NETHERLANDS
24 16 RUNNING WITH THE NIGHT,	4 3 SAY, SAY, SAY, Paul McCartney	4 4 GAZEBO, Baby/EMI	3 4 KANASHIMIGA TOMARANAI,	(Courtesy Stichting Nederlandse Top 40) As of 2/4/84
Control Contro	& Michael Jackson, Columbia/ CBS	5 3 GENESIS, Vertigo/Phonogram 6 5 TABALUGA, Peter Maffay,	Anri, For Life/JCP-PMP 4 10 HOSHIZORANO DISTANCE.	
THORN BIRDS", Juan Martin,	5 5 BREAK MY STRIDE, Matthew Wilder, Epic/CBS	Metronome	Alfee, Canyon/Tanabe-Nichion	SINGLES This Last
26 33 SPICE OF LIFE, Manhattan	6 6 TWIST OF FATE, Olivia Newton-	7 7 SUPERLAST, James Last, Polydor/DGG	5 3 SAMURAI NIPPON, Shibugakitai, CBS-Sony/Johnny's	Week Week 1 1 LOVE OF THE COMMON
Transfer, Atlantic 27 34 SIXTEEN, Musical Youth, MCA	John, MCA 7 9 I GUESS THAT'S WHY THEY	8 10 CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon	6 8 OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-	PEOPLE, Paul Young, CBS
∠ 28 15 MARGUERITA TIME, Status Quo, Vertigo	CALL IT THE BLUES, Elton John, Geffen/WEA	9 14 TOO LOW FOR ZERO, Elton	Watanabe	2 5 FRACTION TOO MUCH FRICTION, Tim Finn, Epic
29 35 HYPERACTIVE, Thomas Dolby,	8 7 OWNER OF A LONELY HEART,	John, Rocket/Phonogram 10 11 JUNGES BLUT, Nino de Angelo,	7 6 LOVE IS OVER, Ouyan Fifi, Polydor/Burning-JVK	3 3 THE RIGHT SIDE WON, What Fun, Ariola
29 35 HYPERACTIVE, Thomas Dolby, Charles Parlophone L 30 25 HOLD ME NOW, Thompson	Yes, Atco/WEA 9 8 MAJOR TOM (COMING HOME).	Polydor/DGG 11 12 CRISES, Mike Oldfield, Virgin	8 5 CLIMAX GOISSHÖNI, Anmitsu Hime, Victor-Burning;	4 4 ONLY YOU, Flying Pickets, Ten
Twins, Arista	Peter Schilling, Elektra/WEA	12 13 ROCK CLASSICS, Peter	9 7 SHIROI HANDKERCHIEF, Chiemi	5 2 LOVE ME JUST A LITTLE BIT MORE, Dolly Dots, WEA
31 19 LOVE IS A WONDERFUL COLOUR, Icicle Works,	10 12 THAT'S ALL, Genesis, Atlantic/ WEA	Hofmann, CBS 13 20 THE AMAZING KAMIKAZE	Hori, Canyon/Top 10 9 YUME SHIBAI, Tomio Umezawa,	6 NEW LISTEN TO THE RADIO, Tom Robinson, RCA
Beggars Banquet 32 24 ISLANDS IN THE STREAM,	11 17 PINK HOUSES, John Cougar Mellencamp, Riva/PolyGram	SYNDROME, Slade, RCA	King/Kitty	7 NEW FAR FROM OVER, Frank
Kenny Rogers & Dolly Parton,	12 10 LOVE IS A BATTLEFIELD, Pat	14 NEW THRILLER, Michael Jackson, Epic/CBS	11 11 PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon	Stallone, RSO 8 8 WIJ ZIJN DE VUILNISMAN,
RCA 33 40 A NIGHT IN NEW YORK, Elbow	Benatar, Chrysalis/MCA 13 13 NOBODY TOLD ME, John	15 19 BYE BYE, Trio, Mercury/Phonogram	12 12 FAR FROM OVER, Frank Stallone, Polydor/Nichion	Andre van Duin, CBR
Bones & Racketeers, EMI America	Lennon, Polydor/PolyGram 14 NEW 99 LUFTBALLONS, Nena, Epic/	16 17 FLASHDANCE, Soundtrack,	13 13 TASOGARE DANCING, MIKI	9 NEW OBSESSION, Vanessa, Dureco 10 NEW ALS JE WINT, H. Brood & H.
34 18 TELL HER ABOUT IT, Billy Joel,	CBS	Casablanca/Phonogram 17 15 HILFE, Otto Kommt, Ruessi/EMI	Asakura, King/Nichion 14 NEW WINE RED NO KOKORO, Anzen	Vrienten, Sky
CBS 35 NEW LET THE MUSIC PLAY,	15 11 CUM ON FEEL THE NOIZE, Quiet Riot, Epic/CBS	18 8 VENEZIA 2000, Rondor Veneziano, Baby/EMI	Chitai, Kitty/Kitty 15 14 SASAME YUKI, Hiroshi Itauki,	
Shannon, Club 36 23 STRAIGHT AHEAD, Kool &	16 NEW JUMP, Van Halen, Warner Bros./ WEA	19 16 BERUEHRUNGEN, Gitte	Tokuma/RFMP TV Asahi	ALBUMS
Gang, De-Lite	17 20 RUNNING WITH THE NIGHT,	Haenning, Global/Ariola 20 NEW ?(FRAGEZEICHEN), Nena, CBS	Sound 1 16 19 SAY SAY SAY, Paul McCartney	1 1 NO PARLEZ, Paul Young,
37 27 THRILLER, Michael Jackson, Epic	Lionel Richle, Motown/Quality 18 NEW SO BAD, Paul McCartney,		& Michael Jackson, Toshiba- EMI/Nichion	CBS
38 NEW WOULDN'T IT BE GOOD, Nik Kershaw, MCA	Columbia/CBS 19 19 THINK OF LAURA, Christopher		17 17 DAITE MY LOVE, You Hayami,	2 2 THE LOVE ALBUM, Dolly Parton, RCA
39 36 WHERE IS MY MAN, Eartha Kitt,	Cross, Warner Bros./WEA	AUSTRALIA (Courtesy Kent Music Report)	Taurus/Sun-JCM 18 16 SATOMI HAKKENDEN, John	3 4 THRILLER, Michael Jackson, Epic
Record Shack 40 39 S.O.S., ABC, Neutron	20 14 ALL NIGHT LONG (ALL NIGHT), Lionel Richle, Motown/Quality	As of 2/6/84	O'Banion, Toshiba-EMI/Taiyo- Variety	4 3 LABOUR OF LOVE, UB 40,
		SINGLES	19 15 HITOMI WA DIAMOND, Seiko	Virgin 5 5 DISPLAY, Dolly Dots, WEA
ALBUMS	ALBUMS	This Last `` Week Week	Matsuda, CBS-Sony/Sun 20 18 NANIWA KOISHIGURE, Harumi	6 6 TEMPO DOELOE, Goede Doel, CNR
1 5 TOUCH, Eurythmics, RCA	1 1 COLOUR BY NUMBERS, Culture	1 1 ORIGINAL SIN, Inxs, WEA	Miyako & Chiaki Qka, Nippon Columbia/Columbia-Sun	7 NEW DAG KLEINE JONGEN,
2 1 THRILLER, Michael Jackson,	Club, Virgin/PolyGram 2 2 THRILLER, Michael Jackson,	2 5 COME SAID THE BOY, Mondo Rock, WEA		Robert Long, EMI 8 9 THIRD LIFE, Cats, Boni
Epic 3 NEW MILK AND HONEY-A HEART	Epic/CBS 3 3 CAN'T SLOW DOWN, Lionel	3 3 ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton,		9 NEW LEARNING TO CRAWL, Pretenders, WEA
PLAY, John Lennon & Yoko Ono, Polydor	Richie, Motown/Quality	RCA		10 8 CAN'T SLOW DOWN, Lionei
4 2 NO PARLEZ, Paul Young, CBS	WEA	4 4 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis	1 1 MEMOIR, Akina Nakamori, Warner-Pioneer	Richie, Motown
5 4 AN INNOCENT MAN, BIITy Joel, CBS	5 5 90125, Yes, Atco/WEA 6 9 SEVEN AND THE RAGGED	5 6 THRILLER, Michael Jackson, Epic	2 4 TIMELY, Anri, For Life 3 2 STAYIN' ALIVE, Soundtrack,	
6 3 NOW, THAT'S WHAT I CALL	TIGER, Duran Duran, Capitol	6 2 ALL NIGHT LONG, Lionel Richie,	Polydor	
MUSIC, Various, EMI 7 7 CAN'T SLOW DOWN, Lionel	7 6 SYNCHRONICITY, Police, A&M 8 13 1984, Van Halen, Warner Bros./	Motown 7 9 WHY ME?, Irene Cara, Epic	4 7 THRILLER, Michael Jackson, Epic-Sony	
Richle, Motown 8 8 U2 LIVE "UNDER A BLOOD RED	WEA 9 7 METAL HEALTH, Quiet Riot,	8 7 LISTENING, Pseudo Echo, EMI 9 11 CUM ON FEEL THE NOIZE,	5 3 VOYAGER, Yumi Matsutoya, Toshiba-EMI	
SKY", Island	Epic/CBS	Quiet Riot, Epic	6 5 CANARY, Selko Matsuda,	Olympic Discos
9 6 PIPES OF PEACE, Paul McCartney, Parlophone	10 10 IN HEAT, Romantics, Nemperor/ CBS	10 8 IN A BIG COUNTRY, Big Country, Mercury	CBS/Sony 7 6 SEVEN AND THE RAGGED	Made In Japan
10 13 THE CROSSING, Big Country, Mercury	11 12 TOUCH, Eurythmics, RCA 12 8 UH-HUH, John Cougar	11 12 VICTIMS, Culture Club, Virgin 12 10 TWIST OF FATE, Olivia Newton-	TIGER, Duran Duran, Toshiba- EMI	
11 10 COLOUR BY NUMBERS, Culture	Mellencamp, Riva/PolyGram	John, Interfusion	8 18 HOYO, Shinji Tanimura, Polystar	TOKYO— Japanese audio compa-
Club, Virgin 12 12 SOMETIMES WHEN WE TOUCH,	13 11 REBEL YELL, BINy Idol, Chrysalis/MCA	13 NEW NOBODY TOLD ME, John Lennon, Polydor	9 NEW MILK AND HONEY, John Lennon & Yoko Ono, Polydor	ny Trio will build two discotheques at the Sarajevo Winter Olympic
Various, Ronco 13 11 LEARNING TO CRAWL,	14 14 UNDÉR COVER, Rolling Stones, Rolling Stones/WEA	14 16 OWNER OF A LONELY HEART, Yes, Atco	10 16 HELLO, Good-Bye, Victor 11 NEW 1984, Van Halen, Warner-	Games, one in the athletes' village
Pretenders, Real	15 NEW LEARNING TO CRAWL,	15 15 COMPUTER ONE, Dear Enemy,	Pioneer	and the other at the press center.
14 9 PORTRAIT, Diana Ross, Telstar 15 16 LABOUR OF LOVE, UB40, DEP	Pretenders, Sire/WEA 16 16 LABOUR OF LOVE, UB40,	Capital 16 20 RIGHT BY YOUR SIDE,	12 15 DREAM, Tulip, Toshiba-EMI 13 9 PIPES OF PEACE, Paul	The company will foot the bill and
International 16 32 QUICK STEP & SIDE KICK,	Virgin/PolyGram 17 17 ELIMINATOR, ZZ Top, Warner	Eurythmics, RCA	McCartney, Toshiba-EMI	in return is being allowed to use the
Thompson Twins, Arista	Bros./WEA	Kitchen, White	Club, Victor	Winter Olympics' mascot logo on its audio product range. The discos are
17 17 GENESIS, Charisma 18 NEW 1984, Van Halen, Warner Bros.	18 15 THE CROSSING, Big Country, Vertigo/PolyGram	18 13 SAY SAY SAY, Paul McCartney & Michael Jackson,	15 NEW HONO NO MAI, Gary Moore, Victor	not planned as elaborate centers, but
19 25 FANTASTIC, Wham, Inner Vision 20 21 STAGES, Elaine Paige, K-tel	19 NEW MILK & HONEY, John Lennon &	Parlophone	16 NEW TIME AND PLACE, Yukihiro	Trio will provide equipment worth
21 14 BACK TO BACK, Status Quo,	Yoko Ono, Polydor/PolyGram 20 18 PYROMANIA, Def Leppard,	19 19 WATERFRONT, Simple Minds, Virgin	Takahashi, Alfa 17 8 WINNING, Masahiko Kondo,	well over \$20,000. The games start
Vertigo	PolyGram	20 14 UPTOWN GIRL, Billy Joel CBS	RVC	next month.
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Industry Events

