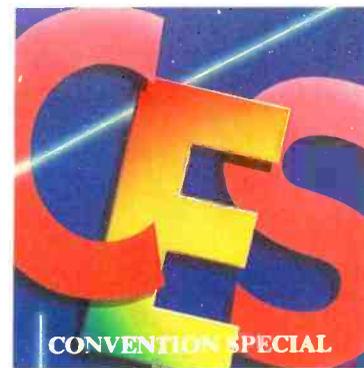


Billboard

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Record Bar Wholesaling Vid Software

By ADAM WHITE

NEW YORK—Record Bar has made its move into regional video distribution, taking first orders from specialty accounts in North and South Carolina. Maiden shipments of hit titles and catalog items worth approximately \$75,000 were scheduled to go to three customers Friday (1).

The company's intentions in video distribution had been known previously (Billboard, April 28), but the new enterprise—known as Mid-America Distributors Inc.—officially opened for business last week, according to Record Bar president and chief operating officer Ron Cruickshank. The operation is looking to bill between \$2 million and \$5 million in the first 18 months, he says, and beyond that, an annual volume of \$10 million.

Record Bar is one of the nation's leading record/tape retail chains, with 151 stores and \$100 million in projected sales for the current year. The video distribution venture is or-

(Continued on page 68)

SUPERSTAR PRODUCT DUE

Dealers Expect Late Spring Upturn

By FRED GOODMAN

NEW YORK—Record retailers, who hoped to snap out of a sleepy second quarter with a strong Memorial Day weekend, are reporting results as mixed as the holiday weekend's weather.

The annual spring doldrums—invariably marked by a lack of new product from established artists—has hit many retailers harder than usual. The strength of 1983 and this year's first quarter have made the slowdown that much more painful.

"The whole month of May was slow," says Roy Imber, president of Long Island's 38-store Record World/TSS chain. "And we had a very strong first six months in '83. Michael Jackson and 'Flashdance' had a lot to do with that, because they were bringing in people who were not the normal record buyer." He adds that Jackson might have accounted for as much as 10% of the chain's total volume during parts of last year.

Memorial Day sales for the 50-store Listening Booth chain were "average," according to the New Jersey-based web's Brian McElvoy.

While the chain has yet to formulate first-half projections, business has dipped off in the last few weeks. "There are just no monster new releases out there," says McElvoy. "That's the stuff that brings people in."

Further down the East Coast at the Maryland-based Kemp Mill chain, owner Howard Applebaum also describes May sales for his 24 outlets as "pretty flat and not up to expectations." But he adds that Memorial Day was "just super and about 25% ahead of what I projected."

Applebaum lays much of the holiday success to a heavy promotion of CBS and WEA midlines. "You've got to promote what you can," he says, adding that he's looking forward to frontline relief from Prince, Bruce Springsteen, Teddy Pendergrass, Peabo Bryson, Patrice Rushen and the Jacksons. "We expect those

Assistance in preparing this story provided by Earl Paige in Los Angeles.

releases to bring a lot of people into our stores."

At Record Bar, which chain vice

president Ralph King reports is 18.2% ahead of the pace it set last year, the North Carolina powerhouse has also been making do with catalog programs, and is positioning itself for summer cassette sales.

"We've got a good prerecorded cassette promotion going to kick off the summer," says King. But despite the comparative strength of Record Bar's first five months—including outstanding sales gains in the Chicago and St. Louis regions—the chain is also praying for blockbusters.

"We're doing well with Jermaine

(Continued on page 68)

Indie Dance Labels Mull Hip-Hop Cassettes

NEW YORK—With cassettes' market share growing steadily, a group of dance labels afraid of being left in the lurch has been discussing ways for the high-margin 12-inch dance single to break out of its vinyl ghetto.

Informal meetings between Sunshine Record Distributors and five New York-based street labels are focusing on how to properly package and merchandise cassette versions of

hip-hop singles.

"We realized that the 12-inch is off and the cassette is up," says Pat Monaco, vice president of Sunshine. "So we went to some of the labels and said, 'Is there anything we can do to get a piece of the cassette market?'"

"No one disputes the facts; the question is how to do it. We're trying to put together a commitment for a coordinated effort that makes sense."

Discussions to date have included

uniform style of release, how much music to include on a cassette, possible stickering of singles to announce availability on cassette, and how to get retailers to merchandise any cassette singles separate from album-length cassettes.

Although no consensus has yet to be reached among the labels—Tommy Boy, Prelude, Streetwise, Importe 12 and West End—Monaco says that

(Continued on page 68)

—Inside Billboard—

• **HOME VIDEO PRICING** is again generating sharp arguments, with Paramount's "Terms Of Endearment" reportedly selling below expectations despite its \$39.95 list price, while two other manufacturers report record initial orders for new titles carrying \$79.95 price tags. Page 3.

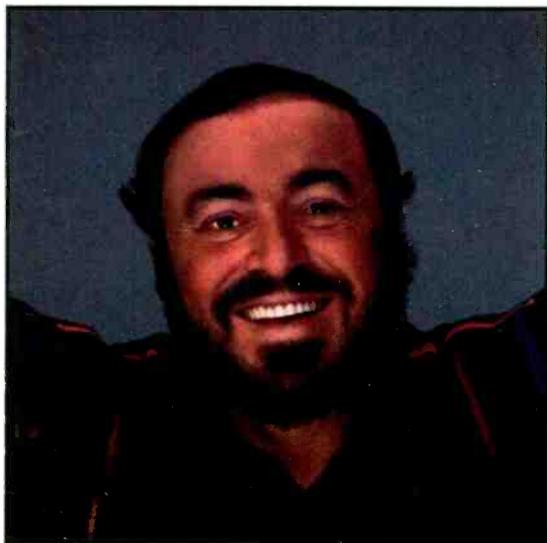
• **THE WARNER-POLYGRAM MERGER** was widely rumored last week to have been rejected by the German Cartel Office. But PolyGram president Jan Timmer has firmly denied the rumors, calling them "completely without foundation." Page 3.

• **COMPUTER SOFTWARE TITLES** designed by top-selling science fiction authors are due on the market this summer from Spinnaker Software, which is entering the entertainment software market via its new Trillium Corp. division. Page 3.

• **WDBO ORLANDO** has a new general manager. Katz Group vice president Bob Longwell, who was named GM of FM sister station WWKA shortly after Katz took over the two stations, has been named to the same post at WDBO as well. Radio, page 15.

• **BLANK VIDEOTAPE SALES** throughout the U.S. will be spurred by the Los Angeles Olympic Games, in the view of both manufacturers and retailers. But there is disagreement over how much of a sales increase is likely. Page 6.

• **DOUBLEDAY BROADCASTING** has entered into an agreement with Kurt Hansen's Chicago-based Strategic Radio Research, which will conduct weekly research for all Doubleday stations. The move disbands the local research units in place at each Doubleday outlet. Radio, page 16.



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NO BRAKES

JOHN WAITE

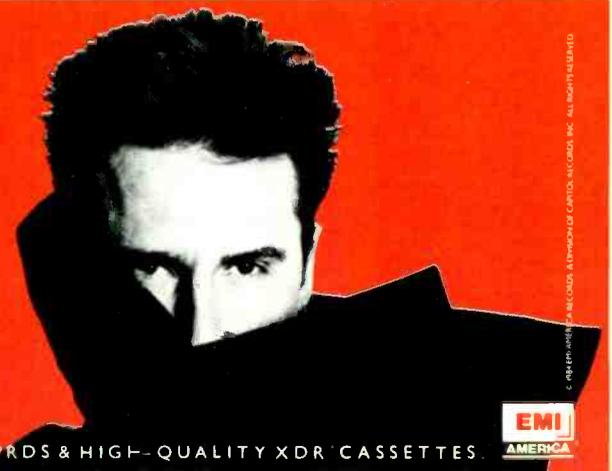
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Video Pricing Debate Resumes; 'Terms' Sales Letdown Cited

By TONY SEIDEMAN

NEW YORK—Pricing is again generating sharp arguments in the home video industry, with Paramount Home Video's \$39.95 "Terms Of Endearment" reportedly selling less than expected at the same time that two \$79.95 titles have set pre-release sales records.

Word from distributors and manufacturers is that "Terms" sales have not been as strong as were expected. Bolstering this contention is the fact that, reportedly for the first time, Paramount has extended one of its distributor-targeted promotions beyond the release date of a title. Its quota-based advertising compensation plan has been extended through June.

At the same time that Paramount seems to have encountered rough waters with some of its low-priced product, MCA Home Video and Embassy Home Entertainment have set company sales records with the performance of two recently released

\$79.95 titles. Embassy reports that its "Silkwood" shipped 86,000 units on release, while MCA says that more than 100,000 copies of "Scarface" shipped to dealers.

The battle being fought is over the transformation of the video marketplace from a rental to a sale orientation. Paramount is still receiving little if any support from the other home video majors in its efforts to alter the nature of the home video market via low pricing. No other majors have joined Paramount in putting out low-priced titles, and, among the indies, only Media Home Entertainment has made an enthusiastic leap into low pricing.

Paramount Video senior vice presi-

dent Bob Klingensmith claims that the showy sales numbers of the high-priced titles obscure a dim truth imposed by the videocassette rental marketplace. Both "Scarface" and "Silkwood" had extended pre-order periods, Klingensmith notes, and fairly heavy distributor promotions—because "with rental titles you have to fight to get the most out the door, because you don't sell a single one after that."

Amassing sales in pre-order is essential for rental-priced titles because post-release sales walk a tightrope between slim and none, the Paramount executive says. The retail picture is

completely different for low-priced titles, he says, claiming that since its release "Flashdance" has moved almost 300,000 units, doubling its pre-order volume in eight months.

Even the units of Paramount's titles that have been used for rental have often moved into consumers' hands, says Klingensmith, with retailers sharply boosting their rental inventories because of the lower prices and then selling off the units as used once demand has lessened.

Consumer demand is price and title sensitive, Klingensmith claims, and because of those two elements some titles should never be released as low-price product. But another low-priced experimenter disagrees.

Media Home Entertainment recently became the first home video company to release a large volume of quality titles at under \$20 (Billboard, May 19). Looking at the initial results of the effort, Media president Ron Safinick says that at price levels as low as the ones he's reached, it's price that is essential.

According to Safinick, demand for his company's \$19.95 titles has been so great that Media is planning to double the capacity of its videocassette duplication plant. Media, one of the only video manufacturers able to do its own duplication, can currently produce 125,000 units a month. Based on the demand encountered by his salesmen for the \$19.95 titles, he says, Media is to move to new facilities that can handle 200,000-250,000 units a month.

At Embassy Home Entertainment, president of distribution Reg Childs

(Continued on page 67)

Space Odyssey For Software Sci-Fi Authors Design Games For New Spinnaker Arm

By SAM SUTHERLAND

LOS ANGELES—Spinnaker Software is entering the entertainment software market via Trillium Corp., a new division created to market interactive adventure games developed with top-selling science fiction authors. Six Trillium software titles are scheduled to ship in late summer, with the Cambridge-based parent firm claiming a \$1 million advertising and promotion fund budgeted between the Aug. 15 rollout and the

holiday season.

Trillium, one of three new Spinnaker brands expected to be announced this week during the Summer Consumer Electronics Show in Chicago, mirrors the company's decision last year to map out new markets beyond its educational software base. The firm claims 40% of that market alone, but is now developing individual brands to target other market sectors.

According to Trillium brand manager Seth Godin, the genesis of the Trillium games and subsequent negotiations with top authors such as Arthur C. Clarke, Robert Heinlein, Michael Crichton and Ray Bradbury stemmed from software sales and chart trends. Notes Godin, "We looked at the charts, and noticed that among adventure-based games there were titles that had stayed competitive for two and three years."

Beyond the longevity for such narrative-based entries, Godin says science fiction in particular looms as a marketable hook for home computer users.

Adding further appeal were the number of established authors known to be computer enthusiasts and, in

some cases, avid game players. In the case of Crichton, for example, Spinnaker found the writer had already been working on a game, "Amazon," which will now be among the initial Trillium offerings.

Others include "Rendezvous With Rama," based on the Arthur C. Clarke novel; "Dragonworld," by Byron Preiss (who also helped develop the Clarke and Bradbury games) and Michael Reaves; "Starman Jones," based on the Heinlein classic;

(Continued on page 67)



HAILING THE CHIEF—Arista president Clive Davis welcomes the Thompson Twins to a label party in the group's honor during their current tour. Shown from left are Twins Alannah Currie and Tom Bailey, Davis and the trio's Joe Leeway.

LIGHT SIGNATURE TARGETS VENDORS

Antipirate System Aids Chrysalis

LOS ANGELES—Consumer mail generated by the Light Signature anti-counterfeiting system is helping Chrysalis Records pinpoint sources of pirate product in five states. Via verification coupons provided in recent Pat Benatar and Billy Idol releases, the label and the Century City product security firm have provided the RIAA and FBI with the basis for current investigations of counterfeit vendors in those areas.

That's the newest development in the slow but steady development of the LS system since Chrysalis became its first label client in November, 1982. According to Ronald Katz, the company's chairman, Chrysalis is expanding its usage with three upcoming projects, Arista's early commitment has finally led to its maiden LS-monitored album, and MCA has pacted for the debut release by Barry Gibb. Between them, those projects will represent the busiest schedule yet for Katz and his associates.

"The system has disclosed sellers of counterfeit product, their locations and descriptions," Katz says, alluding to the five separate cases now reportedly in progress. "We're finding these people without actually doing anything—the information comes to us by proxy, as part of the ongoing response from consumers and the normal course of administering the program."

Using computerized equipment, the system records the unique fiber pattern of either an insert card (for LP product) or a gatefold cassette J-card, imprinting a numerical equivalent. Subsequent processing of the coupons, as returned to Century City by customers responding to the direct mail entreaty, verifies the authenticity of the coupons.

Beyond the coupons themselves, however, Katz says Chrysalis' customers have supplied complete letters. Samples of those letters, as well as confirmation from the RIAA anti-counterfeiting unit on cases prompted by such leads, were provided during a recent interview. "A single note from one disgruntled purchaser yielded the locations of six booths selling counterfeits at a single Southern flea market," Katz asserts by way of example.

Consumers have also supplied copies of graphic material from suspected pirate goods, and Katz even claims he's received one vital lead from an anonymous dealer who sent along samples of pirate cassettes with

the address of the vendor.

Rhonda Espy, Chrysalis' director of business affairs, credits the system with creating "little police agencies" in the form of consumers, who have responded strongly to the antipiracy thrust of the system. She adds that sales patterns revealed by the system indicate that counterfeits aren't being offered at legitimate dealers, but are now concentrated primarily in flea markets. "It's been impossible for us to police these sellers before now, because they're so mobile."

Meanwhile, Katz stresses that the system is paying equally useful dividends in the form of market research. Printouts supplied to Chrysalis

(Continued on page 67)

NEW RECORD DIVISION

Lundvall Moving To Capitol

NEW YORK—Elektra Records president Bruce Lundvall is leaving the label Friday (8) to head up a new record division for Capitol Records Industries.

The new label, as yet unnamed, will be based in New York and specialize in "pop" product, according to Lundvall, who made the announcement to his Elektra staff last Wednesday (30).

"There are no artist signings to announce, and we have no personnel," says the former CBS Records president. "We're starting from scratch." The division will also feature some jazz product, although Lundvall says "it's premature" to address the fate of his Elektra/Musician label, which recently released new albums by McCoy Tyner, saxophonist Bill Evans and others.

Capitol Industries chairman Bhaskar Menon, to whom Lundvall will report, confirms that the label will be devoted "primarily" to the development of East Coast talent. He made the statement May 30 in a one-page announcement. While the release was short on specifics, a well-placed source at Capitol/EMI Records here says it's likely that Lundvall's label will be operated independently, rather than through either Capitol or EMI America.

Lundvall, calling it "an exciting opportunity," says that he does not expect to play a part in picking his successor at Elektra. The decision, he says, will be left to chairman Bob Krasnow.

LEO SACKS

PolyGram Chief Denies German Merger Turndown

By MIKE HENNESSEY and WOLFGANG SPAHR

HAMBURG—Rumors circulating in Germany that the national Cartel Office has ruled out a merger between the recorded music interests of Warner Communications and PolyGram have been firmly denied by Jan Timmer, president of PolyGram.

In a statement issued last week from his London base, Timmer said: "The rumors are completely without foundation. We are waiting for rulings from West Germany and from the U.S. We have been in discussions with the Cartel Office, but there is no decision as yet and no specific deadline for a ruling to be given. However, we expect to have a verdict within the next couple of weeks."

The rumors of a turndown were strong in Germany and started along the lines that the merger would not be permitted to go ahead in its initially projected format, but that the

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Lauper Notches First Platinum

'Unusual' One Of May's Four Certified Million-Sellers

By PAUL GREIN

LOS ANGELES—Cyndi Lauper's "She's So Unusual" was certified platinum in May, becoming the year's first debut album to top the million sales mark. Last year, three debut albums were million-sellers: Culture Club's "Kissing To Be Clever," Quiet Riot's "Metal Health" and "Jane Fonda's Workout."

Lauper's album was one of four to be certified platinum in May, which brings the year-to-date total of platinum albums to 21, one ahead of last year's.

The month's other three platinum albums were by established rock bands. The Cars' "Heartbeat City" is their fifth consecutive platinum album, .38 Special's "Tour De Force"

is their third in a row, and ZZ Top's "Deguello" is their second platinum album.

"Deguello" was first released in November, 1979, and went gold the following March. Its belated platinum certification is linked to the band's commercial resurgence with last year's "Eliminator." That album was released in April, 1983, went gold in June and platinum in September.

The Cars' album went gold and platinum simultaneously, as did their two preceding albums. There were five other gold albums in May, two of which went gold on the strength of No. 1 black hits. Patti LaBelle's "I'm In Love Again" sold on the strength of the ballad "If Only You Knew," while Cameo's "She's Strange" rode its hit title track to the half-million sales mark.

John Anderson's "Wild And Blue" album also went gold in May, nearly a year after his single "Swingin'" earned gold certification.

The "Against All Odds" soundtrack also went gold, as did Phil Collins' title theme. The twin certifications mark an improvement over director Taylor Hackford's last film project. Neither the "An Officer And A Gentleman" soundtrack or its hit single "Up Where We Belong" went gold.

"Odds" was one of three gold singles in May, which brings the year-to-date total to 10, one ahead of last

year's. There have been 55 gold albums so far this year, up substantially from 41 by May, 1983.

Here's the complete list of May certifications.

PLATINUM ALBUMS

The Cars' "Heartbeat City," Elektra. Their fifth.

(Continued on page 74)

City Of Hope Honors Slated For Jay Lasker

LOS ANGELES—Jay Lasker, president of Motown Records, has been chosen as the 1984 recipient of the City of Hope "Spirit of Life" award in recognition of his contributions to the music industry. A research fellowship in his name will also be established at the hospital/research center.

The music industry has raised more than \$3.5 million for the City of Hope since 1972. That money is used to provide free treatment for victims of catastrophic disease and to fund the hospital's ongoing research efforts. Prior honorees from the music business have included Irving Azoff, Clive Davis, Russ Solomon and Johnny Mathis.

Lasker will be presented with his award at a testimonial dinner July 18 at the Century Plaza Hotel in Los Angeles.



PROFITABLE PARANOIA—Kennedy "Rockwell" Gordy, center, poses with gold awards for his Motown album and single "Sombodies Watching Me." Shown with him are the label president Jay Lasker, left, and senior vice president Skip Miller.

Tennis Match For Martell Foundation

NEW YORK—The T.J. Martell Foundation for Leukemia & Cancer Research will hold its first annual celebrity-sponsored tennis match June 16 at the Binghamton Racquet Club in Edgewater, N.J.

A tax-deductible donation of \$50 enables participants to play in the doubles tournament and partake in a catered buffet. Several celebrities from the music, radio, film and tv industries are expected to attend. CBS Records' Cal Roberts is the event's chairman.

YEAR-OLD PARACHUTE LINE

PolyGram Cracks Kiddie Market

By KIM FREEMAN

NEW YORK—PolyGram Records became the first major label in years to commit itself to the children's album market in March, 1983, with the re-launching of former rock label Parachute, now a full-line kiddie logo.

Rick Bleiweiss, PolyGram's marketing vice president, initiated the children's line and has seen Parachute through what he terms a "successful" first year. Since its debut, Parachute has released 30 album/cassettes and eight book and record packages. Bleiweiss says the label

plans to release 25 read-along packages and 14 new albums by the end of this year. The line includes both educational and entertainment records.

PolyGram's last study of the children's record market indicated that sales had risen from \$87 million in 1976 to \$250 million in 1981. Bleiweiss attributes the rise to the fact that the stereo generation has reached the parenting age, the simplification of sound systems for children and the increasing concern for "active learning" among parents and schools.

Securing licensed entities like HrRich, Sweet Pickles and the Plays-

kool line has enabled Parachute to build sales on the recognition generated by cartoons, toys and other youth-oriented products, Bleiweiss says.

All of Parachute's \$5.98 albums feature full orchestras that Bleiweiss says "put the records' quality on a par with the contemporary music kids hear around them." These albums include activity books with coloring pages and games. The read-along packages retail for \$3.98 for cassettes and \$2.49 for seven-inch records. Both are accompanied by 24-page color books.

The Parachute line is advertised regionally through tv, radio and print and is distributed nationally to record outlets and toy stores. In addition, Bleiweiss says, the label's product is serviced to accounts with access to school systems across the country.

A seven-year PolyGram veteran, Bleiweiss is also responsible for marketing the label's soundtracks. Since the 1977 success of the "Saturday Night Fever" and "Grease" albums, Brhas fine-tuned what he calls a "prebirth through afterbirth" sales strategy. He says each soundtrack campaign ideally begins six weeks prior to the film's debut and continues with advertising through the movie's run on cable.

The strategy is showing its colors with PolyGram's "Breakin'" soundtrack. The album's first single, the Bar-Kays' "Freakshow On The Dance Floor," moves to number two on the black chart and 75 on the Hot 100 this week. The soundtrack and its second single, Ollie & Jerry's "Breakin'" . . . There's No Stopping Us," debut on this week's black album and singles chart, at 37 and 64 respectively.

urers who plan to appear in the book include Sony, Onkyo, Sherwood, Cerwin-Vega and Dalquist, along with such software manufacturers as Delos Records, Serenade and possibly CBS and Telarc.

Technical editor Steve Birchall sees the introduction of the magazine as a major step toward legitimizing digital audio and CDs as an area of mass consumer interest.

Birchall says he expects 35,000 subscribers to the first issue and another 70,000 from newsstand distribution.

Although the Compact Disc Group recently estimated that only 35,000 CD players and about 800,000 disks existed in the U.S., Birchall feels the market is on the verge of breaking open.

"CD players really only hit the country in a big way this year," he says. "The EIA predicts sales of at least 150,000 players in 1984."

New Consumer Magazine Targets Digital Audio Mart

By STEVEN DUPLER

PETERBOROUGH, N.H.—The first consumer magazine said to be devoted entirely to and targeted directly at the digital audio and Compact Disc market arrives on newsstands this August, published by Wayne Green, who several years ago founded Byte, which became the leading publication in the microcomputer field.

According to advertising sales representative Rich Kordell, advertisers in the first issue of Digital Audio lean mostly to the hardware side, though he hopes to count many more record and CD advertisers, as well as tangential accounts such as liquor, automobiles and clothing, among the advertisers in future issues.

"The first issue advertisers are mostly CD player manufacturers," says Kordell. "There are also, though, quite a few CD retailers and distributors, such as East Side in Minneapolis." Hardware manufac-

Executive Turntable

Record Companies

PolyGram makes two appointments in its New York office. Harry Losk is upped to senior vice president, marketing, for Compact Discs. He was marketing senior vice president, a post now filled by Harry Anger, who was Arista's vice president of international operations . . . John Schulman is appointed vice president and general counsel for Warner Bros. Inc. in Burbank. He was with the law firm of Weissman, Wolff, Bergman, Coleman & Schulman. . . Michelle Myers is named manager of press and public relations for Epic/Portrait/Associated Labels in Nashville. She was a college marketing rep for CBS there.



Anger



Losk

Publishing

Greg Sill is named creative manager, tv and film music for CBS Songs in Los Angeles. He has been a consultant to the company for the last year.

Trade Groups

Edward Murphy is appointed president of the Harry Fox Agency in New York. He was executive vice president of the National Music Publishers Assn. and assistant to its chairman Salvatore Chiantia . . . In Washington, Tom Friel joins the Electronics Industries Assn./Consumer Electronics Group as staff vice president. He was sales vice president for Warner Technologies Inc.



Murphy

Video/Pro Equipment

In Los Angeles, MCA Home Video appoints Louis Feola director of marketing. He was regional video director for MCA Distributing Corp., a post now filled by Bill Hickman in New York. Hickman was a video rep for WEA in Philadelphia . . . Jeffrey Knight is appointed marketing vice president for the Disney Channel in Burbank. He was vice president of marketing and programming for Times Mirror Cable TV.

Joe Fleischman is named director of sales and marketing for Trans World Entertainment in Hollywood. He was an independent marketing consultant . . . In New York, Unitel Video Services ups CeCe Lazarescu to an account executive. She was in the firm's administration department . . . In Canoga Park, Calif., Nancy Steingard is named vice president, programming, for Family Home Entertainment. She was director of creative development and production for Walt Disney Telecommunications & Non-Theatrical Co.

Dreamland Home Video, Burbank, names Gene Marino marketing director and Joseph Douglas national sales manager. Marino was an executive with Blue Star International Films. Douglas was with United Independent Distributors . . . Allan Evelyn is appointed vice president and general manager of JBL's consumer products division in Northridge, Calif. He was director of worldwide sales for Androbot, Inc., manufacturers of the first personal robot.