Feb. 4-8, Music Fair, Frankfurt, Germany.

Feb. 7-8, Arizona Cable Television Assn. annual meeting, Phoenix Hilton, Phoenix.

Feb. 8-10, Institute for Graphic Communication Optical & Videodisc Systems conference, Pier 66, Ft. Lauderdale, Fla.

Feb. 10-14, NATPE International annual conference, Moscone Center, San Francisco.

Feb. 21-23, Softcon, Northeast Expositions international conference/trade fair, Superdome, New Orleans.

Feb. 21-24, Information Technology & Office Automation exhibition and conference, Barbican Centre, London.

Feb. 25-29, NACA National Convention and National Arts & Lectures Conference, Opryland Hotel, Nashville.

Feb. 27-March 2, International Electrical Exhibition, National Exhibition Centre, Birmingham, England.

Feb. 28, National Academy Of Recording Arts & Sciences 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 1-3, Organization of Country Radio Broadcasters 15th annual country radio seminar, Opryland Hotel, Nashville.

March 4-7, National Gospel Radio Seminar, Radisson Plaza Hotel, Nashville.

March 4-7, Gospel Music Week, Radisson Plaza Hotel, Nashville.

March 7, Gospel Music Assn. Dove Awards, Tennessee Performing Arts Center, Nashville.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

March 8-10, SPARS/Univ. of Miami conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 18-21, International Tape/ Disc Assn. (ITA) seminar, Hilton Rivera, Palm Springs, Calif.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 23-27, National Assn. of Recording Merchandisers (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for Consumer Electronics, Exhibition Grounds, Abu Dhabi.

March 27-30, Audio Engineering Society convention (AES), Palais Des Congres, Paris.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.



Executive Turntable

• Continued from page 4

hocken, Pa. He was a branch manager for CBS Records ... In Stamford, Conn., C.J. Kettler is named vice president of programming for Children's Video Library ... Janice Whiffen is promoted to national sales director for Vestron Video, Stamford, Conn. She was regional sales manager for Playgirl magazine. Also at Vestron, Sharon Streger is upped to creative services director from manager.

Andrew Orgel is named vice president of affiliate sales and marketing for Hearst/ABC-RCTV, the New York firm that operates the Arts & Entertainment Network. She had held the same post for the Warner Amex Satellite Entertainment Co.... Tim Thompson is appointed product specialist, video products marketing, for EECO Inc.'s video products division in Santa Ana, Calif. He was a video products test and quality supervisor for the company... Terry O'Flynn is named national sales coordinator for Mitsubishi Electric Sales America in Rancho Dominguez, Calif. He was sales vice president for the Philco division of North American Phillips... In San Francisco, Bridget Jennings is named director of sales and marketing for Parasound Communications Inc. She was office manager for the entertainment division of Pizza Time Theater.

Related Fields

Joel Schoenfeld is appointed associate general counsel for the Recording Industry Assn. of America in New York. He continues as RIAA special counsel and director of antipiracy operations... The Country Music Foundation, Nashville, names Jay Orr head of technical services for its library and media center. He was editor and archival consultant to the American Folklife Center for the Library of Congress.

Mitchell Schneider will head the new music division at the Michael Levine Public Relations Co in Los Angeles. He was an account executive for Solters/ Roskin/Friedman... The Atlanta-based video projection and satellite downlink firm Southern Staging Inc. appoints Tim Harris marketing director. He was with First Communications Inc.... Carolyn Revelli joins HWH Enterprises Inc., New York, as an account executive. He had held a similar post for Universal Pictures.

Susan Planer, president of New York's MediaSound Studios, is branching into management and production, basing her business at the studio... Carolyn McClain is resigning from her post as executive director of Nashville's NARAS chapter, effective Feb. 21. She will be moving into a sales position at WLAC Nashville... Patricia Ledford, director of the Tennessee Film, Tape & Music Commission, has left the post to establish a private consultancy firm in Nashville.

___Lifelines_

Births

Boy, Adam Christian, to Jane and Peter Hodgson, Jan. 16 in Toronto. She is national publicity manager for Capitol Records Canada.

* * *

Boy, Cody J., to Larry and Janet Willoughby, Jan. 22 in Nashville. He is a recording artist for Atlantic America.

* * *

Boy, Ameer, to Basil and Rhenda Fearrington, Jan. 17 in New York. Both are regular members of Roberta Flack's band and session musicians and singers in New York.

* * *

Girl, Meredith Allen, to Frank and Teri Murphy, Jan. 21 in Washington, D.C. He is marketing vice president for United Stations and heads the company's office there.



- 201-LET'S ACTIVE, Afoot, I.R.S. SP-70505 (A&M)
- 202-THE MARSHALL TUCKER BAND, Greetings From South Carolina, Warner Bros. 1-23997
- 203-SCARFACE, Soundtrack, MCA 6126 204-WIRE TRAIN, In A Chamber, Columbia BFC 38998
- 205-HELIX, No Rest For The Wicked, Capitol ST-12281
- 206-TONI BASIL, Toni Basil, Chrysalis FV 41449
- 207-SPECIMEN, Batastrophe, Sire 1-25054 (Warner Bros.)
- 208-THE COMMODORES, 13, Motown 6054 ML
- 209-IAN ANDERSON, Walk Into Light, Chrysalis 41443 210-JOANIE GREGGAINS, Thin Thighs,
 - 0-JOANIE GREGGAINS, Thin Thighs, Hips, & Stomach, Parade PA 112

Market Quotations

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Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange. Inc.

New Companies

Video Music Wardrobe, specializing in product placement, artist representation for commercial endorsements and the creation of promotional items, formed by Jack Plant. 372 Fifth Ave., New York, N.Y. 10018; (212) 736-3888.

* * *

Jazz Images Inc. formed by David Chertok, Burrill Crohn and Jeffrey Graubart to produce and market jazz video and film projects. First project is the "History Of Jazz" series. 185 West End Ave., Suite 8F, New York, N.Y. 10023; (212) 874-0797.

* * *

Remal Music Design, a full service music production company, formed by composer/producer Gary Remal. 975 Northpoint, San Francisco, Calif. 94109; (415) 855-4651.

* * *

Taylor, Wilson & Associates, formed by Mel Taylor and Don Wilson of the Ventures to place their material and that of other acts for publishing and worldwide licensing. 5301 Laurel Canyon Blvd., Suite 120, North Hollywood, Calif. 91607; (818) 763-4061.

* * *

Video Station Productions, a full service video production facility, opened by Bruce Resnick. 403 West Silver Spring Drive, Glendale, Wisc. 53217; (414) 962-8273.

★ ★ ★ 3 by 3 Inc., a national production company, formed by Charles Alexander. 334 Lincoln Building, Louisville, Ky. 40202; (502) 568-0980.

* * *

Muscle Music Inc., a publishing and production firm, formed by Thomas Pettus III. First release is the "Too Long Without You" album by Katy's Mill. P.O. Box 2727, Muscle Shoals, Ala. 35650; (205) 974-5941.

* * *

Melanie Records, a gospel label, formed by Charles Flood. First release is "We're All Brothers" by Stah Hunter. 160 Forester Ave., Mt. Vernon, N.Y. 10552; (914) 667-2466. Boundary Records, a country label, formed by Steve Roberts. First signing is Vicki Dawn. 900 Division St., Nashville, Tenn. 37203.

FEBR

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A & C Enterprises, a concert promotion firm and local booking agency, formed by Chad Billings and Arnold Clodfelter. P.O. Box 1085, Sparta, N.C. 28675; (919) 372-5067. * * *

Right Angle Press Relations, Inc., a publicity firm specializing in media management services for the Midwest, formed by Cary Baker. 3612 Janssen Ave., Chicago, Ill. 60613; (312) 975-1215.

* * '

Professional Video Productions Inc., a production and consulting firm specializing in live on tape and via satellite programs for pay and basic cable, DBS, pay-per-view events and video-cassette and disk projects, formed by Richard Namm. 115 E. 34th St., New York, N.Y. 10016; (212) 683-3615.

* * *

Magnum Records, formed by Ruth Lieberman. First release is a single by Ersel Hickey entitled "Country Tough." 10 E. 39th St., Suite 516, New York, N.Y. 10016; (212) 725-5249.

* * *

Roxelle Enterprises, a cassette and record manufacturing and distribution firm, formed by Dr. Helen-Ursala Katz. 150 Fifth Ave., New York, N.Y. 10011; (212)691-5630.

* * *

Recovery Records and Recovery Artists, a joint label and management firm, formed by Randall Reeder and Bill Whitehead. 7515 Greenville Ave., Suite 905, Dallas, Tex. 75231; (214)696-0058.