Scott Peter Doniger joins NEP Productions in New York as videotape editor. He was on the editorial staff at WNET-TV. . . Joseph Valenti joins National Video Inc. in Portland, Ore. as national merchandise manager. He was national retail sales manager for Montgomery Ward, heading its stereo and tv divisions . . . Paul Peters is upped to president of Discwasher, the audio/video/computer accessories manufacturer in Columbia, Mo. He was executive vice president.

Related Fields

Chuck Jackson is named a&r director for the newly formed Don Ralph Productions in Los Angeles. He was an independent songwriter/producer known for his work with Natalie Cole . . . Jeb Baird is appointed vice president of creative services for Major Way Management in Encino, Calif. He was an account executive with the Rogers & Cowan public relations firm . . . Seth Kaplan joins Copeland & Power, the tv and film production and management firm in Los Angeles, as personal management associate. He was with the casting departments at Warner Bros. and Paramount Pictures.

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- *Number One Most-Added Album at AOR!
 - *Single "The Ghost In You" ^{38 04416} climbs to # 62* this week!
 - *With the video moving up fast on ™.
 - *Club 12" "Heartbeat" ^{44 04984} moves up the charts to # 7*!
 - *Massive national tour begins in July!

"Mirror Moves." The Psychedelic Furs.
On Columbia Records and Cassettes. 



Distributor Nurtures 'New Vistas' Fortuna Records Seeks Fortune Via 'New Age' Sounds

By JOHN SIPPEL

LOS ANGELES—Imagine a distributor so specialized that his 600-title album inventory is devoted almost exclusively to "new age" instrumental stylists, his sales favor cassette over LP by four to one, and his account base of 250 outlets is dominated by 200 stores outside the record/tape universe.

That profile describes Ethan Edgecombe of Fortuna Records, the one-man operation he founded seven years ago in Novato, Calif. Edgecombe has nurtured his "new vistas in music" to a point where his own Fortuna label even boasts its own catalog of 23 cassette titles, only two of which are available on disk.

"I guess our total business grew by 25% last year, probably our best year, and I anticipate maybe another 10% this year," the Florida-born owner estimates. "I came out of the '60s and '70s like a lot of people looking for an alternative, one that would encourage meditation and relaxation. Lots of albums I carry are age-old music, timeless."

Edgecombe's top lines include: Celestial Harmonies, Kuckuck, Halpern Sound, Rising Sun, Suntonic Research, Living Music, Paul Horn, Wergo Spectrum, Heru, Lyrichord, Continuum Montage, Willow Rose and Synchestr, all labels which never "bubble under," much less become best-sellers. Edgecombe performed so well for Will Ackerman as a Windham Hill distributor that Fortuna Distributing today remains an active Windham Hill rep despite that label's move to the RCA branch system through A&M.

"Fortuna can climb into the low five figures annually with a good cas-

sette like 'Silk Road' by Kitaro, Deuter's 'Cicada' and 'Spectrum Suite' by Stephen Halpern, along with my own Fortuna Celtic harp cassette by Patrick Ball," Edgecombe asserts.

Fortuna has been built slowly over the years. Advertising in New Age magazine and the Movement newspaper, exhibiting and appearing at metaphysical conferences, word-of-mouth and radio play on the nation's only program dedicated to the new consciousness, "Music From the Hearts Of Space," have kept the small Bay Area distributor alive.

Edgecombe relies on the 11 p.m.-2 a.m. Sunday night show on KPFA Berkeley for continual information on the esoteric albums he sells and promotion of his product. "Stephen Hill and Anna Turner have done a tremendous job. They are syndicated for an hour or more on over 100 National Public Radio stations weekly," he says.

The 200 non-record accounts across the U.S., which range from specialty gift stores to specialized book and record/tape stores, look to engineer Hill for inventory guidance from his album programming, Edgecombe says. The 50 record/tape stores he does sell to, primarily in states bordering California, are not typical accounts, either. They're in small towns, off the beaten path, and require titles not available in regular stores to generate traffic.

Most of Edgecombe's customers get a markup larger than a normal record store, often selling at full list. Fortuna has under a 5% return, mostly for defectives. He stocks five music videos by artists on his labels, which list from \$45 to \$60. His aver-

age cassette runs about \$10 list; prices run as high as \$23 for a Japanese import.

Edgecombe produced a 72-page slick paper stock catalog, for which he wrote informative blurbs on each listed album this year, and is producing updated sheets. "That catalog was so good I find a lot of my competitors using it," he notes.

His own Fortuna label (Billboard, May 19) releases on cassette only but adds LP versions when the demand arises. He can't find distributors all over the U.S., but his coverage today includes: Silo, Waterbury, Vt.; Vital Body Marketing, New York; City Hall, San Francisco; Backroad, Boulder, Colo.; and Pet, West Carrollton, Ohio.



BOYS BRIGADE—A team of percussionists pose after cutting tracks for Special Request's Tommy Boy single "Take It To The Max." Shown from left at New York's Unique Recording are Jose Mangual Jr., Ricky Marrero, Chocolate and Nicky Marrero.

Chartbeat

Girls Just Want To Have Hits

By PAUL GREIN

Female artists account for half of this week's top 10 singles, with Cyndi Lauper's "Time After Time" at No. 1, Deniece Williams' "Let's Hear It For The Boy" at two, Irene Cara's "Breakdance" at eight, Laura Branigan's "Self Control" at nine and the Pointer Sisters' "Jump (For My Love)" at 10.

It's the fifth top 10 hit for the Pointers, the third for Williams, Cara and Branigan and the second for Lauper.

Lauper's case is noteworthy because she peaked at number two with her first single, "Girls Just Want To Have Fun," just a few months ago. It's the same pattern established in 1980 by Christopher Cross, who followed his number two debut hit "Ride Like The Wind" with the No. 1 "Sailing."

And just as the diversity of Cross' first two hits—the rollicking "Wind" and the serene "Sailing"—pushed his debut album over the top, so the diversity of Lauper's first two hits—the frolicking "Girls Just Want To" and the poignant "Time After Time"—has really made her career.

All the airplay and attention have pushed Lauper's "She's So Unusual" album to number four, and have made her the clear front-runner to win the Grammy for best new artist, an award won by Cross in 1981. (Lauper would be the first American artist since Cross to win the award. The best new artists of the past three years were Sheena Easton, Men At Work and Culture Club.)

The scope of Lauper's audience appeal is suggested by the fact that "Time After Time" is No. 1 on this week's adult contemporary chart,

while "Girls Just Want To Have Fun" was No. 1 on the dance/disco chart in March.

Another act that has scored back-to-back hits is the Pointer Sisters, who reached number five in April with "Automatic" and now are listed at number 10 with "Jump (For My Love)." This is the first time the Pointers have scored back-to-back top 10 singles. The closest they came before was when they followed the number two "Slow Hand" with the number 13 "Should I Do It."

★ ★ ★

Summer Olympics Seen Boosting Videotape Sales

By EARL PAIGE

LOS ANGELES—Russians or no Russians, the Olympic Games here in August will spur blank videotape sales all over the U.S., in the view of both vendors and retailers. Just how much sales could increase is one of several uncertainties bothering blank tape marketers and retailers.

Most optimistic among several blank tape vendors surveyed is John Birmingham of Sony, who sees "a possible 150% or higher increase, a real spike in the normally flat July sales for blank videotape. It could double normal July sales."

Others surveyed, while agreeing the games will have a definite effect, are less bullish. "I doubt sales will double, but they will go up," says Wally Walstrom of Saxotone Sales, Washington, who notes one of the uncertainties: Prices are so volatile "you can't lay in more than six weeks' supply."

Another uncertainty mentioned is just how explicitly the home taping of games should be exploited. At Camelot Enterprises, buyer Mike Stephenson, who says Sony's Birmingham is probably accurate in his prediction, acknowledges that the 150-unit chain will be low-key in its campaign.

"We don't want to come right out and say, 'Record the (Olympic) events.' Our approach will be the same as the campaign we had during the Winter Olympics—'Record Breaking Days.' You don't have to directly suggest it," says Stephenson, who, like others surveyed, suggests the Supreme Court Betamax decision clears away a lot of the overt concern about off-air copying.

Curiously enough, although there are "official" brands for nearly every

Long Runs: Though we're into June, half of the albums in the top 10 are 1983 releases. Three of them—Michael Jackson's "Thriller," Lionel Richie's "Can't Slow Down" and Culture Club's "Colour by Numbers"—have been listed in the top 10 every week since last November. The two other 1983 releases listed in the top 10—Huey Lewis & the News' "Sports" and Cyndi Lauper's "She's So Unusual"—only became best-sellers in recent months.

The trend toward long-running albums (Continued on page 74)

Five New 'Trax' Due From Chicago Retailer's Label

By MOIRA McCORMICK

CHICAGO—Wax Trax Records, a retailer here, is readying five new releases for the next six months on its in-house label, according to proprietor Jim Nash.

Nash says the Wax Trax label, which has had sporadic releases since its 1980 inception, now plans to enter the manufacturing and distribution arena on a regular basis.

Licensing deals have been set up with U.K. band Popular History Of Signs and Belgian artists Front 242 from the Jungle and Himalaya labels respectively for manufacturing and distribution in the U.S. Twelve-inch product from both and an EP from the latter are due this summer, says Nash.

Also expected within the next six months are an EP from U.K. artists the Blackouts, which Wax Trax is in the process of licensing from 4AD Records, and the next release from Ministry, the Chicago-based techno/dance band recently released from their Arista contract.

Apart from Ministry, Nash says Wax Trax's upcoming releases encompass pre-existing product which "were very popular records in the store—when we could get them. Practically the only way to keep them in stock, we decided, was to manufacture and distribute them ourselves." Nash adds that Popular History Of Signs' 12-inch was remixed at the Chicago Trax studio by Ministry leader Al Jourgensen and Don Moore of the Cars' Synchronic Studio in Boston.

Wax Trax Records had established

itself as a noteworthy local independent with its earliest releases. Ministry's 1982 12-inch "Cold Life" sold a reported 10,000 initial copies, peaked at number 30 on Billboard's Dance Chart, and ultimately led to the group's Arista signing. It continues to sell "about 100 copies a month," according to Nash. Other still-active Wax Trax product includes Divine's 1980 single "Born To Be Cheap," which Nash says has sold 20,000 units, and the label's first release, by local hardcore act Strike Under.

Like many independents, Nash wants to keep the Wax Trax label "on a smaller level, so we can really give our artists the right attention. I'd be happy to sell 25,000 to 50,000 copies of any of our product."

Being a retail buyer himself, says Nash, gives him an advantage when it's time to collect from distributors who will be carrying Wax Trax product (they include Greenworld, Dutch East India and Important). "We do some \$50,000 to \$80,000 worth of business with some of these people," Nash points out, noting it gives him leverage when "it comes time for them to pay me for 1,000 records."

Nash says the ideal business situation for the label would be to continue licensing European groups looking for U.S. distribution. Wax Trax, the store, which moved from Denver to Chicago eight years ago, specializes in European imports and other hard-to-get vinyl.

According to Nash, Wax Trax, which also does a healthy boutique clothing business, turned over \$100,000 in April alone.