* * *

Brew & Co., a concert promotion and booking agency formed to provide entertainment for military personnel stationed on Okinawa, Japan by Tom Brewinton. PSC #1, P.O. Box 23021, APO San Francisco, Calif. 96230.

- Solar 7-69765 (Elektra) 102-ONE MILLION KISSES, Rufus &
- Chaka Kahn, Warner Bros. 7-29406 103-TAXI, J. Blackfoot, Sound Town 0004
- (Allegiance) 104–MELODY, Boys Brigade, Capitol 5311 105–LOST WITHOUT YOUR LOVE, Jacqui
- Brooks, MCA 52334 106-MAKE MY DAY, T.G. Sheppard & Clint
- Eastwood, Warner/Curb 7-29355 107-LOVE CATS, The Cure, Sire 7-29376
- (Warner Bros.) 108-POPCORN LOVE/JEALOUS GIRL, New Edition, Streetwise 1116
- 109-BARK AT THE MOON, Ozzy Os-
- bourne, CBS Associated 4-04318 110-TOUCH, Earth, Wind & Fire, Columbia 38-04329

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Deirdre O'Connell.

resentation for ments and promotional in Plant. 372 Fi

Marriages

John Michaels to Barbara Brack-

ett, Jan. 4 in Kentucky. He is re-

search director and air personality

Deaths

car accident in Georgia. He was the son of Tammy Wynette's background

* * *

Jan. 28 in Lewisville, Tex. A country singer and songwriter, his biggest hit

* * *

Luke Kelly, 44, of cancer Jan. 30

in Dublin. He sang and played banjo

with the folk music group the Dublin-

ers. He is survived by his wife

was "Pistol Packin' Momma."

Al Dexter, 78, of a heart attack

Ronnie Richards, 24, Jan. 15 in a

for WKDQ Evansville, Ky.

vocalist Sue Richards.

News

HARDWARE PRICES DROP Retail Horizons Broaden For CD

• Continued from page 18 About 600 of its stores are reportedly stocking the CD unit and up to 60 different software titles. The disks are being supplied by rackjobbers.

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Stereo hi-fi chains would not divulge actual sales figures. Those who have stocked CD hardware for nearly

and chief operating officer, who was

formerly associated with Curtis May-

field's recording interests in Chicago;

Sol Greenberg, one-time vice presi-dent of sales at MGM Records, who

serves Red Label as vice president of

marketing and distribution; and Lee

Young Sr., creative consultant, who

Red Label's first bid in the market-

place is a single by the Emotions, "You're The One," which ships this

is a former Motown vice president.

• Continued from page 3

Jovan Chief In New Label Venture

a year have varied reactions to early hardware momentum.

"CD shows excellent growth oportunities," comments Armand Phillippi, vice president of Pacific Stereo, Emeryville, Calif. "We are doing quite well in the early stages. Price points appear to be coming down. We are stocking Sony and Technics CD units in all 86 stores. The price range is from \$599 to \$900.

We handle a little bit of CD software, but since more and more record stores are stocking CDs, it will negate the need for us to handle them.

Though sales are slow, Bob Rupp of the six Good Guys stores in the Bay Area senses consumer interest is heightening. "Knowledge about the product and its advantages is still low," says Rupp. "We have Fisher and Sony in stock and will be adding Sanyo hardware soon.'

It sells through rapidly," Bob Hewitt of Tech HiFi says of CD. The Randolph, Mass. retail chain, which encompasses 56 company-owned outlets and 16 franchisees, carries Sony, Marantz, Akai and Technics CD units in all 72 locations. Hewitt says hardware has been "in short supply." Models range from \$750 to \$1,000 in retail price.

High prices of software and hardware could hamper the new format's progress, suggests Eugene Mondry of Highland Appliance in Taylor, Mich. Highland's 25 stores sell Technics and Hitachi hardware priced from \$399 to \$599. Mondry says he would like to see the price of disks and players cut in half to attract consumers.

The 6,000 Radio Shack stores in the U.S. will not be stocking CD hardware until there are more disk titles available and prices of hardware and records drop, states a spokesman for the Tandy Corp.

MTV, Labels Begin **Discussion Of Payments**

• Continued from page 1

negotiations are only now beginning earnest. A label source adds, "Once it's worked out, it will give us a basis on which to deal with other television shows.'

Scott Sassa, executive in charge of production for Turner Broadcast-ing's "Night Tracks," says, "Yes, I'm concerned that they could put us off the air. But there's also the issue of promotion. The whole idea behind video originally was to promote new artists, and exclusivity detracts from promotion."

Another non-MTV programmer remarks, "Too long a period of exclusivity would kill the promotional as-pects of video." He adds, "There will be a major shake-up in the industry once the deal is done."

Labels reportedly farthest along in the negotiating process are CBS, MCA and Capitol-EMI. Other labels apparently not yet been have contacted

A source at CBS/Records Group says, "Ultimately, MTV will be pay-ing 'X' dollars for 'X' number of years and obtain an 'X'-long period of exclusivity. That money would obviously help cover production costs, although that's not a stipulation of the agreement. MTV wouldn't own the videos; they would just have them exclusively for a certain period."

MTV is interested in making the deal, this source suggests, "to protect their Madison Avenue investment." With signed agreements from major labels for programming, the channel's future would be secure.

Cable industry estimates are that MTV will take in \$36 million in advertising revenues in 1984, up from \$24 million last year. This money, combined with a charge to cable operators of 10 cents per subscriber, should put the channel in the black this year

Sue Binford, director of program publicity at MTV, confirms that the channel is expected to be operating in the black this year. She notes that MTV has not yet seen a profit, and that labels are sensitive to this. She adds, however, that MTV executives recognize that video budgets are escalating, and says the channel might ultimately contribute to either longform or individual clip funding.

"The labels have always wanted us to pay, from day one," Binford says. 'And we've always been involved in the co-production of concerts with the labels, so that's nothing new.

Among the labels not yet negotiating with MTV is Elektra/Asylum, according to Lou Maglia, vice president of marketing. Maglia expects the 100 outlets the label services with video clips, including MTV, to pay for each clip shown sometime in the future. Currently, however, he feels it is premature "to do battle" until legal resolutions with the AFTRA and SAG unions are reached.

But he adds that as label investment in video clips and long-form productions increases, MTV will have to share in the financial burden.

Certifications Jump In January

• Continued from page 1

first platinum album since 1978's "Tormato," which was the last until now to feature lead singer Jon Anderson.

'Two Of A Kind" is Olivia Newton-John's third soundtrack in a row to hit platinum, following "Grease" and "Xanadu." And "Yentl" is Barbra Streisand's second platinum soundtrack, following "A Star Is Born.'

Most of January's 20 gold albums had been in release for more than Country's "The Crossing" for 18.

John's second album in a row to go gold only after many months on the market. "Jump Up!" experienced the same fate in 1982. And AC/DC's struggle to hit gold with "Flick Of The Switch" is noteworthy because the band reached platinum with its four previous albums.

The month's top artist was Eddie Murphy, who went gold with both of his comedy albums on Columbia. ers and Rodney Dangerfield have

The RIAA certified one gold single in January-Billy Joel's "Uptown Girl." This compares with four gold singles in January, 1983. "Uptown' was the second smash single from

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signed include vocalist Linda Clifford and Silent Treatment, a new music band from Portland, Ore. Clifford's first single should appear in April, followed by an album, while Silent Treatment debut product is set for May. Red Label is committed to remain

independently distributed, Tufo says. "We have no intention of going with a major label for distribution." Distributors tapped to handle Red Label product include MS Distributing, Chicago; Malverne, New York; Piks, Cleveland; Tara, Atlanta; Jem West, Los Angeles; and Big State, Dallas.



COMING ATTRACTION—Newly signed RCA act Mr. Mister talks with label executives about the forthcoming release of their debut album "I Wear The Face." Pictured from left are RCA's West Coast division vice president of contemporary a&r Paul Atkinson; group member Richard Page; division executive vice president, operations, Jose Menendez; Mr. Mister's Steve Farris; manager George Ghiz, and the group's Steve George and Pat Mastelotto.



certifications PLATINUM ALBUMS Barbra Streisand's "Yentl" soundtrack, Columbia. Her eighth.

Olivia Newton-John & John Travolta's "Two Of a Kind" soundtrack, MCA. Her seventh; his second.

Rolling Stones' "Undercover," Rolling Stones/Atlantic. Their fifth. Duran Duran's "Seven And The agged Tiger," Capitol. Their Ragged second.

Yes' "90125," Atco. Their second. Robert Plant's "The Principle Of Moments," Es Paranza/Atlantic. His first.

GOLD ALBUMS

Rolling Stones' "Undercover," Rolling Stones/Atlantic. Their 27th.

Barbra Streisand's "Yentl" soundtrack, Columbia. Her 22nd.

Bob Dylan's "Infidels," Columbia. His 19th.

Elton John's Loc Zero," Geffen. His 18th. Nelson's "Without A Elton John's "Too Low For

Song," Columbia. His 16th (includ-

Paul McCartney's "Pipes Of Peace," Columbia. His 14th (includ-

Olivia Newton-John & John Travolta's "Two Of A Kind," sound-track, MCA. Her 13th; his second. Barry Manilow's "Greatest Hit, Vol. 2," Arista. His 12th.

AC/DC's "Flick Of The Switch,"

Atlantic. Their ninth. Yes' "90125," Atco. Their ninth. Ozzy Osbourne's "Bark At The Moon," CBS Associated. His fourth.

Chipmunks' "А Chipmunk's Christmas," RCA. Their third. Duran Duran's "Seven And The

Ragged Tiger," Capitol. Their third. .38 Special's "Tour De Force,"

A&M. Their third. Eddie Murphy's "Comedian," Co-

- lumbia. His second. S.O.S. Band's "On The Rise,"
- Tabu/CBS. Their second. Big Country's "The Crossing,"

Mercury. Their first. Motley Crue's "Shout At The

Devil," Elektra. Their first. Eddie Murphy's "Eddie Murphy,"

Columbia. His first. Romantics' "In Heat," Nemperor/ Epic. Their first.

GOLD SINGLES

Billy Joel's "Uptown Girl," Columbia. His fourth.



were released to capitalize on the holiday buying rush. But a handful

four months by the time they finally topped the 500,000 sales mark. Eddie Murphy's comedy debut "Eddie Murphy" had been on the market for 39 weeks, Elton John's "Too Low For Zero" for 33, the S.O.S. Band's "On The Rise" for 22, AC/DC's "Flick Of The Switch" for 21 and Big

'Too Low For Zero" is Elton

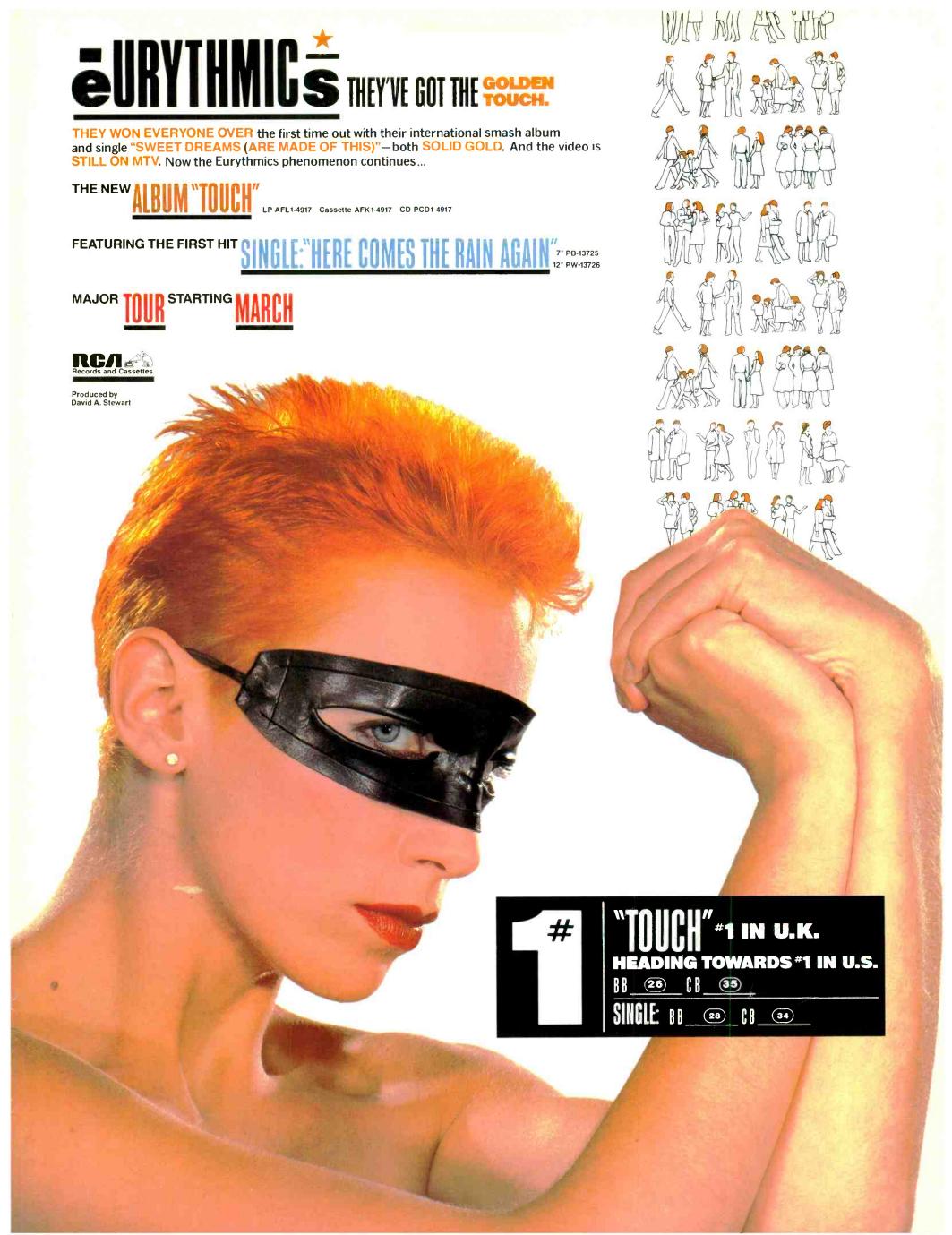
That sell-through is significant, because such rival comics as Joan Rivstopped short of gold with recent releases.

"An Innocent Man"; the first, "Tell Her About It," has yet to go gold.

Here's the complete list of January

ing Wings).

ing collaborations).



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• CBS Records International presents The Crystal Globe Award to @ 1984 CBS Inc.

Michael Jackson

for sales of over 5 million albums outside the United States. In fact, "Thriller"sales alone are now approaching the 10 million mark!

CBS Records International: Developing more artists in more countries because in the world of music our business is the world!

FOR WEEK ENDING FEBRUARY 11, 1984

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board & TOP PPS & TAPE

			produced, stored in a retrieval system m or by any means, electronic mi ording, or otherwise, without the pri publisher	echanic	a														7 Mj	
			Compiled from national retail stores and one-stops by the Music Popu- larity Chart Dept. of Billboard.																	
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	RIAA	Suggested List Prices LP, Cassettes,	Black LP/ Country LP	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	RIAA	Suggested List Prices LP, Cassettes,	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbol	Suggested List Prices LP, Cassettes, Is 8 Track	Black LP/
Ŧ		э 60	Label, No. (Dist. Label) Dist. Co. MICHAEL JACKSON WEEKS AT #1	Symbols	8 Track	Chart	₽ 36	⊐ 26	≤ 11	Label, No. (Dist. Label) Dist. Co.	Symbols	8 Track	Chart	72	66	34	THE TALKING HEADS Speaking In Tongues	•		
			Thriller Epic QE 38112			BLP 3				NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127 MCA		9.98		73	77	71	Sire 1-23883 (Warner Bros.) WE OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2		8.98	1
2	2	15	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS			BLP 57	(37)	38	17	DEBARGE In A Special Way Gordy 6061GL (Motown) MCA		8.98	BLP 7	74	78	90	MCA MCA 5347 MC JANE FONDA Jane Fonda's Workout Record		8.98	
3	3	14	LIONEL RICHIE Can't Slow Down		8.98	BLP 1	38	31	42	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) POL		9.98	BLP 62	(75)	100	11	Columbia CX2-38054 CB: DEBORAH ALLEN	3		
	4	3	VAN HALEN 1984		8.98	DEI 1	(39)	NEWE		JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram) POL		8.98		76	74	18	Cheat The Night RCA MHL1-8514 RC THE MOTELS	•	5.98	CLP 14
5	5	11	Warner Bros. 1-23985 WEA YES 90125				40	32	12	ROLLING STONES Undercover Rolling Stones 90120 (Atco) WEA	•	9.98		(77)	81	6	Little Robbers Capitol ST-12288 CA CHRISTOPHER CROSS		8.98	
6	6	33	Atco 90125 WEA THE POLICE Synchronicity		9.98		41	34	21	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram) POL		8.98	1	78	79	48	Another Page Warner Bros. 1-23757 WE U2	•	8.98	
7	8	26	A&M SP3735 RCA BILLY JOEL An Innocent Man		8.98		42	40	14	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152 CAP		9.98	CLP 23	79	68	13	War Island 90067 (Atco) WE PAUL SIMON	A	8.98	
8	10	10	Columbia QC 38837 CBS DURAN DURAN Seven And The Ragged Tiger				(43)	44	11	BILLY IDOL Rebel Yeli Chrysalis FV 41450 CBS			1	80	82	9	Heart's & Bones Warner Bros. 1-23942 WE DAZZ BAND	4	8.98	-
9	7	13	Capitol ST-12310 CAP DARYL HALL & JOHN OATES		8.98		(44)	47	24	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA		8.98	BLP 33				Joystick Motown 6084 ML MC	4	8.98	BLP 15
(10)	25	2	Rock 'N' Soul, Part 1 RCA CPL1-4858 RCA THE PRETENDERS		9.98		(45)	46	12	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083 RCA		8.98	BLP 23	81	83	12	ANGELA BOFILL Teaser Arista AL8-8198 RC	4	8.98	BLP 22
	11	15	Learning To Crawl Sire 1-23980 (Warner Bros.) WEA JOHN COUGAR MELLENCAMP		8.98		46	37	18	PAT BENATAR Live From Earth Chrysalis FV41444 CBS				82	85	9	MOTLEY CRUE Too Fast For Love Elektra 60174 WE	4	8.98	
12	9	20	Uh-Huh Riva RVL 7504 (Polygram) POL LINDA RONSTADT		9.98		47	43	65	PRINCE 1999 Warner Bros. 1-23720 WEA		10.98	BLP 39	(83)	86	10	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.) WE		8.98	BLP 47
			What's New Asylum 60260 (Elektra) WEA		8.98	<u>.</u>	48	39	52	JOURNEY Frontiers Columbia QC 38504 CBS				84	67	11	EARTH, WIND, & FIRE Electric Universe		0.30	BLP 35
13		43	OUIET RIOT Metal Health Pasha/CBS BFZ 38443CBS				49	45	11	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102 RCA	•	8.98		85	88	135	Columbia QC 38980 CB MICHAEL JACKSON Off The Wall			BLP 35
14	14	16	GENESIS Genesis Atlantic 80116 WEA		9.98		50	41	13	EDDIE MURPHY Comedian Columbia FC-39005 CBS	•	0.00	BLP 11	86	76	33	Epic FE 35745 CB	s 🔺		
15	15	17	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic) CBS	•			51	53	6	PATTI LABELLE I'm In Love Again				87	135	2	Columbia QC38703 CB DEELE Street Beat	S		+
16	13	43	ZZ TOP Eliminator Warner Bros. 1-23774 WEA		8.98		52	54	14	Philadelphia International FZ-38539 (Epic) CBS			BLP 4	88	69	9	Solar 60285 (Elektra) WE ABC	A	8.98	BLP 13
17	18	19	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS				53	56	58	It's Your Night Q-West 1-23970 (Warner Bros.) WEA CULTURE CLUB		8.98	BLP 10	89	90	12	Beauty Stab Mercury 814661-1 (Polygram) PC DAVID SANBORN	L	8.98	
18	17	54	DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL		8,98		54	48	13	Kissing To Be Clever Virgin/Epic ARE 38398 CBS BOB DYLAN	•			90	64	15	Backstreet Warner Bros. 1-23906 WE THE DOORS	A	8.98	BLP 21
19	19	10	OZZY OSBOURNE Bark At The Moon	•			55		ENTRY	Infidels Columbia QC-38819 CBS	-			91	97	9	Alive, She Cried Elektra 60269 WE	A	8.98	
20	21	17	SOUNDTRACK The Big Chill	•	8.00	BLP 51	56	60	6	Roll On RCA AHL1-4939 RCA MATTHEW WILDER		8.98					What Is Beat I.R.S. SP-70040 (A&M) RC EVELYN "CHAMPAGNE" KING	A	8.98	
21	23	18	Motown 6062ML (MCA) MCA MOTLEY CRUE Shout At The Devil	•	8.98	BLP 51	57	52	13	I Don't Speak The Language Private BFZ-39112 (Epic) CBS NIGHT RANGER				92	120		Face To Face RCA AFL1-4725 RC	A	8.98	BLP 32
22	22	11	Elektra 60289 WEA .38 SPECIAL Tour De Force		8.98		57	51		Midnight Madness Camel/MCA 5456 MCA RICK SPRINGFIELD		8.98		93	94	12	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947 CE	s		
23	16	12	A&M SP-4971 RCA BARBRA STREISAND Yenti		8.98				42	Living In Oz RCA AFL1-4660 RCA		8.98		94	73	24	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679 Wi	A	11.98	BLP 46
24	20	21	Columbia JS 39152 CBS				59	57	43	DAVID BOWIE Let's Dance EMI-America ST 17093 CAP		8.98		95	121	6	REAL LIFE Heart Land MCA/Curb 5459 MC	A	8.98	
25	42	2	Eyes That See In The Dark RCA AFL1-4697 RCA JUDAS PRIEST		8.98	CLP 1	60	50	33	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco) WEA		8.98		96	98	10	ADAM ANT Strip Epic FE 39108 CE	s		
(26)	55	2	Defenders Of The Faith Columbia FC39219 CBS EURYTHMICS				61	58	18	KISS Lick It Up Mercury 814297-1 (Polygram) POL		8.98		97	99	27	PEABO BRYSON/ROBERTA FLACK Born To Love			
(27)	29	36	Touch RCA AFLI-4917 RCA ELTON_JOHN	•	8.98		62	65	69	LIONEL RICHIE Lionel Richie Motown 6007 ML MCA		8.98	BLP 44	98	92	12	Capitol ST-12284 C/ WILLIE NELSON Without A Song	•	8.98	BLP 34
28	28	10	Too Low For Zero Geffen GHS 4006 (Warner Bros.) WEA		8.98		63	61	38	THE FIXX Reach The Beach MCA 5419 MCA		8.98		99	84	30	Columbia FC 39110 CH SPANDAU BALLET True	S	-	CLP 4
20	27	29	Under A Blood Red Sky Island 90127 (Atco) WEA MIDNIGHT STAR		8.98		64	63	40	GEORGE WINSTON December Windham Hill WH-1025 (A&M) RCA	1 .	8.98		100	89	38	Chrysalis BGV-41403 CI EURYTHMICS Sweet Dreams Are Made Of	S O		
		5	No Parking On The Dance Floor Solar 60241 (Elektra) WEA	-	8.98	BLP 6	65	62	29	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic) WEA		8.98					This RCA AFL1-4681 RI	A	8.98	
30	49	8	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) CBS				66	70	47	ALABAMA The Closer You Get RCA AHL1-4663 RCA		8.98	CLP 5	101	75		PETER SCHILLING Error In The System Elektra 60265 W	A	8.98	_
) 33	28	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA	•	8.98	BLP 8	67	59	14	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869 RCA		8.98		(102) 163	5	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram) P		8.98	
32) 36	8	LUTHER VANDROSS Busy Body Epic FE 39196 CBS			BLP 3	68) 80	12	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA) RCA		8.98	BLP 30	103) 157	2	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic) CI	s		
33	24	26	AIR SUPPLY Greatest Hits Arista AL 8-8024 RCA		8.98		69) 87	8	RE-FLEX The Politics Of Dancing Capitol ST-12314 CAP		8.98		104	96	41	MEN AT WORK Cargo Columbia QC 38660 Cl	ss 🔺		
34) 35	10	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram) POL		8.98	BLP 5	70	71	23	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004				105) 144	3	MANFRED MANN'S EARTH BAND Somewhere In Africa			
35	30	13	PAUL McCARTNEY Pipes Of Peace	•		BLP 49	71	72	24	(Poiygram) POL		8.98	BLP 9	106	102	2 26	Arista AL8-8194 R JACKSON BROWNE	CA O	8.98	-
			Columbia QC-39149 CBS			DLC 49				Columbia FC 38814 CBS			BLP 36		1		Lawyers In Love Asylum 60268 (Elektra) W	EA	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). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