Fund Drive On For Songwriters Museum

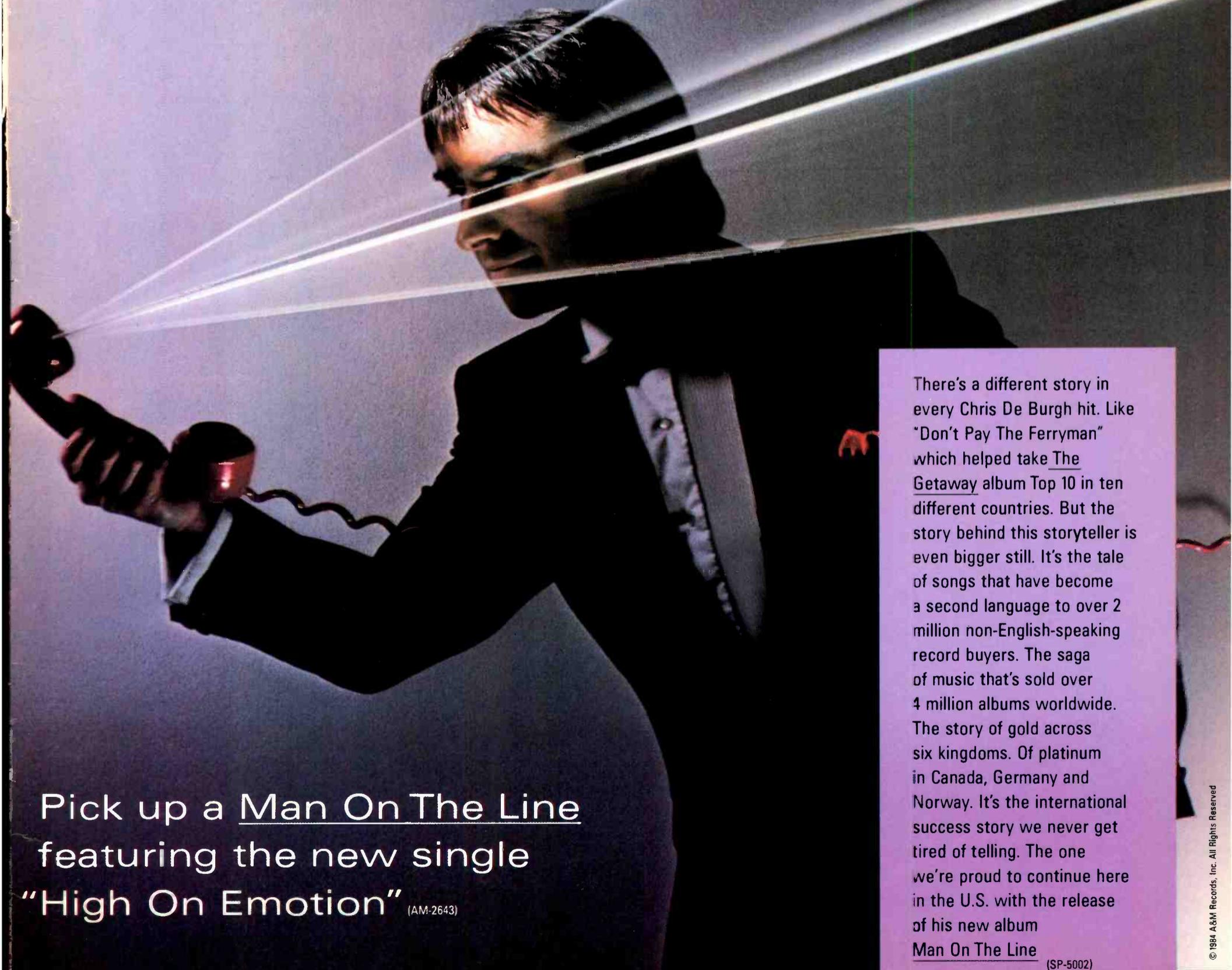
NEW YORK—A ceremony at City Hall here on May 23 kicked off a fundraising campaign for the Songwriters Hall of Fame Museum. The museum, formerly located at One Times Square, was displaced by a rent hike last fall.

"We want to thank the city for its continuing effort to help us find a permanent home," said lyricist Sammy Cahn, president of the Songwriters Hall of Fame. "We're looking forward to the day when our Museum and archives, which are now dispersed, come back together in one site that tells the story of American popular music."

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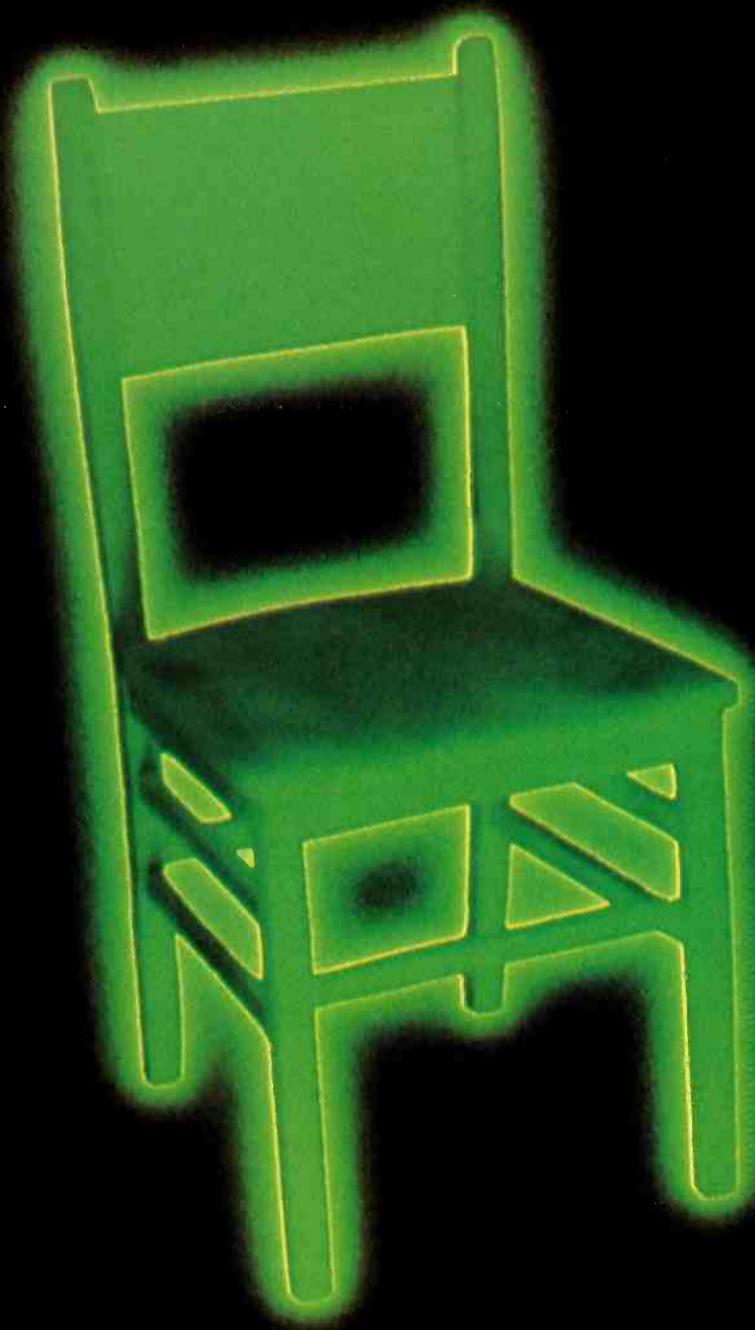
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BPI Figures Offer Good News

Album Sales Up In First Quarter; CD's Impact Cited

By PETER JONES

LONDON—Key aspects of the British Phonographic Industry's trade figures for the first quarter of this year are an encouraging upturn in the album sector, a distinctly impressive impact by the Compact Disc and a "gentle decline" in singles action.

The bottom line figure is that the record industry sales in the January-March quarter increased by 9.5% compared with the first three months of 1983. Value of sales was \$82.267 million, compared with \$75.146 million in the same period of 1983, taking an exchange rate of \$1.38 to the

pound sterling. That, emphasizes BPI, is a percentage increase well ahead of the rate of inflation, which stood at 5.2%.

Says Peter Scaping, BPI general manager: "The most encouraging aspect lies in the number of album units delivered to the trade, up 2.6% to 10.157 million units, at a monetary value (at manufacturers' realized prices excluding tax) of \$34.897 million, an upturn of 3.9% as against returns for the first quarter of 1983."

Cassettes continued their "impressive upward drive," says Scaping. In the first three months, 7.2 million units were delivered, compared with 6.2 million last year, an increase of 16.5%. But, he points out, "The value increased by only 15% (to roughly \$22.36 million). Average trade price of tapes fell slightly, and doubtless this contributed to the attractiveness of the product, as long as it's passed on to the consumer." Cassettes now represent more than 40% of the album market in Britain.

On the LP side, Scaping says: "That LP delivery value was just 4% up in monetary terms is seen against the fact that the average trade price

held very steady, with an increase of only slightly more than 1% through the year. This too must have helped attract customers."

He lays special emphasis on the CD contribution to the marketplace, now that the format has been available for more than a year. "Deliveries to the trade are running at between 30,000 and 40,000 a month," Scaping says. "Even though the CD player market here is not expected to gain momentum until the end of this year, the industry is still looking for at least 750,000 software unit sales by year's end."

"This sector is still heavily biased towards the classical market, with CD now taking some 5% of the U.K. classical album trade. To that extent, the new format is directly replacing an existing established market. But doubtless, with the planned repertoire expansion and with possible development of U.K. production facilities within the next year, CD will build considerably."

This was the first time CD as a separate format has figured in the quarterly BPI market returns, presenting

(Continued on page 63)



SAINTLY HONOR—Members of Columbia act Judas Priest pose after receiving the Crystal Globe award for international album sales outside their native U.K. exceeding five million units. Pictured from left at the Los Angeles ceremony are group members K.K. Downing and Rob Halford, CBS International president Allen Davis and Judas Priest's Glenn Tipton and Ian Hill.

FNAC Chain Overwhelms Paris Retail Rivals

PARIS—Parisian record dealers who are already battling the effects of last year's 13% drop in album sales also face a second and more visible threat from the powerful FNAC retail chain, whose policy of high turnover and low profits enables it to undercut all rivals in the French capital.

FNAC is the biggest record seller in France. In Paris, it has three outlets, located in prime population centers at Montparnasse, Champs Elysees and the Forum des Halls.

Despite the industry recession, FNAC achieved a 15% turnover increase last year, when the Montparnasse store alone sold some 2.5 million disks, and has adhered to a pricing strategy based on the principle that customers should be able to buy two albums for no more than a 100-Franc note, or around \$12.50.

In addition, the chain sells new releases in every musical category at a special price 20% less than its already rock-bottom levels for two months after they are issued and is now applying similar thinking to

Compact Disc repertoire, which already represents between 3%-8% of the stores' turnover.

To fight recession and at the same time compete with FNAC, other Paris retailers have been forced to offer something their giant competitor cannot. This is difficult for many, particularly those located in isolated residential neighborhoods. Such dealers are bitterly blaming FNAC rather than the general recession for their problems.

Other retailers have proved it is possible to survive despite FNAC. Specialist dealer Crocodisc, for instance, buys its records from U.S. cutout or bankrupt stock and is thus able to sell at \$4-\$6. The policy excludes new releases; notes Crocodisc's Thierry Calmer, "Who can compete with the two-month new release discount at FNAC?"

He adds: "We are selective with our merchandise. Our clients are serious music enthusiasts who look beyond the current releases; they are interested in the rare jazz recording or

the ethnic record from Japan."

Since 1981, Crocodisc's sales have increased 40% through this policy of supplying hard-to-find and second-hand records.

The small record section within Paris' Bon Marche department store has also managed to increase sales each year, despite its inability to compete with FNAC's massive selection of domestic and imported repertoire and cut-throat prices. Instead, Bon Marche has opted to develop a loyal middle class clientele with conservatively record buying tastes, mostly aged 35-50 and devotees of quality MOR and popular classical product.

Last year's sales totalled only 80,000 units, but store manager Colette Regnault suggests that Bon Marche offers benefits FNAC does not: "When people get fed up with queues and crowds and hassles, they come to us. Those customers don't mind that our prices are not as low as those in FNAC. To them it is worth paying a little extra."

LP, CASSETTE SALES OFF

German Market In A Classic Rut

By WOLFGANG SPAHR

HAMBURG—Classical record/cassette sales in Germany continue to drop. Figures for 1983 turnover showed a slump of some 7% compared to the previous year.

In 1983, 8.2 million LPs and 1.4 million cassettes were sold, but the classical share of total sales stayed in a 9% rut. This disappointing performance has triggered a new emphasis on marketing ideas by most of the majors in a bid to improve the situation.

Carl Wilhelm Cuerten, Deutsch Grammophon classical chief, is avoiding open pessimism. "For three years, 1980-82, the classical market here cut down to a new low," he says. "But last year a monetary upturn of 4%-5% was noted."

Herfried Kier of EMI Electrola blames the slump on "a worldwide economic weakness, linked with changing leisure-time pursuits." He says his company has been introducing many new classical artists, "but this is a fast-moving age and sometimes the young performers can't keep up with it in terms of artistic and personal maturity."

Heinz-Guenther Schneider of Ariola says, "We're losing out on a new generation of classical customers. The younger folk are more pop-oriented than ever before." This view is shared by CBS classical chief Juergen Vorlauf: "We're not getting the youngsters. Some 75% of classical

buyers are over 35, and a third are over 45."

Yet, suggests EMI Electrola's Kier, "Many young people are frustrated because of the lack of creativity in pop and find their way into classical music. Not just because of Peter Hofmann or Placido Domingo, but also because of Itzhak Perlmann and Katja & Marielle Labèque."

In the view of Kees Rutters, RCA classics head, "Today's classical buyers are more artist-oriented, whereas in earlier years the repertoire dominated buying patterns." Other label executives say there have been changes in classical buying habits, as evidenced by the sales of "unusual and offbeat" repertoire.

"New impulses from the introduction of the Compact Disc are immense," says CBS's Vorlauf. "We're confident this format will pull in a whole new range of customers." Adds Cuerten: "In 1983, the CD helped DG to its best year in terms of classical turnover."

But Kier says CD has not compensated for the cutback on sales of full-price LPs, mainly because of consumer uncertainty about the format. Adelgund Gasteiner, of Munich-based Orfeo, insists: "The CD is a strong sound carrier which will produce a remarkable turnover rate."

Good packaging and presentation of special series pay off in the classical field here. Schneider of Ariola reports consistent sales on all series, and Vorlauf of CBS agrees, citing the

"Masterworks Portrait" series, started last year, as a strong successor to the company's original classical series, which sold a reported 1.5 million units in 10 years.

Series successes for DG, says Cuerten, include the 1982 Karajan "100 Masterworks" and the Karl Boehm "Signature" albums. He adds that chrome dioxide usage has boosted sales of cassette classics.