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News



NEW ISLANDERS—Island Records staff celebrate the singing of the Ear ons, whose debut album "Hear On Earth" is slated for March release, with a single due later this month. Seated from left are the label's North American president Ron Goldstein; Earon .69; black music promotion vice president Ruben Rodriguez; and group members .22 and .28. Standing from left are Earons .18 and .33, group manager Vernon Gibbs and Island founder Chris Blackwell

Copyright Tribunal Rejects Jukebox Industry's Claims

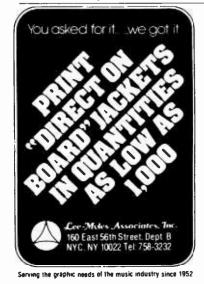
By BILL HOLLAND

WASHINGTON-The chairman of the Copyright Royalty Tribunal (CRT) ridiculed the recently publicized statements of the Amusement & Music Operators Assn. (AMOA) that the present annual \$50 per jukebox royalty fee to copyright owners is a 525% increase over the fee set by Congress in 1978. "The Tribunal totally rejects the

rates. Brennan also pointed out that the \$8 figure was first mentioned 16 years ago in a Congressional proposal, and that a Senate Committee Report in 1958 had mentioned \$19.70 as a "reasonable fee." He said that if that figure was adjusted now "just for inflation," the resulting figure nflation," the resulting figure 'would be considerably higher" than the present \$50 per box.

Brennan, who has been chairman and a commissioner on the Tribunal since its inception, said that the use of the 525% figure misrepresents the Tribunal's rate determinations. "We found the \$50 fee to be a reasonable fee, but despite that we phased it in over three years." In 1980, the CRT set the fees beginning with \$8, then with \$25 for 1982-83, \$50 for 1984-86, and \$50 plus an inflation adjust-ment through 1990.

He said that throughout the long legal fight, the jukebox owners had not shown adequate proof of eco-



nomic hardship. "As far as hardship is concerned, we could only vote on the case presented here." He added that "the appeals court agreed."

Brennan was alluding to 1982 Seventh Circuit Court of Appeals ruling that affirmed the CRT's determinations. AMOA also lost its final legal bid when the Supreme Court declined to review the case last October

The AMOA fight over royalties goes back to 1978, when the new copyright law went into effect. The federal law required jukebox opera-tors, for the first time, to pay performance royalties to songwriter copyright owners. In the decades prior to the new law, jukebox operators were exempt from royalty provisions.

The AMOA then launched a fundraising drive for a legal fund to fight a Tribunal decision requiring them to file not only the initial \$8 fee as regis-tration with the Copyright Office, but location lists of their jukeboxes.

The AMOA, a month before the Tribunal decision to increase the royalty rate, also released the results of a survey—which Brennan now calls "limited"—that claimed that jukebox numbers had dwindled by nearly 100.000 units

Chartbeat

• Continued from page 66 buted since the Beatles' "Let It Be"

bowed at number six in March, 1970. "Thriller" would have debuted considerably higher if the Hot 100 were based only on airplay. But it also factors in single sales, where, be-cause of its newness, "Thriller" wasn't able to fully reflect its strength last week

is virtually assured of becoming er" the seventh (gulp) top 10 hit from the album of the same name, which is now in its 28th week at No. 1.

* * * Warner Recovery: It's no secret

Ronstadt, Riddle **To Perform At** NARM Dinner

NEW YORK-Linda Ronstadt will team up again with Nelson Riddle and his orchestra for the NARM Scholarship Foundation Dinner March 24 at the Diplomat Hotel in Hollywood, Fla. during the annual NARM convention.

At the dinner, eight scholarships will be awarded to employees, children and spouses of employees of NARM member companies, including the Harry Chapin, David Kapp, Theodore Izenstark and the Joel Friedman memorial scholarships. Since the Foundation's inception in 1966, over 200 scholarships have been awarded, representing close to \$1 million in financial aid.

Jukebox Lobby Launches Drive

• Continued from page 3

sic-related organizations as well as theatre book. and dance representatives.

ASCAP, BMI and SESAC were invited to meet Friday (3) with Rep. Robert Kastenmeier, chairman of the House subcommittee on courts, civil liberties and the administration of justice, to discuss specific problems in the bill. AMOA has also been invited (Billboard, Jan. 21).

The one-time-fee bills are H.R. 3858, introduced last fall by Rep. John Breaux (D-La.), and S. 1734, introduced by Sen. Edward Zorinsky (D-Neb.).

Bros. would just as soon forget. But '84 seems to be bringing a marked change in the label's fortunes. Warner has two bulleted albums in this week's top 10: Van Halen's "1984" holds at number four and the Pretenders' "Learning To Crawl" (on Sire) leaps to number 10 in its second chart week.

'Crawl" is the Pretenders' third album in a row to crack the top 10. The band's self-titled debut album peaked at nine in June, 1980; the followup, "Pretenders II," reached 10 in September, 1981.

And on the Hot 100, Van Halen notches its first top 10 single as "Jump" jumps six notches to number

five. The band's previous biggest hit, "(Oh) Pretty Woman," peaked at 12.



Beatles' 20th Anniversary

• Continued from page 3

As the anniversary date approached, it was attracting a great deal of general media interest. The Beatles were on the cover of such disparate publications as Rolling Stone and Life, and were also the subject of inside features in several other publications.

Many retailers nationwide also planned special sales on Beatles catalog. The 150-store Record Bar chain planned a two-week promotion beginning Feb. 9 offering discounts on all Beatles albums. Several Record Bar stores also planned to tie in locally with movie theatres running Beatles films

The Beatles catalog was also the subject of an aggressive campaign by Licorice Pizza chain, which planned a two-week promotion be-ginning Feb. 13. All 29 Beatles singles were being sale-priced at \$1.29 each

While most of the anniversary rememberances are targeted at the general consumer, some are aimed at hardcore Beatlemaniacs. Beatlefan, a fanzine which claims a readership of 6,600 in 29 countries, is publishing a special issue on the anniversary in late February.

Die-hard Beatles fans are also expected at Beatlefest, the annual event founded 10 years ago by Mark and Carol Lapidos. This year's Beatlefest kicks off Feb. 17 with a benefit dinner featuring guest performer Richie

Havens. The proceeds from the benefit are to be split equally between the Spirit Foundation, the National Coalition To Ban Handguns and UCLA's Friends Of Handicapped Children.

Beatles Expo, meanwhile, will be open to the public without charge under the joint sponsorship of radio sta-tion WAXY, Liverpool Productions and OMNI International.

While Capitol is aggressively pushing its Beatles catalog, it decided against issuing a new Beatles compilation to commemorate the anniversary. The reason may be a steadily declining market for compilations.

The two-record sets,"1962-66" and "1967-70," were instant bestsellers when they were released in April, 1973. And the subsequent "Rock'N'Roll Music" (1976) and "The Beatles At The Hollywood Bowl" (1977) also sold well, both peaking at number two.

But none of Capitol's four subsequent Beatles repackages has hit the top 10. The 1977 "Love Songs" peaked at number 24, 1980's "Rarities" at 21, 1982's "Real Music" at 19 and "Twenty Greatest Hits," released the same year, only reached 50

The point is not that interest in the Beatles is waning, but that repackages are viewed with increasing cynicism-which doubtless influenced Capitol's decision.

Plans Presented For Canadian Music Channel

• Continued from page 3

ing promoters Concert Productions International, The Agency booking firm, retailers Records On Wheels Music World, and managers and Sam Feldman, Bernie Fiedler and Bernie Finkelstein. Finkelstein has agreed to serve as chairman of a MuchMusic board to decide how to allocate video production funds the network intends to channel into independent production.

MuchMusic would pay CITY-TV \$850,000 in the first year of license to buy programming. Essentially, it would involve CITY bolstering its twice-weekly six-hour "City Limits" show to a nightly format. That sixhour block would then be repeated three more times in the week to round out a 24-hour schedule.

CHUM believes it can succeed only because of the "leverage" CITY provides, both as a programming source and as an advertising allure in its over-the-air capacity.

CITY's award-winning music programming has been among the inde-pendent station's highest-rated since

it began six years ago. It includes four shows: 'City Limits," "The New Music," "Toronto Rocks" and a CHUM top 30 countdown

CHUM and CITY want to expand the service's music format somewhat, although specifics weren't revealed last week. They are willing to do so, it appears, in exchange for the commission not licensing such services as The Nashville Network as an additional cable service. The CRTC has said it will allow U.S. satellite channels onto cable once it decides which U.S. ones to license.

A Gallup poll partly commissioned by CHUM and released last week shows that about 9.8% of those surveyed-or 100 out of 1,026 polled-would pay more than \$7 each month for a package of specialty services. CHUM says it can offer MuchMusic to cable firms at 90 cents per subscriber.

Earlier in the hearings, the Canadian Recording Industry Assn. (CRIA) warned that the widest possible distribution should be accorded the new service, or else record firms may not find it an attractive enough

to create videos for.

The association and many others want the commission to consider licensing the music channel as a part of a cable subscriber's basic extended package, not as a discretionary service.

The decision to proceed that way caused many service applicants to withdraw their proposals. "What you called for ... will not deliver," CRIA president Brian Robertson told the hearings.

Toronto broadcaster Allan Slaight, among the applicants to drop from the running earlier, chastised the for its commission narrowmindedness

The "calamity-prone" policies of the federal regulator seemed poised to create another failure, Slaight said, because the service will not attract enough subscribers to attract enough advertisers. And the Canadian content involved in the bids is negligible, he said.

The commission also heard proposals from Canadian Music Television Ltd. of Montreal and businessman Michael Sheridan of Toronto. CMTV underwent serious challenges by the commissioners, who seemed alternately bored or impatient with CMTV president Gilles Chartrand.

CMTV wants to offer its service free to all Canadian cable subscribers for the first month. After that, subscribers would have to call and request a disconnection, or else they would be charged for the service. Slaight called that system, using socalled negative traps, a "Book-of-the-Month Club" approach that bordered on the illegal.

CMTV predicted it would capture 60% of the cable market in the first year, about five times the most optimistic estimate offered by the competition. It would use marionettes to introduce video clips. Neither CMTV's nor Sheridan's

bid were accorded much hope of success

CIRPA told the hearings that applicants should have a minimum of \$6 million to finance their services through uncertain times. CIRPA would likely administer the fund, to which both CHUM and Rogers say they would contribute.

be repr	oduce	d. sto	Billboard Publications, Inc. Nr red in a retrieval system, or tran mechanical, photocopying, ret ermission of the publisher	smitte	d, in any	form or by	any	THIS WEEK	ST WEEK	Weeks on Chart	Compiled fr and one-stu larity Chart ARTIST Title
		Chart				Suggested List		H	LAST	Wee	Label, No. (
WEEK	WEEK	5	ARTIST			Prices LP,	Black LP/	137	119	12	TEENA MAR Robbery Epic FE 38882
THIS	LAST	Weeks (Title Label, No. (Dist. Label) Dist.	. Co.	RIAA Symbols	Cassettes, 8 Track	Country LP Chart	138	141	96	THE POLICE Ghost In The
107	93	13	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project					139	137	131	A&M SP-3730 STEVIE NIC Bella Donna
108	104	23	Arista AL8-8193 STRAY CATS Rant 'N' Rave With The Stray	RCA	•	9.98		140	129	18	Modern Recor
109	105	25	Cats EMI-America SO-17102	CAP		8.98		141	143	151	Capitol ST-123 ALABAMA
103	105	25	Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 27		101	-	Feels So Rig RCA AHL1-39
110	103	46	JULIO IGLESIAS Julio Columbia FC38640	CBS	•	-		142	131	28	BILLY IDOL Don't Stop Chrysalis PV
111	113	24	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 28	143	114	11	CON FUNK Fever Mercury 8144
112	116	36	IRON MAIDEN Piece of Mind	CAP	٠	8.98		144	NEW	NTRY	SHANNON Let The Mu Mirage 99810
113	118	6	Capitol ST 12274 GEORGE CLINTON You Shouldn't - Nuf Bit Fish				BLP 18	145	115	172	KENNY ROC Greatest Hit Liberty LOO 10
114	95	25	Capitol ST-12308 THE S.O.S. BAND On The Rise	CAP	•	8.98		146	128	20	RAINBOW Bent Out O
115	111	52	Tabu FZ 38697 (Epic) DURAN DURAN Duran Duran	CBS	•		BLP 41	147	127	18	ALDO NOV Subject Ald
116	91	28	Capitol ST-12158 BONNIE TYLER Faster Than The Speed Of	CAP		8.98		148	148	13	Portrait FR-38 SHADOWFA Shadowdan
117	109	69	Night Columbia BFC 38710 JOHN COUGAR	CBS				149	153	9	Windham Hill MUSICAL Y Different St
118	101	85	American Fool Riva RVL7501 (Polygram) MEN AT WORK	POL		8.98		150	147	140	MCA 5454 THE POLIC Zenyatta M
			Business As Usual Columbia ARC 37978	CBS				(151)	NEW	ENTRY	A&M 5P-3720
119	107	17	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 29			-	Diver Down Warner Bros.
120	124	22	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		152	133	47	DEF LEPPA On Through Mercury SRM
121	106	13	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98		153	145	30	STEVIE RAY Texas Floor Epic BFE 387
122	122	89	DURAN DURAN Rio			8.98		154	134	52	BRYAN AD Cuts Like A A&M SP-6-49
123	126	6	Capitol ST-12211 TEDDY PENDERGRASS Heaven Only Knows	CAP	1	0.98		155	152	506	PINK FLOY Dark Side (Harvest SMA
124)	NEW	NTRY	Philadelphia International FZ-38646 (Epic) UTOPIA	CBS			BLP 25	156	150	60	BILLY IDOI Billy Idol
125	110	84	Oblivion Utopia/Passport PB 6029 (Jem) BARBRA STREISAND	IND		8.98		157	151	13	Chrysalis FV THE OAK F Deliver
125		64	Memories Columbia TC 37678	CBS				158	156	132	MCA 5455 JOURNEY
126	149	4	JOAN ARMATRADING Track Record A&M SP-4987	RCA		8.98		150	100		Escape Columbia TC DONNA SL
127	130	48	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	•	8.98		159	138	31	She Works Mercury 812
128	123	101	ALABAMA Mountain Music				CLP 44	160	164	92	THE POLIC Regatta De A&M SP-479
129	132	43	RCA AFLI-4229 EDDIE MURPHY Eddie Murphy	RCA	•	8.98	ULP 44	161	146	53	THE POLIC Outlandous A&M SP-475
130	136	12	Columbia FC 38180 UB 40 Labor Of Love	CBS	1			162	140	25	ASIA Alpha Geffen GHS
131	160	4	A&M SP6-4980 HEADPINS Line Of Fire	RCA		6.98		163	159	19	X More Fun I Elektra 6028
132	139	6	Solid Gold/MCA 9031 ALCATRAZZ No Parole From Rock 'N' Roll	MCA		8.98		164	154	118	LOVERBOY Get Lucky Columbia FC
133	108	101	Rocshire XR-22016 DEF LEPPARD High & Dry	MCA		8.98		165	161	40	MARY JAN Mary Jane
134	125	13	Mercury SRM-1-4021 (Polygram) ATLANTIC STARR Yours Forever	POL	-	8.98		166	158	5	Gordy 6040G BILLY JOE Cold Spring
135	117	15	A&M SP-4948 EDDIE MONEY	RCA		8.98	BLP 19	167	142	19	Cold Spring Columbia PC JIMMY BU One Partice
136	112	34	Where's The Party Columbia FC 38862	CBS				(168)		ENTRY	MCA 5447
			Holy Diver Warner Bros. 1-23836	WEA		8.98					Van Halen Warner Bros