EMI Electrola relies heavily on re-releases at low prices to correct the overall sales decline, noting particularly HMV Studio, Meisterwerk, Exquisit and Dacapo as profitable series ventures. Teldec's Heinrich J. Weritz notes: "We've always worked on series and special packages in our classical catalog."

Certainly, the German classical record business is offering a wealth of new talent. From CBS, for instance, there are debuts slated for pianist Cecilia Licad, 22, and violinist Cho-Liang, 20.

"We're looking for big sales from these young talents," Vorlauf says. "But we've already had success with soprano Deborah Sasson, whose Italian LP has topped the 10,000-unit sales mark since last December."

DG is putting special emphasis on product from Ivo Pogorelich and Giuseppe Sinopoli. There's youth, too, in the new EMI Electrola product from Simon Rattle, 28, Dimitris Sgouros, 14, Sabine Meyer, 24, and Frank Peter Zimmermann, 18.

(Continued on page 63)

Second Collection Society Eyes Bright German Future

HAMBURG—West Germany's second collection society, GVL, formerly overshadowed by the larger and longer-established GEMA, looks set to play an increasingly important role here as the effect of new media begins to be felt.

Currently celebrating its 25th anniversary, GVL, or the West German Collecting Society for Rights of Performing Artists & Producers, handles secondary exploitation rights for some 25,000 performing artists, 400 sound carrier manufacturers, 130 film producers and 30 video producers.

It collects and distributes \$24 million in income annually. About half is from broadcast performances, 20% from public performance of its members' material in discos, clubs and elsewhere, and the remainder from a share of the home recording levies

that operate here.

The society has been active in supporting the German government's recent amendment to the Copyright & Performing Rights Law, calling for adaptation to new technology, and is particularly involved in promoting the introduction of a blank tape levy as compensation for private audio and video copying.

Equally significant is the fact that the society, under managing director Norbert Thurow, has succeeded in negotiating a video clip compensation agreement with West Germany's television networks that recognizes the rights of artists and producers, even though the revenues which will now fall due represent no financial bonanza (Billboard, March 10). In this as in other areas, GVL is setting an example that may well be followed elsewhere in Europe and worldwide.

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EDITORIAL

A History, And A Future

It's easy to forget, amid the beat-box and breakdance hoopla, just how much the music industry owes to New Orleans. Where would the business have been without Roy Brown's seminal "Good Rocking Tonight," which he recorded there in 1947? How about "Tutti Frutti" by Little Richard, also recorded in the Crescent City? Or "I'm Walkin'," "Ain't That A Shame," "Blue Monday" and more by Fats Domino? Yet the tens of thousands of Cheap Trick fans who bought their version of "Ain't That A Shame" a few years ago probably never heard Domino's original.

Like contemporaries Lee Dorsey, Irma Thomas, Ernie K-Doe, Lloyd Price and Art and Aaron Neville, the Fat Man is still alive and kicking. But you've got to go to the city at the mouth of the Mississippi to believe it, because the artists have no commercial opportunities to reach a wider audience.

These truths hit home last month at the annual New Orleans Jazz & Heritage Festival. Its stylistic breadth, from rock to jazz to blues to country to funk, was impressive. But more so was the artists' collective strength and determination when they performed, because they *felt* it. There were no record deals on the line. These were New Orleans natives performing for their fans.

Filling In The Musical Blanks

By GARY SCHWARTZ

Record retailers have been impacted as much by the video revolution in recent years as any other consumer product retailing segment.

From one point of view, the concept of a record retailer is becoming increasingly anachronistic. After all, prerecorded cassettes are now soaring past vinyl LPs in unit and dollar sales, with major record labels indicating that as much as 70% of their sales in some markets and on some titles are cassette.

But the audiocassette has been around for 20 years and has taken that long to move past vinyl in the marketplace. Technology is now moving at an even faster pace, and we all have to move faster to keep up with it.

For example, at this year's NARM convention, music video was the hottest item on the agenda. Many record dealers are already in on the ground floor of the music video boom, which is variously projected to become a \$1.25 billion a year business by 1988—equaling fully 25% of the total \$5 billion prerecorded video business at that time.

Even as one weighs major commitments to the new Compact Disc, a software market expected to grow by an estimated 600% in 1984, the whole video market is exploding outward to mass market proportions, with a consequent broadening of distribution to new types of retail channels.

The medium is increasingly the message. Tape, whether audio or video, whether prerecorded or blank, is hot and fast becoming an everyday purchase item.

Why shouldn't a record dealer be a one-stop source for music in its various forms and the means with which to duplicate it? After all, he has probably been selling his customers blank audio tape for a number of years, knowing that when they buy an album, they like to tape it for use in their car or with a portable tape player.

Music video is likely to get the same treatment, particularly now that it has become established on the airwaves. As video machines become smaller, more lightweight and more portable, consumers will duplicate their music videos just as they do their record albums, and for the same reasons.

These trends will accelerate rapidly in the next year or two, given the pace of miniaturization in hardware and the sales pace of VCRs at retail. From 1975-82, some four million VCRs were sold in the U.S. In 1983 alone, that figure doubled. And it will at least come close to doubling again in 1984 when some 6.5 to 8

In one sense, the musicians were lucky. Unaffected by, say, the video syndrome that clouds the musical perspective of so many groups looking to impress a&r executives, they write for themselves or emulate what they hear on the radio (which in New Orleans is usually a ballad). Yet many of these players never know how good they are—competitively and stylistically—because they lack the industry's critical reinforcement.

New Orleans has a history, but it also has a future. This was apparent in the block-long line of pre-teens and their parents waiting to see the "Breakin'" film on a sunny Sunday afternoon. It was strange, witnessing a turnout for a trendy art form when musical talent as indigenous to the area as Cajun, zydeco, dixieland and funk was being spotlighted only a busride away.

Like any major city, New Orleans is culturally influenced by trends in black, urban, pop and rock radio, and the people listening are a new breed of musician, conscious of their roots and sensitive to an ever-changing musical climate. Yet the absence of any major label talent scouts to witness their development is conspicuous. Let's hope this can change—perhaps before the next Jazzfest rolls around.

million VCRs will move out of retail stores and into the hands of consumers.

Blank videotape sales, as expected, are skyrocketing along with hardware. Between VHS and Beta formats, more than 100 million blanks, maybe as much as 120 million, will be sold this year (80% will be VHS blank video software). This represents a 45% gain over sales in 1983.

Doesn't it make sense to get in on this kind of action? When one is known as a source for blank video, given the numbers we're talking about, store traffic will increase. And if traffic is

'A 1-stop source for music in its various forms . . . and the means to duplicate it'

up, sales will be up correspondingly. Customers will appreciate the service and convenience of being able to satisfy virtually all their software needs in one store.

The easiest (and safest) way to get into blank video is to follow common sense. Stick with the major quality brands. Let experience guide inventory levels. And, yes, selling blank video is profitable, particularly if it is merchandised rather than treated as a commodity item.

Look to suppliers for merchandising and promotion assistance. And keep in mind that price erosion, rampant last year, is slowing considerably. In fact, look for a split in blank video pricing. Quality Japanese brands, such as JVC, TDK, Maxell and others, will likely trend slightly higher in price than U.S. brands.

Regardless of which major, quality brands are stocked, however, the key to selling in volume and profitably is to merchandise. Retailers who treat blank videotape as a commodity are not selling big numbers. Advertising, creative displays and in-store p-o-p—some overall marketing pizzazz—will move blank video off the shelf.

Also, at least one area of blank video is an absolute natural for the music retailer. This is the brand new VHS Hi Fi tape suppliers are or will be introducing to support the introduction of hi fi video machines. These machines embody the marriage of audio and video. They deliver sound quality far exceeding conventional LPs.

In fact, with dynamic range recording and playback capability approaching that of the Compact Disc system, blank hi fi videotape may be the wave of the future.

Gary Schwartz is national marketing and sales manager, magnetic tape division, JVC Co. of America, Elmwood Park, N.J.

Letters To The Editor

Radio's Digital Future

As I write this, I am vice president of programming for two stations—one, an AM, is full service, alive and healthy and testimony that AM can succeed. My FM is automated top 40, currently in mid-battle with several contemporary dialmates and holding its own very nicely. But it's the future of which I write.

Given the proper environment, automating a radio station can be an extremely intelligent management decision, especially in the case of a "more music" FM station. Focus groups unanimously

concur, "Just play the music." Sadly, it is in just this one dimension that the broadcast industry is woefully behind the times.

Technology has given us the tools to do a tremendous job of automation, with very helpful implications spilling over into "live" station operator-assist. But no one has stepped into the spotlight with the necessary system.

Despite certain doomsayers, the future of radio is in digital storage of music. I agree that the dynamic range of the Compact Disc or solid state storage will exceed the broadcast capabilities of AM or FM stations. But for longterm, non-deterio-

rating storage and retrieval, digital is the future. Let's leave cart flutter, hiss and head alignment in the past where it belongs.

The laser-read disk will revolutionize radio automation. And best of all, it ought to cost a lot less than a comparable taped system.

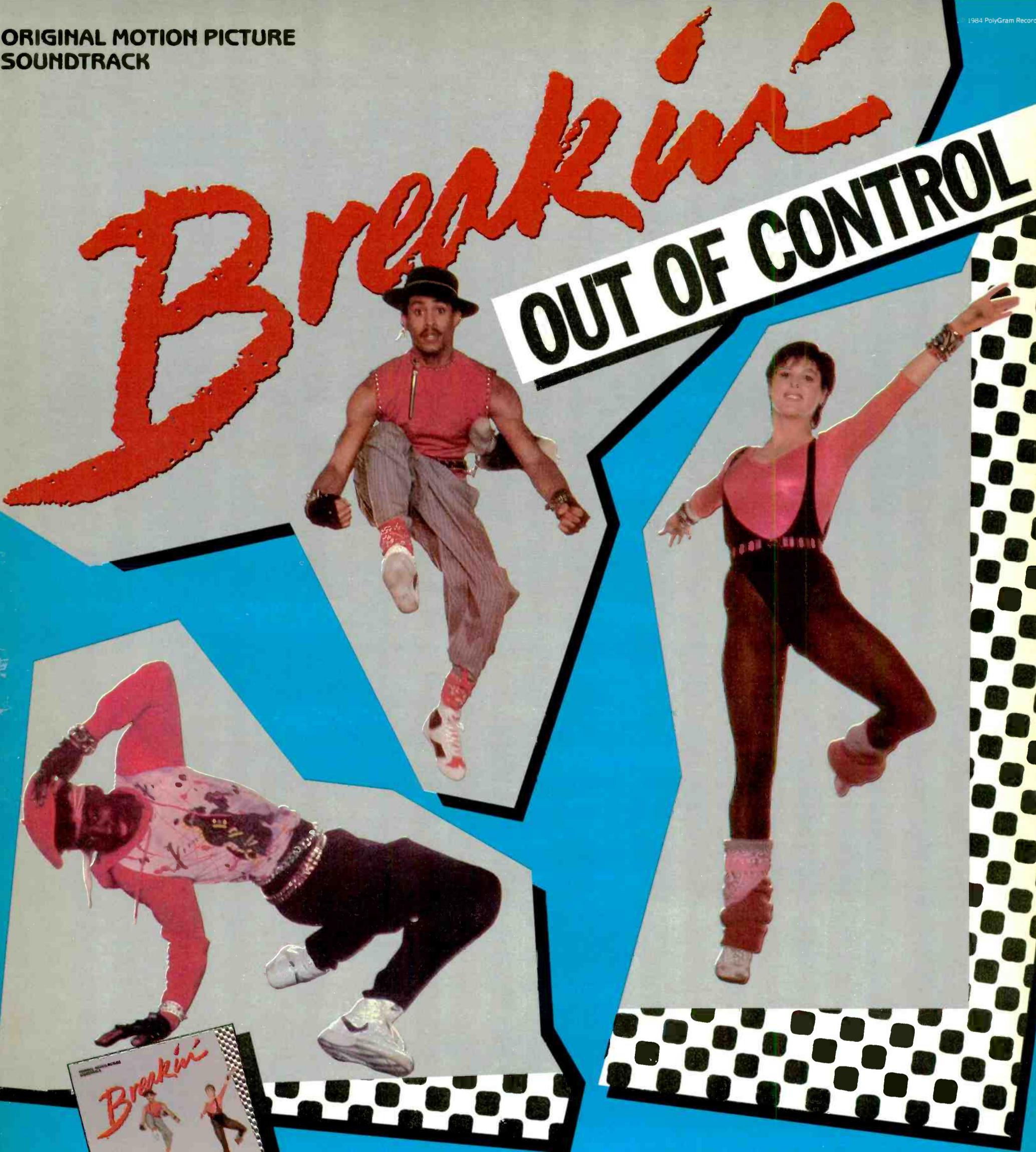
For interested manufacturers desiring programming specifications, I'll be happy to coordinate a select panel of forward-thinking industry leaders.

Bob Wood
Algonquin Broadcasting Corp.
Buffalo, N.Y.

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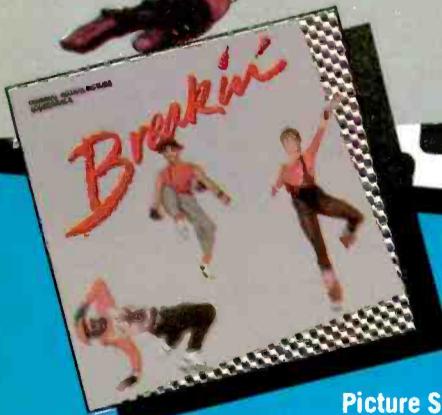
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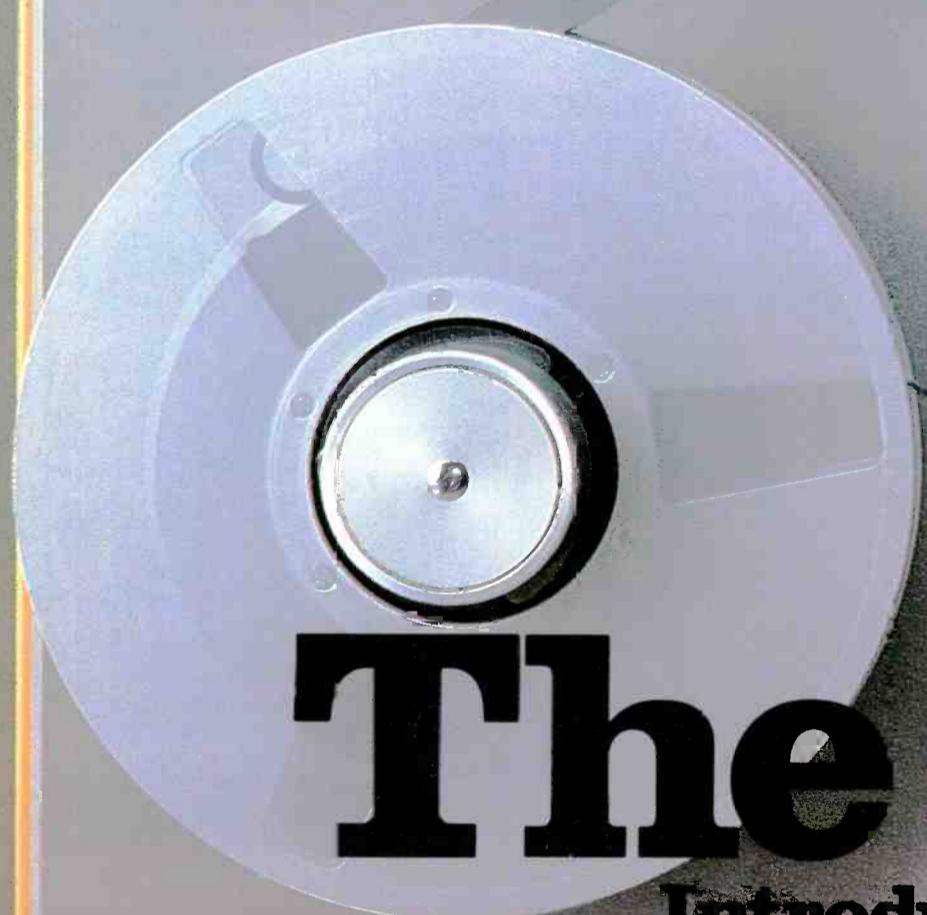
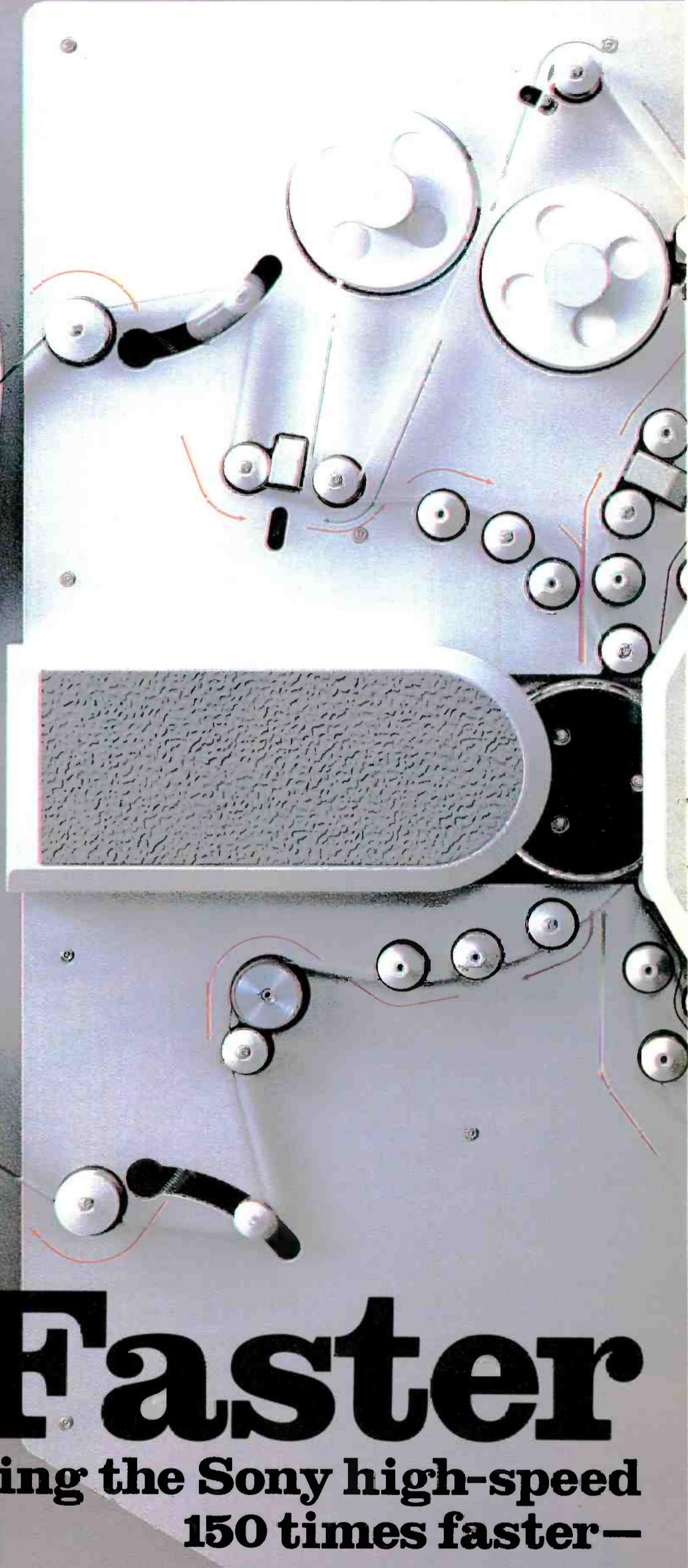
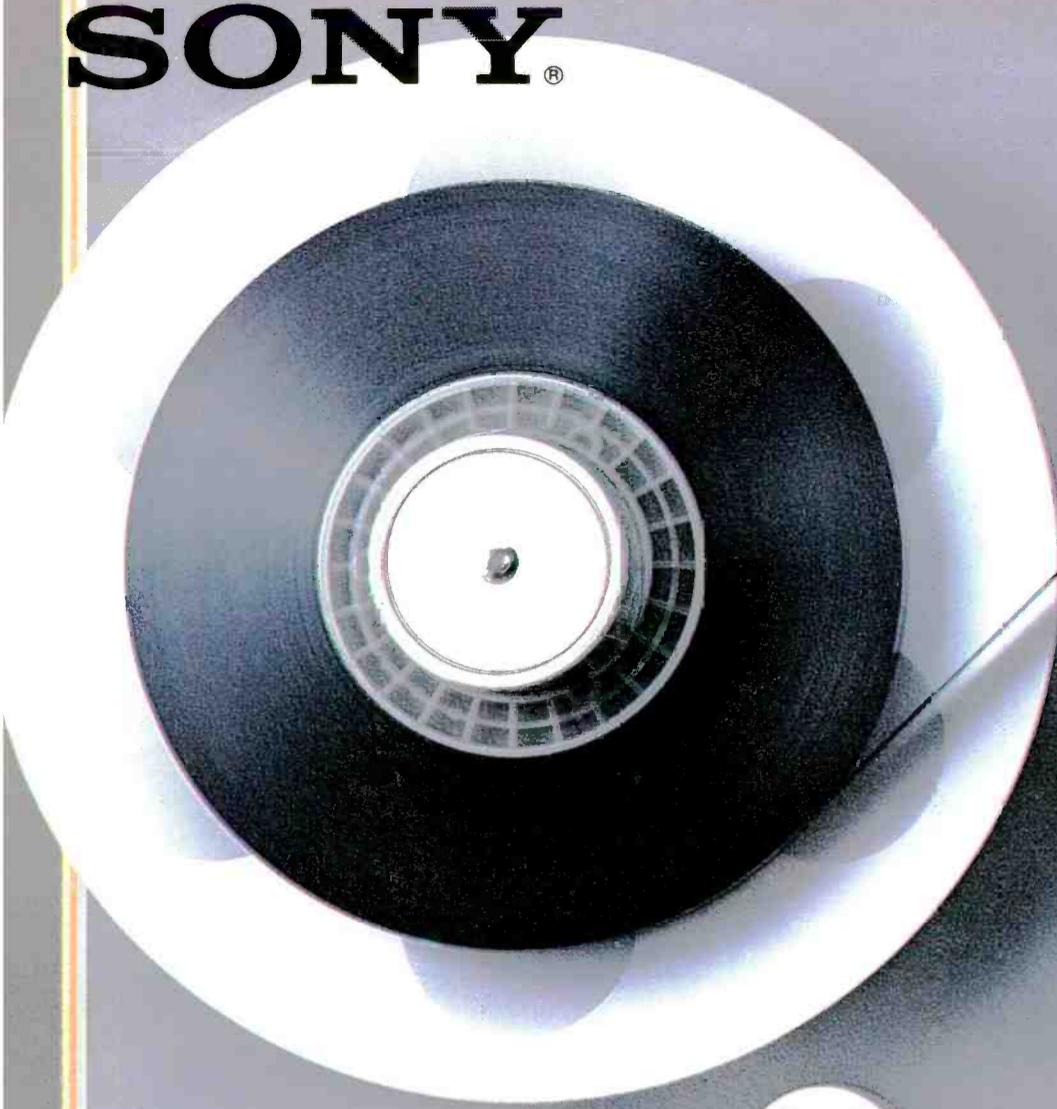
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AL BITES THE APPLE—"Weird Al" Yankovic, center, stops by the WAPP New York studios to get his version of "Eat It" on the station's menu. Shown with him are assistant program and music director Steve Ellis, left, and WAPP air personality Perry Stone.

NAMED GM AT WDBO

New Duties For Katz's Longwell

ORLANDO — Newly appointed Katz Group VP Bob Longwell sees his challenge as "putting the magic of K-92 on our AM station." Longwell, who was named GM of WWKA (formerly WDBO-FM) after Katz's takeover, adds the GM duties for co-owned WDBO-AM to his role, as former WDBO GM Garry Eaves remains in Orlando with the company handling special projects. Additionally, WJR-AM Detroit regional sales manager Rocky Sisson joins WDBO as GSM, while Tim Juel from co-owned WSYR/WYYY Syracuse becomes marketing and advertising director.

"We're 95% there on WDBO," says the effervescent Longwell. "We

just need to add a bit of craziness, an off-the-wall element, something that research can't tell you to do. Don't get me wrong, we do all the research, but then there's that extra dimension that makes good radio."

"Off-the-wall" was the initial reaction Longwell had when coming to WDBO. "I was vacationing in Ft. Lauderdale in 1962, and I was very into radio. I found this guy on WFUN (Miami), Doc Downey, and I thought this is as good as, if not better than, most of what I've heard in the major markets."

"When I walked in here, 20 years later, who is doing a talk show but Doc—Morton Downey Jr. It was the same guy. He's out in Sacramento now doing a talk show on KFBK." In Orlando, that block on WDBO is now filled by NBC's Talknet.

Programmed by Dave Bernstein, who transferred in from co-owned WFTQ Worcester earlier this year, WDBO features a five-man/one-woman morning team headed by 13-year station vet Perry Moore. Following Moore on the full service MOR is Tom McCarthy, with 12-year station vet Jim Turner doing afternoons. Broadcasting in stereo, the station is the No. 1 AM in town and ranks fifth overall.

K-92, currently ranked No. 1 12 plus, features Ron Bison ("our crazy morning personality," notes Longwell), followed by PD Steve Holbrook, Joe West, Bill Barber in afternoon drive, Deniece Michaels at night and MD Kevin Ray on overnights. "K-92 and WRIF (Detroit) are the two highlights of my career,"

says Longwell of two seemingly different outlets, noting that the Southern country and Midwest AOR "share a lot of similarities on the inside."

"In both stations the product has been king, and the staff has been filled with compulsive, perfectionistic people. And strange as it sounds, they've both been high energy stations."