						1			-			
Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popu- larity Chart Dept. of Billboard. ARTIST Title Label, No. (Dist. Label) Dist. (RIAA	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) Dis	st. Co S	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Biack LP/ Country LP Chart
12	TEENA MARIE Robbery Epic FE 38882	CBS		BLP 14	169	173	3	VANDENBERG Heading For A Storm Atco 90121	WEA		8.98	
96	THE POLICE Ghost In The Machine A&M SP-3730	RCA	8.98		170	171	6	Z.Z. HILL I'm A Blues Man Malaco 7415	IND		8.98	BLP 20
31	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	VEA A	6.98		171	188	3	THE ALARM The Alarm L.R.S. SP-70504 (A&M)	RCA		6.98	
18	ANNE MURRAY A Little Good News	CAP	8.98	CLP 51	172	NEW E	NTRY	ROCKWELL Somebody's Watching Me	MCA		8.98	
51	ALABAMA Feels So Right				173	178	3	Motown 6052 ML NINA HAGEN Fearless		_	0.50	
28	RCA AHLI-3930 BILLY IDOL Don't Stop	RCA	8.98	CLP 54	174	190	2	Columbia BFC 39214 KC KC Ten	CBS			
11	Chrysalis PV 44000 CON FUNK SHUN	CBS			175	179	5	Meca 8301 (Alpha) RIOT Born In America	IND	•	8.98	
RY	Fever Mercury 814447-1 (Polygram) SHANNON	POL	8.98	BLP 12	176	177	5	Quality QUS8506 DREAMBOY Dreamboy	IND		8.98	
72	Let The Music Play Mirage 99810 (Atco) V KENNY ROGERS	NEA	8.98		177	155	8	Warner Bros. 1-23988 MELBA MOORE Never Say Never	WEA		8.98	
	Greatest Hits Liberty L00 1072	САР	8.98	CLP 72	178	181	2	Never Say Never Capitol ST-12305 MIDNIGHT OIL	CAP		8.98	BLP 26
20	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL	8.98		179		4	10, 9, 8, 7, 6, 5, 4, 3, 2, 1 Columbia BFC 38996 DON FELDER	CBS			
18	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS				183		Airborne Elektra 60295	WEA		8.98	
13	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA	9.98		180	180	4	SOUNDTRACK Christine Motown 6086 ML	мса		8.98	
9	MUSICAL YOUTH Different Style		8.98	BLP 60	181	182	41	NIGHT RANGER Dawn Patrol MCA 5460	MCA		8.98	
140	THE POLICE Zenyatta Mondatta	VICA		BLFOU	182	175	11	STREETS 1st Atlantic 80117	WEA		8.98	
TRY	A&M 5P-3720 VAN HALEN Diver Down	RCA	8.98		183	189	11	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8,98	BLP 45
47	Warner Bros. BSK 3677 DEF LEPPARD	WEA 🔴	8.98		184	166	53	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty		•		
30	On Through The Night Mercury SRM-13828 (Polygram) STEVIE RAY VAUGHAN	POL	8.98		185	187	3	Epic FE 37958	CBS			CLP 16
	Texas Flood	CBS			186	186	4	" Life" - Live Warner Bros. 1-23986 ROXY MUSIC	WEA	_	8.98	
52	Cuts Like A Knife A&M SP-6-4919	RCA	8.98		(187)	_		The Atlantic Years Atco 90122 SOUNDTRACK	WEA	_	8.98	·
506	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	8.98		\square	NEW E		D.C. Cab MCA 6128	MCA		9.98	BLP 64
60	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			188	192	5	ZZ TOP Deguello Warner Bros. HS 3361	WEA		8.98	
13	THE OAK RIDGE BOYS Deliver MCA 5455	MCA	8.98	CLP 12	189	162	23	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
132	JOURNEY Escape	CBS			190	165	13	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
31	DONNA SUMMER She Works Hard For The Money	٠		010155	191	168	13	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
92	Mercury 812265-1 (Polygram) THE POLICE Regatta De Blanc	POL	8.98	BLP 55	192	NEW	NTRY	ECHO & THE BUNNYMEN Echo & The Bunnymen Sire 1-23987 (Warner Bros.)	WEA	0	8.98	
53	A&M SP-4792 THE POLICE	RCA	8.98		193	172	66	HANK WILLIAMS JR. Greatest Hits	WEA	•	8.98	CLP 24
25	Outlandous D'Amour A&M SP-4753 ASIA	RCA	8.98		194	170	35	Elektra/Curb 1-60193 GEORGE BENSON In Your Eyes		٠		ULI LY
19	Alpha	WEA	8.98		195	191	17	Warner Bros. 1-23744 ZZ TOP Best Of ZZ Top	WEA		8.98	
		WEA	8.98		196	169	13	Warner Bros. BSK 3272 EMMYLOU HARRIS White Shoes	WEA		8.98	
118	LOVERBOY Get Lucky Columbia FC 37638	CBS			197	176	16	Warner Bros. 1-23961 DIONNE WARWICK How Many Times Can We Say	WEA	-	8.98	CLP 32
40	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	мса	8.98	BLP 38		10-		Goodbye Arista AL8-8104	RCA		8.98	BLP 53
5	BILLY JOEL Cold Spring Harbor Columbia PC 38964	CBS			198	185	14	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
19	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA	8.98	CLP 39	199	193	68	DARYL HALL & JOHN OATES			8.98	
ITRY	VAN HALEN Van Halen	WEA	8.98		200	196	22	RCA AFL1-4383 QUEENSRYCHE Queensryche EMI America DLB 10006			5.98	
-			0.50	1	1	l		EMI-America DLP-19006	CAP		J.98	

TOP LPs & TAPE A-2 (LISTED BY ART(ISTS)

ABC	88
Accept	
AC/DC	
Bryan Adams	
Air Supply	
Alabama 66	128 141 55
Alarm	
Alcatrazz	
Aldo Nova	
Deborah Allen	75
Adam Ant	
Joan Armatrading	
Asia	
Atlantic Starr	134
Pat Benatar	46
Caorga Banson	194
George Benson Big Country	41
Blue Oyster Cult	93
Angela Bofill	
Qavid Bowie	
Jackson Browne	
Tom Browne	
Peabo Bryson/Roberta Flack	
Jimmy Buffett	
Irene Cara	
Kim Carnes	
Carpenters	
George Clinton.	
Con Funk Shun	
Christopher Cross	

Culture Club		53
Rodney Dangerfield		
"Dazz Band		
DeBarge		
Deele		
Def Lepoard 18.	132	157
Oio		
Doors		
Dreamboy		176
Ouran Duran		
Bob Dylan Earth, Wind & Fire		
Sheena Easton		
Echo & The Bunnymen		
English Beat		
Eurythmics		
Don Felder		.1/9
Jane Fonda		
Gap Band		
Genesis		
Nina Hagen		
Merle Haggard/Willie Nelson		.184
Oaryl Hall & John Oates		
Herbie Hancock		
Emmylou Harris		
Head Pins		
Z.Z. Hill		
Jennifer Holliday		
Billy Idol		
Julio Iglesias		
James Ingram		52
Iron Maiden		.112

Michael Jackson	
Rick James	
Billy Joel	
Elton John	
Journey	
Judith Priest	
KC	1
Evelyn "Champagne" King	
Kiss	
Kool & The Gang	
Patti LaBelle	
Cyndi Lauper	
John Lennon/Yoko Ono	
Huey Lewis And The News	
Loverboy	
Madonna	
Barry Manilow	
Manfred Mann's Earth Band	
Teena Marie	
Mary Jane Girls	
Paul McCartney	
John Cougar Mellencamp	
Men At Work	
Midnight Oil	
Midnight Star	
Eddie Money	
Melba Moore	
Motels	
Motley Crue	
Eddie Murphy	
Anne Murray	
Musical Youth	
Willie Nelson	

lew Edition	
livia Newton-John	
tevie Nicks	
light Ranger	
ak Ridge Boys.	
effrey Osborne	
zzy Osbourne	
ay Parker, Jr.	
lan Parsons Project	
eddy Pendergrass	
ink Floyd	
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retenders	
Prince	
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uiet Riot	
ainbow	
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enny Rogers	
tolling Stones	
tomantics	
inda Ronstadt	
oxy Music	
lufus And Chaka Khan	
Javid Sanborn	
Peter Schilling	

Shannon	
Paul Simon	
S.O.S. Band	
SOUNDTRACKS	
Big Chill	
Christine	
D.C. Cab	
Flashdance	
Olivia Newton-John/John Travi	olta
Spandau Ballet	
Rick Springfield	
Stray Cats	
Streets	
Barbra Streisand	
Donna Summer	
Talking Heads	
Thin Lizzy	
Bonnie Tyler	
UB40	
Utopia.	
U2	
Van Halen	4, 151, 168
Vandenburg	
Luther Vandross	
Stevie Ray Vaughn	
Dionne Warwick	
Matthew Wilder	
Hank Williams, Jr.	
George Winston	
X	
Yes	
Yes	16, 195, 188

FEBRUARY 11, 1984, BILLBOARD

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CABBAGE PATCH' PRODUCT Parker Brothers Set To Enter Kidisk Field

LOS ANGELES—Parker Brothers, the huge game company, will enter the children's record/tape industry Feb. 9 with the rollout of its first music recordings themed around the Cabbage Patch Dolls.

The Beverly, Mass.-based operation is hoping that the popularity of the Coleco-manufactured dolls, unmasked during last year's holiday selling season, will transfer to its record and tapes, entitled "Cabbage Patch Kids." Parker Brothers will spend some \$1.5 million on advertising for its new music product, says R. Bruce Jones, vice president of marketing.

The first album, which Jones says contains minimal dialog, will be targeted at ages four to 10. "My guess is that it will sell to an older age range. It contains songs that can stand alone, and be heard over and over," he says.

The company is planning to sell the records and tapes through its long-established retailer network, which includes most major record/ tape stores and chains that sell its video game titles. Many of Parker Brothers' major accounts have already reviewed the new products, and Jones reports that initial response is "healthy."

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In recent years, Parker Brothers has aggressively and successfully entered several new industries. Its consumer electronics division has seen repeated success in the video game area, and the company's newly formed book section has reported the sale of nearly 3.5 million copies of its six children's titles.

The first of the "Cabbage Patch Kids" recordings was put together at Mastermind Recording Studios in New York by two separate groups: Robert and Richard Sherman, and Tom and Stephen Chapin. It took about four months to make the record, Jones adds.

Although it is Parker Brothers policy not to suggest a retail price, Jones estimates that the album will sell for about \$8. Another album themed around the Cabbage Patch characters is planned.

MCA/Curb Inks Wheatley Deal

LOS ANGELES—MCA/Curb Records' current breakthrough with the Australian rock band Real Life is the first venture under an ongoing deal with Australia's Wheatley Organization. The arrangement, confirmed last week, will bring Wheatley Records product to MCA/Curb for the U.S., Canada and the U.K.

Glenn Wheatley, the veteran manager who formed the Melbournebased management, publishing and label combine, projects that at least three more acts will appear here via the MCA/Curb alliance this year. In Australia, the Wheatley label has already made chart inroads with such acts as Moving Pictures and Lisa Bade, while Wheatley's managerial presence has been felt since the mid-'70s through such acts as the Little River Band, Glenn Shorrock and Little Heroes.

InsideTrack

It'll be news to many employees of two large California department stores and a large broadcasting company that Sessormatic is reportedly testing a new, elaborate internal theft security system. Track has learned it involves closedcircuit tv and VCR and is portable so it can travel around a chain of stores. Pilot name is "Shop Track."... Track happy to learn Michael Jackson, burned during a recent filming of a tv commercial, will be on hand Tuesday (7) at Epic Records' "Michael Jackson Thriller" party at the American Museum of Natural History in New York. A white cotton glove served as an invite from Walter Yetnikoff, Don Dempsey and Allen Davis.

Spurred perhaps by Midem scuttlebutt and imminent naming of a potential buyer of Chappell Music, a number of publishing firms were said to be on the block, among them Warner Bros. Music and ATV Music, both of which denied the rumors, and Mighty Three Music, where there was .: o word back from the parent, Philadelphia International. As for Chappell, members of its management team with financial institution backing and Thorn-EMI still leading the pack. Coca-Cola said to have made a bid by the Tuesday (31) deadline.

CDevelopments: A spokesman for **Toyota U.S.** reports its correlated effort with **Fujitsu/Ten** to find a troublefree **Compact Disc** in-dash player is nearing fruition. "We're beating the heat and vibration problems," is the way he puts it. The Nipponese auto maker is waiting for more software titles before making the unit available. Equipped with AM/FM radio, the CD unit would probably come in at around \$1,000... Allsop reports it is about ready to come with a CD player care kit.