A native of Detroit, Longwell entered radio through his father "Trader Bob," a kiddie show host on independent Channel 9. "He also did 'Armchair Theatre,' the nighttime movie following Soupy Sales, and in the '40s was morning news anchor on WJR—and that was at a time when there was no FM or tv. Everyone listened to him."

At Longwell's first job, it's likely that no one listened. "It was an FM station in 1964: WGPR, Grosse Pointe Radio. Dr. William Banks, who purchased the station and changed it from beautiful music to black, foreign-language and religion, now says it stands for 'Where God's Presence Radiates.'" But back in '64, Longwell's father took over, and one of his first moves was switching from stereo to mono to increase the signal strength. "We had jocks like 'The Electrifying Mojo' and 'The Bullfrog on the Lily Pad,' who sounded like one, but I wound up board opping for such gems as the 'The Polish Hour.'"

After graduating from Wayne State Univ. and being discharged

(Continued on page 16)

Vox Jox

Severino Upped At WIRE/WXTZ

By ROLLYE BORNSTEIN

After five years as station manager at Mid America's country and easy listening outlets in Indianapolis, WIRE/WXTZ, Tom Severino is upped to VP/GM, replacing Jack Hobbs, who left last week to pursue other interests. Filling Severino's former station manager slot is local sales manager Galen Scott.

Adding VP to their GM positions at Dennis Israel's Sky Stations are WTPA-FM Harrisburg GM Carol L. O'Leary, WGY/WGFM Schenectady GM Barbara A. Vardin and WSIX-AM-FM Nashville GM Cecil E. Thomas.

With the word that Steve Schram is upped to station manager of Milwaukee's WLZZ/WZUU (Vox Jox, June 2) comes Bill Hurwitz's appointment as GSM of the Malrite properties from his account exec post at Crosstown WISN. He's also the former GSM of WOKY there... Concurrent to Bill Kindler's appointment as president/GM of WEEI Boston (Billboard, June 2), Michael J. Moss, assistant director of news and programming, drops "assistant" from that title.

★ ★ ★

KLTR Houston (KRLY's new "Lite" incarnation) assistant PD Steve Matt moves into afternoon drive, as PD Jim Herron takes himself off the air. The two former Washingtonians have settled into Texas life quite nicely, and sounded great on the phone. (We didn't get a listen line, so we're not sure how they sound on the air, but reports are good.) Matt's former midday slot is filled by lady of the evening LaMonica Logan, a holdover from the urban format, and filling her former night trick is local personality Dave Collins.

Filling Jeff Sattler's KDKB Phoenix programming post, now that Sattler's PD of K-101 San Francisco, is KATT Oklahoma City PD Warren Williams. Sattler, by the way, is a finalist in the Billboard Radio Awards competition. We'll have a complete list of finalists printed in next week's issue, and the winners will be announced at the Billboard Radio Programming Conference in Washington, July 5-8. *You have registered, haven't you?*

Beau is back. Phillips, that is. The former KISW Seattle PD, who left the Kaye-Smith FM outlet to segue to co-owned BPI (Broadcast Programming International, the Seattle-based consultancy), continues in his consultant role while returning to KISW as PD, replacing the exiting Gary Bryan.

Exiting Transtar's AC format to

join Jim Sumpter's KEYS Corpus Christi as evening personality is Tony Stone... Across town at KITE, Tad Griffin replaces Ron Chase as PD. Griffin had been production director at Minneapolis' K-Lite, leaving KLTE PD Paul Sebastian with a production opening if you're interested. Production, by the way, was and will continue to be a specialty of Chase's; next month he opens "Super Traxx," his own Corpus-based production company.

Speaking of Transtar, it looks like they'll be adding Daytona's WDOQ to their AC format on the heels of losing Houston's KZRQ (separate story, this page)... One thing about working for Plough in Tampa—it hasn't been boring for Mark Stevens. Hired as PD of then AOR WQXM, Stevens later became production director of the co-owned country AM, WSUN, but now with WQXM turned into top 40 WZNE, and with the departure of PD Steve Davis to program Philly's WWSH, Stevens returns to the FM side as operations manager of WZNE (Z98).

★ ★ ★

Moving up at Malrite's KEYE is GSM Dave Habisch, who becomes station manager of country-formatted K-102... Upper level changes at Affiliated: John Giuggio, president/

chief operating officer of Affiliated Publications Inc., takes on the additional role of president of Affiliated Broadcasting as Jay Berkson exits that post. Affiliated Broadcasting VP John Winkel becomes executive VP/GM of the chain, which owns Sacramento's KRAK/KSKK, Seattle's KMPS-AM-FM, Jacksonville's WAIV/WOKV, WFAS-AM-FM White Plains, N.Y. and WHYN-AM-FM Springfield, Mass.

In as music research director at Kansas City's KZZK (ZZ 99) is former KBEQ K.C. MD Kim Welsh... Out as MD of WKRQ Cincinnati is Tony Galluzzo... Oldies fans around Nashville still mourning the conversion of 92Q (WBYQ Hendersonville, which today is urban formatted WMAK-FM), rejoice. WKDA is back to playing the music of its heyday. The one-time top 40 giant, turned country, turned modern rock, has seen the light. Smokey Rivers continues in his PD role at 'KDA/'KDF.

Sad to note the passing of one of radio's more outspoken leaders. Donald McGannon, the Group W chairman/president responsible for many of the innovative moves Westinghouse made in both radio and tv over the years, died from Alzheimer's disease last week. He was 63.

(Continued on page 19)

Conway Back At KPRZ/KIIS; Price To KSDO

By ROLLYE BORNSTEIN and THOMAS K. ARNOLD

SAN DIEGO—"Why am I doing this? I guess you could say personal reasons. Mainly the fact that I don't want a divorce," admits KSDO-AM-FM general manager Chris Conway about his return to KPRZ/KIIS as marketing VP for the Los Angeles Gannett outlets.

During Conway's tenure at KIIS as director of promotion and publicity, the top 40 station rose to dominance in the area. In his new role, he says, "I'll be in charge of advertising, promotion, publicity and public relations. It's not very different from what I did before, but I'll also be working on special projects for Gannett, and spending a great deal of time in San Diego." In the new arrangement, KPRZ/KIIS director of promotion and publicity Susan Grill will report to Conway.

Prior to his move to KIIS in 1982, Conway operated his own St. Louis-based agency, Conway Advertising, after stints there as local sales manager at KSD and general sales manager at WIL.

At KSDO-AM-FM, longtime San

Diego GM Jim Price has been named to fill Conway's GM slot. The move marks a return to the station for Price, who originally joined KSDO-AM in 1969 as local sales manager when it was owned by Sherwood R. Gordon, now retired and living in Switzerland.

At that point, the AM outlet, where Price was promoted to station manager in 1970, was beautiful music. It was Price who engineered the switch in 1971 to news/talk, the same format that successfully remains in place today.

The facility known as KSDO-FM at the time was licensed to 103.7 and playing classical music. Price converted it to KOZN, "Country Cousin," with Sherwood selling both outlets separately in late 1971. The AM went to Generation II Broadcasting, while the FM was purchased by Bert Wahlen. Under Wahlen's leadership, that facility became highly rated KJQY, which was sold to Westinghouse several years ago. Wahlen now serves as head of Group W's FM division.

In 1979 Gannett purchased

KZRQ: Roy Henderson's High-Tech 'Suicide' Mission

HOUSTON—Don't expect to find a turntable or a standard broadcast cart machine at KZRQ Seabrook, whose new top 40 sound covering the Houston and Galveston area debuted Friday (1). That's because president Roy Henderson is running the show.

Henderson, you'll recall, gambled—and lost—on an all-Beatles format last year at KYST, which he later sold to Vel Communications. Now he's gambling on new technol-

ogy and a sound that his competitors say is suicidal, since his location on the dial is adjacent to the Harte Hanks top 40 powerhouses KKBQ-AM-FM.

"Some people think it's little bit crazy," Henderson acknowledges. "But Clay Gish is running the show, and he's confident a little competition will do us some good."

Gish, as executive vice president and programming chief for KZRQ, will handle afternoons for "The Music Station," which dropped its full-time affiliation with Transtar's adult contemporary satellite format but will continue with the company when its new hit package ships in the fall. Gish will be preceded in the morning by Z92 operations manager Cat Simon and followed by Dave O'Neil (7-midnight), a native of Jasper, Tex., who also worked for KYST.

Henderson isn't fazed by modest power (3,000 watts emanating from a 510-foot tower) as a Class A station situated 18 miles from downtown Houston. "We feel like we can reach up to 2.5 million people," he claims.

He's throwing his hat into the ring with a Dodge Turbo-Z giveaway and plans to promote the station with a series of beach parties this summer. "The bumper stickers and T-shirts will flow," Henderson promises.

Simon knows he's open for a fight, but considers the challenge an inspiration. "We're coming from a point of strength, not weakness," he notes. "We have as good a chance starting up as any broadcaster in the market. Houston radio has always known how to battle." Among his new technical toys are a Sony CD player and a Tascam cassette player.

WNYR's Goodridge Turns Owner Programmer Buys AM/FM Combo In South Carolina

ROCHESTER — "I never wanted to be a PD," admits Jeff Goodridge, who has programmed Malrite's country outlet here, WNYR, for the past five years. "The only real career goal I ever had was to own a station, and that goal is being realized 20 years sooner than I expected."

Along with his wife Linda and general partner J. Taylor Monfort, Goodridge has purchased WKGE, an AC-formatted daytimer at 1350, and WDAR, a Class A country FM. Both are licensed to Darlington, S.C. and serve the Florence/Darlington/Hartsville market.

"We've found people listening to WSOC in Charlotte, 150 miles away, WNOK-FM in Columbia, 100 miles away, and WEZL in Charleston," notes Goodridge. "The market may be small, but these people know what better radio sounds like and we're going to give it to them. It's ridiculous

for people in this area to be regularly listening to a station 100 miles away."

The station was purchased for \$750,000 from Rebel Radio Inc., owned by Dr. Stanley Boyd, a retired oral surgeon from Mt. Airy. Goodridge will serve as vice president of operations while Monfort acts as president/GM. "We've got a five-year game plan that involves expansion beyond this acquisition, and down the road Taylor will be concentrating on that," says Goodridge.

The relationship between the two developed when Monfort was working for the Harris Corp. in Rochester. "He called the station wanting to do a bluegrass show," Goodridge recalls. "He had the library and the knowledge to do it, so we had lunch and talked about his aspirations."

"I hired him to do the show, and in December of '82 he left Harris to re-

turn to D.C., where his family was still located. We had talked about my goal of ownership, and he had the time and money to search for the right property. He's the entrepreneurial and financial portion of the partnership, where I'm bringing the knowledge of broadcasting."

Goodridge, who started in broadcasting in 1971 at Niles/Youngstown's WNIO, pulled air stints at Pittsburgh's WIXE, WDRQ Detroit, WCUE Akron, WWOK Miami and WTVR Richmond before becoming assistant PD/MD at WDNC Durham and WTCR Ashland, Ohio. After programming Richmond's country daytimer WEET, he moved to Rochester in 1979. Replacing him there will be KOMA Oklahoma City PD Bobby Hatfield.

"I was involved in the selection of Bobby," notes Goodridge, "and we hired him for three reasons: his people management philosophies, his ability to withstand stiff FM competition with an AM facility (at present, WNYR has no direct competition, AM or FM) and the fact that he was the one who formulated and instituted the game plan for the conversion of contemporary WKLO in Louisville to WCII, Country 11. That switch paralleled our restructuring of WNYR in 1980 very closely."

Ex-Owner O'Day Starts Over At Seattle's KKMI

SEATTLE—An elated Pat O'Day is starting from scratch again at a station he formerly owned. And, he says, "Boy, does it feel great."

O'Day has rebounded from personal bankruptcy to wear three hats for KKMI, Madison Broadcasting's new full-service adult format, which went on the air May 13 with Elvis Presley's "Treat Me Nice." O'Day has no equity in the station, which he sold as KYYX for \$6.25 million last December, but his titles include general manager, vice president of programming and morning man.

"I can't tell you what building something from nothing in my hometown means to me," says the long-time Northwest air personality, who is emphasizing music and information at KKMI for the 35- to 44-year-old listener, "to be a part of something that makes you laugh or cry almost every hour."

He acknowledges that he's got some heavy competition, such as KJR, KVI and KOMO on the AM dial and KSEA and KLSY on FM. But he notes that he's assembled a staff with "over 200 years of experience, and you can't beat that." His air talent includes former KJR heavy Dick Curtis, Sam Lee (12-3 p.m.), "Emperor" Bob Hudson (3-7 p.m.), Larry Lomax (7-midnight), Bob O'Brien (overnights), Pam Gardner (weekends), and newsmen Kevin Ross, Dennis Wills and Jack Rebney.

O'Day is in the process of finalizing the cash sale of his KORL Honolulu (which he bought in 1976 after leaving KJR) to a group headed by Texas businessman Mike Jordan and former Bonneville executive Bill Morris, for \$790,000. He put KYYX on the air in 1977.

His philosophy is to program about 20 songs from the current adult contemporary chart and use at least four of them every hour. The rest of his music comes from the pre- and post-1967 era.