ASCAP's Bernard Korman plans to file an affidavit in New York Federal Court by Feb. 21 responding to a Justice Dept. brief last week opposing the performing rights society's bid for a consent decree amendment that would permit it to withhold per-programming licenses from television networks signed to blanket licenses with BMI. Legal hassle stems from the claim by the senior society that . granting a request by ABC-TV for a per-program license would place ASCAP at a competitive disadvantage with BMI... Watch for the introduction of a new budget classic line by **Deutsche Grammophon**, the first to be marketed by the label in this country.

PolyGram Deal: Through Feb. 17, eligible accounts can buy in one time on a 3.8% discount deal on the entire catalog except for the January release with a minimum \$5,000 order required. Program offers an additional 30 days' dating... Watch for a retail chain to peel off a number of its more distant stores to several different buyers... Expect word from K-tel that senior VP of U.S. operations Dave Catlin will be leaving soon to establish his own firm, probably in Southern California... The rockin' Blasters are headed for Nashville to record several cuts with the Jordanaires.

Sony, under the gun to make it with Beta after Zenith jumped that ship for VHS a month ago, is testing a program with Artec's Marty Gold to strengthen Beta's U.S. market position. Recently, U.S. financial analysts forecast earnings dips for the Japanese juggernaut because of ailing Beta sales. With the Shelburne, Vt. wholesaler, Sony is testing a plan allowing retailers to purchase Beta titles at substantially reduced cost, thus enabling them to start Beta video clubs or increase the size of their Beta libraries. Other provisions include inventory protection, co-op ads, demonstration equipment at reduced cost and a display contest. Sony is subsidizing the Artec experiment, which will be evaluated April 15.

Industry not fazed by **Commodore's** scrubbing plans to roll out two new computer models. Its **64** computer racked up 1.2 million sales in 1983. Now the lowest priced on the market, Commodore would have had a tough time establishing a market niche for its new models, it's felt. ... Although a gray cloud hovers over **Coleco's Adam** home computer system, many third party vendors of Coleco software and accessories report a surge for Adam products. **Spinnaker** says one major retail chain ordered 11,000 units of Adam software... That **Orwellian** commercial that launched **Apple Computer's** new **Macintosh** cost over \$500,000, informed sources say. It was directed by **Ridley Scott**, the commercial conceiver who also directed "**Blade Runner**" and "**Alien**."

Beginning Feb. 13, Gaillard Press will market a cocktail table tome, "RadioEYES," which features prominent rock lyrics set to art by prominent names, at \$19.95 for the hardcover on MTV... Streetwise Records has gone with George Hocutt's California Record Distribution, Glendale... A Handleman Co. spokesman would not comment on the rumor that the rackjobbing giant has dropped out of NARM. A Handleman rep was not present at NARM's November rackjobber conference in Phoenix... Morris Diamond has inked a Polydor record binder for his Pittsfield, Mass. find, Deborah Galli ... Look for the VCRental business to heat up. Joining PortaVideo and Rent-A-Beta is Visionhire Inc., Carson, Calif. affiliate of the London-based Visionhire. Word is that rental is \$45 monthly to dealers. Warehouse/Big Ben's is reportedly an early client.

Look for the NARM one-stop advisory group to return to LaPosada, Phoenix, in late summer... Milton Bradley Co. has discontinued its Vectrex video game system and shuttered its Santa Monica-based GCE subsidiary ... Track erred! MCA insists its U.S. deal with Olivia Newton-John has a good time to run. It's the global paper that is running out ... The National Assn. of Video Distributors has set the dates for its first Trade Conference, May 5-8 at the Hotel InterContinental, San Diego (Billboard, Jan. 28). On the conference advisory committee are: Len White, CBS/Fox; Bob Cook, Embassy; Paul Culberg, Media; Saul Melnick, MGM/UA; Gary Khammar, RCA/Columbia Pictures; Jim Schwartz, Schwartz Bros.; Lee Cowen, Source; Ben Tenn, Disney; Russ Bach, WEA and Larry Beyer, ZBS.

Victor Co. of Japan is upping its monthly VCR production from 300,000 to 400,000 units, adding a new factory by June at a cost of \$30 million . . . Advertising Age singled out a recent ad from Don's Record Shop, Bellaire, Tex., which stated simply: "I Finally Found It At Don's Record Shop." . . . Industry Expatriates: One-time Mercury Chicago teammates John Frisoli, who came to the industry as a traffic expeditor, now vice president, cost management, for American Broadcasting Cos., and Robin McBride, international coordinator and producer, now account executive with Bacon, Whipple, Chicago brokerage house... Jana Talbot, manager of European operations for the CMA and daughter of Joe Talbot, Nashville record manufacturing mogul, returns to Music City soon to take a publishing post. Cindy Lu leaves CBS Records' publicity, Nashville, to replace her.

Edited by JOHN SIPPEL

WTBS To Pull Plug On 'America's Music Tracks'

NEW YORK—After 15 weeks on the air, the country video clip show "America's Music Tracks" is being dropped by Atlanta superstation WTBS-TV. The one-hour weekly program was produced for WTBS by Los Angeles-based Seabright Productions under the auspices of Jim Aubrey and John Oldman.

According to WTBS' Scott Sassa, executive in charge of production of the show, it is being dropped "for a multitude of reasons." Sassa says a major factor is the dearth of country videos available:

"Every week I go through the charts and check how many videos are available for different formats of music. There are clips made for more than 75% of pop songs, 50% of adult contemporary, 60% of AOR tracks. But with country, it's more like 8%."

Since "America's Music Tracks" is a 60-minute program, Sassa says people tend to watch it straight through, unlike WTBS' six-hour rock "Night Tracks," which can get by with some recycling of clips.

The poor quality of country clips has been another determining factor in WTBS' decision to cease production on the show, according to Sassa. "Some country videos, such as those done by Alabama, are terrific. But those are the exception, not the rule. Generally, country clips aren't up to the quality of other formats," he says.

WTBS says it plans to replace the series with a movie, which Sassa estimates will pull in 50%-75% better ratings than "America's Music Tracks." "With 'America's Music Tracks,' we were getting advertising but not the ratings," he says.

but not the ratings," he says. According to Sassa, WTBS owns the "America's Music Tracks" name and all rights to the show, including any future licensing or syndication. "Turner Program Services has the copyright on this show, and we are not pursuing any syndication for it at this time," he adds.

By PAUL GREIN

LOS ANGELES-The Columbia

soundtrack to "Footloose" repre-

sents a unique union between music and script. The lyrics to all of the

songs were written by Dean Pitch-

ford, who also wrote the screenplay.

"Some people thought that was self-indulgent," Pitchford concedes.

"But I wanted the songs to be a sub-

text for the film. I didn't want tracks

that had been left off old albums, and

I didn't want 'trunk songs' that had

Becky Shargo, the film's music supervisor, agrees. "We wanted to have

a thread tying through all the music.

Soundtracks need some sense of co-

hesiveness and unity. The reason

soundtracks went through a lull peri-

od in recent years is that they became

mere compilations, like greatest hits

packages. Kids got hip to it, and after

Pitchford notes that the approach

on "Footloose" made it costlier than

most soundtracks. "There's a differ-

a while it became passe.'

been lying around."

ence between doing a conventional score, a song compilation and something as thought-out as this."

In fact, the music budget which Paramount Pictures provided wasn't enough to cover all the costs, requiring Columbia to up a "substantial" additional amount in return for soundtrack rights. (Most of the artists on the album are signed to CBS—including Kenny Loggins, Deniece Williams, Bonnie Tyler, Karla Bonoff and Mike Reno & Ann Wilson.)

The soundtrack entailed months of deal-making. "We have nine cuts on the album and had 47 contracts," Pitchford says. "It was an enormous juggling act."

Shargo adds that soundtrack negotiations have become much more complicated in recent years. "It's much more difficult to draw from someone else's roster," she says. "It's gotten to be like the Hatfields and the McCoys with certain labels.

"When I did 'Urban Cowboy,' (in 1980) I didn't even think about it.

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But then there were so many soundtracks, and it seemed they were all drawing from the same stable of artists. Record companies became much more protective of their artists and started writing 'soundtrack exclusions' into contracts, saying artists can only do one a year."

At the same time that labels are clamping down on letting their artists do outside soundtracks, CBS specifically asked Shargo to include some non-CBS acts on the album. "To get the full budget we had to deliver two outside artists of gold level," she says. Shargo fulfilled the requirement with Solar's Shalamar and Geffen's Sammy Hagar, and included Network's Moving Pictures for good measure.

Shargo also tried to get Pat Benatar and John Cougar, but was unable to for various reasons. According to one account, Benatar wanted \$100,000 to sing one song.

The "Footloose" soundtrack has already yielded three singles—Kenny Loggins' title song (which this week cracks the top 40), Shalamar's "Dancing In The Sheets" and Bonnie Tyler's "Holding Out For A Hero." The latter two cuts, and Deniece Williams' "Let's Hear It For The Boy," are being remixed for 12-inch disks by top mixer John "Jellybean" Benitez.

A video has been cut on "Footloose" by director Brian Grant, using scenes from the film. A conceptual video on the Bonnie Tyler cut is also planned.

"Footloose" was directed by Herbert Ross, best known for such traditional musicals as "Funny Girl" and "Funny Lady." Notes Shargo: "At the beginning, I thought we might have a problem with him, because he has a different view of music than we do. But he really tried. He watched MTV around the clock and listened to lots of new records.

"Herb Ross is hipper than most people think. In fact, we now refer to him as Herb Ross Jr."

this time," he adds. demonstration equipment at reduced cost and a display Edited by JO **Footloose' Forges New Movie-Music Tie**

____News

Get Thee Behind Judas Priest!

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THE

DEFENDE

The beast that is Priest is scourging the masses on their latest killer album, "Defenders Of The Faith"! With gold and platinum under their belt, Judas Priest is set for the

With gold and platinum under their belt, Judas Priest is set for the final Armageddon as radio, video and tour audiences submit to the Judas juggernaut! Weapons in the Judas Priest arsenal include:

A massive marketing campaign!
A major arena-headlining tour commencing March 16th through the summer!

Their hot new video, "Freewheel Burning," on MTV™ and other video outlets everywhere! Judas Priest. "Defenders Of The Faith." On Columbia Records and Cassettes.

A mildele accurate Discont Available soon on Compact Discs. "Columbia," 👷 are trademarks of CBS Inc. © 1984 CBS Inc. Produced by Tom Allom. Management: Bill Curbishley

"Jused to look for sensitivite and a sense of hiemor. Now if look for beards."



ZZ Top's multi-Platinum <u>Eliminator</u>, featuring "Gimme All Your Lovin," "Sharp Dressed Man," "TV Dinners" and "Legs," inspiration for a photograph by Just Loomis.

WATCHING YOU '84



Produced by Bill Ham. A Lone Wolf Production © 1984 Warner Bros. Records Inc.

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