Former Bonneville Chief Enters Music Video Mart

TENAFLY N.J.—Leave it to a radio guy to come up with a creative approach to selling a new music video service to television. John Patton, who most recently was president of Bonneville Broadcast Systems before striking out on his own with Patton Broadcast Management here, has become a partner in High Intensity Television Services (HITS).

Patton is being joined in HITS by his former boss Bill McKibben, who was GM at Buffalo's WBEN when Patton was PD there several years ago, and a number of other principals. HITS, which is slated to debut Sept. 10, is a 24-hour-a-day, satellite-delivered commercial music video service.

"The easiest way to describe it," says Patton, "is that if it were a radio service it would be top 40 while MTV would be AOR. We'll air much less new wave, it will be highly researched, and we'll be playing the songs popular with the 18-49 age group."

"It will be programmed 24 hours a day without VJs, but each station will be allowed to customize it as they see fit. All we're sending is the music service, similar to the way a syndicator like Bonneville sends a radio music service. On a discrete track we'll have a computer printout of what is running, and we'll billboard the videos on screen with information about the title and artist."

"We've designed it so it stands independently in half-hour segments, so that any portion can be taken live, or if preferred, segments may be taped for future airing."

The most unusual aspect of Patton's plan is a sheet of paper included with each information packet called the "HITS Bid Calculation Form." In essence, what Patton is asking on a sheet that's vaguely reminiscent of a 1040 is for stations to name their price.

"We're not a barter service," notes Patton. "And I think that will be to our advantage. There's been a giant backlash in television against barter. To get a good show, not only do you have to pay a premium, but you've got to give up a lot of inventory as well, and that's where the real money comes in. All we ask is that some of the programming taken must run in a rated time period."

"For instance, if a station wants to air us from 2 until 4 a.m. seven nights a week, that's fine, but we insist they run one segment a week at a time, like a Sunday afternoon, where we can get ratings. We'll take the same price, regardless of when the station chooses to air the product."

A close look at the Bid Calculation Form indicates that Patton may take

any price. Owners are asked to fill in the number of hours on air weekly, the average weekly cost for programming and the fair market value of network and bartered commercials. Dividing the number of hours the station is on the air by the cost of programming nets the average cost per program hour.

Patton then has three lines that read, "If you think our programming is great and want to be in on the ground floor, enter the amount here"; "If you think we may be on to something but you can't resist a bargain, multiply your program cost by 75% and enter that figure here" (in essence a 25% discount from the average per hour cost); and "If you're not yet convinced about the programming, write down the number at which you'd feel like you were stealing from us! We'll be miffed if we have to sell at this price, but who knows?" A small box in the corner marked "for office use only" has boxes for win, lose and "are they kidding?"

"Actually, people are not kidding," notes Patton with glee. "We've gotten 20 or 30 replies already, and the bids are quite interesting. We've found that the marginal rate in off hours that television people are willing to pay is far more than the 24-hour-a-day rate we were getting for expensive programming when I was at Bonneville."

ROLLYE BORNSTEIN

New Duties For Katz's Longwell

• Continued from page 15

from the service in Washington, D.C., Longwell applied for "the midnight to 8 shift at WJMD, a beautiful music outlet in D.C. Jerry Michaels was the GM, and he said, 'Why do you want to make \$2 an hour when you can get into sales?' So I did. When I later quit to go to McGavren Guild, he said, 'Too bad you're leaving radio.'"

After a brief stint at Seattle's KJR, Longwell returned to McGavren Guild's Detroit office, where he stayed until joining WRIF as sales manager in 1977, later moving to Cap Cities' WJR-FM as general manager and changing the station from easy listening to Mike Joseph's "Hot Hits!" WHYT, leaving shortly thereafter for Orlando.

Currently looking at sites for a new building combining both properties—"When we went live on K-92, we added 21 people; we don't even have parking"—Longwell is content with his No. 1 FM.

ONGOING WEEKLY RESEARCH

Doubleday In Pact With SSR

NEW YORK—Doubleday Broadcasting, well known for its longstanding research efforts, has entered into an agreement with Kurt Hansen's Chicago-based Strategic Radio Research firm, which "will conduct ongoing weekly research for all the Doubleday stations," according to Doubleday VP/programming David Martin.

The move disbands the local research units in place at each outlet, releasing a number of employees from the chain and replacing them with centralized efforts from SSR. "Each project will be tailored to the specifications of the local manage-

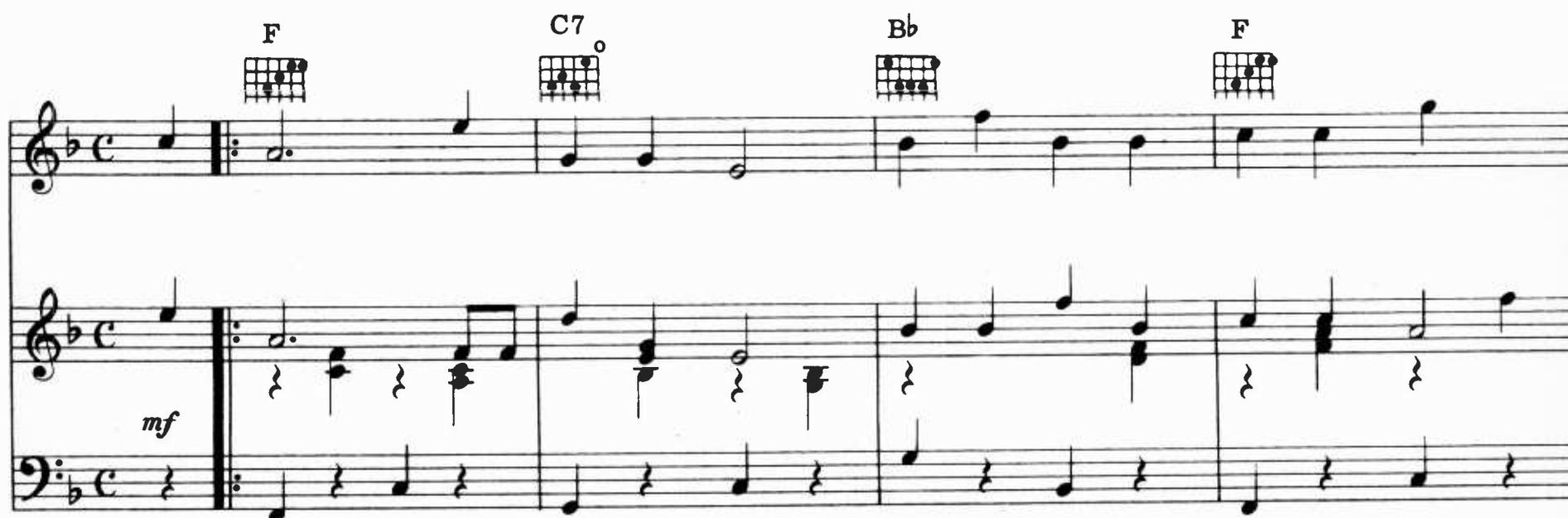
ment at the stations," says Martin. "Kurt will be working with each PD as well as myself."

"The majority of the research will utilize telephone data capture, including music research, behavioral and attitudinal reports. In addition to the benefits from a centralized location, we'll also gain the expertise of a company whose principals have been involved with radio research for major group owners for a number of years. I worked with SSR while I was at WCLR (Chicago), and much of what we were doing then is considered state-of-the-art today."

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Sad Songs (Say So Much)," Elton John, Geffen	83	83
2 "When Doves Cry," Prince, Warner Bros.	63	129
3 "Breakin' . . . There's No Stopping Us," Ollie & Jerry, Polydor	41	93
4 "Sunglasses At Night," Corey Hart, EMI America	38	92
5 "Doctor! Doctor!," Thompson Twins, Arista	32	134
BLACK (94 Stations)		
1 "When Doves Cry," Prince, Warner Bros.	59	66
2 "Breakin' . . . There's No Stopping Us," Ollie & Jerry, Polydor	24	38
3 "Hold Me," Teddy Pendergrass, Asylum	20	52
4 "Close To The Edit," Art Of Noise, Island	18	24
5 "Talkin' Out The Side Of Your Neck," Cameo, Atlanta Artists	16	51
COUNTRY (125 Stations)		
1 "Tennessee Homesick Blues," Dolly Parton, RCA	78	79
2 "Only A Lovely Heart Knows," Barbara Mandrell, MCA	48	49
3 "You're Gettin' To Me Again," Jim Glaser, Noble Vision	42	43
4 "Somewhere Down The Line," T.G. Sheppard, Warner/Curb	41	100
5 "Where's The Dress," Moe Bandy & Joe Stampley, Columbia	34	84
ADULT CONTEMPORARY (84 Stations)		
1 "A Little Love," Juice Newton, RCA	16	24
2 "Sad Songs (Say So Much)," Elton John, Geffen	13	13
3 "Alibis," Sergio Mendes, A&M	8	36
4 "Simple," Johnny Mathis, Columbia	7	32
5 "Self Control," Laura Branigan, Atlantic	7	30



Join Lee Arnold and hit a few bars this weekend with Willie, Merle, Crystal and Dolly.

Pick up "On A Country Road." You'll join over 350 stations bringing country music lovers one of America's hottest syndicated music magazines.

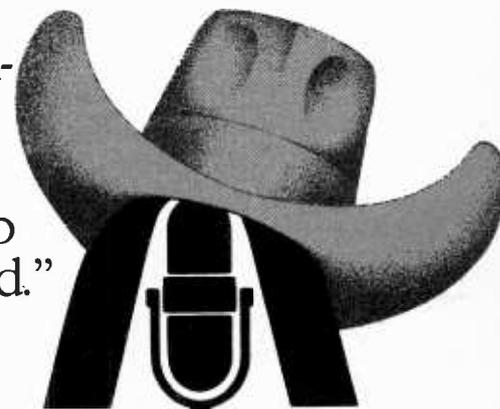
It's **three hours a week** of country music news, celebrity profiles, recorded live segments from Billy Bob's country mecca, exclusive interviews, and concert performances. All presented with a generous helping of country hits and all-time classics.

Nobody knows country music better than Lee Arnold, the Academy of Country Music's 1983 Deejay of the Year. And nothing delivers the listenership like his "On A Country Road."

Plus four three-hour specials this

year: Memorial Day, with John Denver, Lee Greenwood, and Emmylou Harris; July 4th weekend, with Willie Nelson and Waylon Jennings; Labor Day, featuring George Jones and Hank Williams, Jr. And, in October, live simulcast from Nashville of the Country Music Association Awards.

Pick up the country music program that'll pick up your listenership. Pick up "On A Country Road."



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Washington Roundup

By BILL HOLLAND

The decision to modify the FCC broadcast renewal application to a five-question postcard seemed like a good idea back in 1981, and many broadcasters agree. But several citizens groups think that the Commission has overstepped its authority by

not giving the public enough information to check out station performance at renewal time, and are bucking an appeals court ruling that okayed the Commission action—by taking the case to the Supreme Court. The Court, at this point, has not decided whether to hear the case.

Broadcasters have filed petitions to uphold the appeals court ruling.

★ ★ ★

The FCC has modified its requirements for AM signal intensity coverage for community business and factory areas, reducing it from 25mV/m

to 5mV/m. The Commission based its decision on the findings that the majority of AM grants made today are for smaller communities outside big metropolitan areas, and that the change to 5mV/m would ease the regulatory burden on broadcasters and meet basic needs.

★ ★ ★

The Commission has also decided no further action will be forthcoming on Larry Flynt's complaint that WLW Cincinnati "censored" his remarks during an appearance at the station last October. The FCC found that self-styled Presidential candidate Flynt had not shown sufficient evidence "to make a substantial showing of bona fide candidacy."

★ ★ ★

No jokes about the decision by the NAB and the NRBA to set up separate hotels in Los Angeles for the upcoming joint Radio Convention & Programming Conference, please. All is perfectly proper. The Bonaventure will be the official radio convention hotel, and the Biltmore will be the official programmers' hotel. Sessions are scheduled at both hotels throughout the Sept. 16-19 event. We're not even cracking a smile.

★ ★ ★

The Senate and the House have currently pending bills for funding public broadcasting in fiscal years 1987, '88 and '89: \$238 million, \$253 million and \$270 million respectively. Right now the House is waiting for Senate consideration, expected soon.

★ ★ ★

In the Bob the Fob department: The FCC has decided to let the boys in the field issue notices of liability and forfeiture to broadcast stations found to be in violation of FCC technical rules. Officials from the Field Operations Bureau (FOB) have been given the task to issue fines not exceeding \$2,000. Formerly, the Mass Media bureau, headquartered here, issued the notices.

★ ★ ★

And the the Commission has granted assignment of license for WORL Eatonville, Fla., from Sudbrink Broadcasting to Metroplex Communications. It also approved assignment of license for WJYO-FM Dora, Fla., from CKK Broadcasting to Metroplex. We're talking Orlando here.

★ ★ ★

Two classical music listeners' groups have been denied permission to intervene in the lengthy license renewal proceeding at the FCC for WNCN New York.

The two groups, the WNCN Listeners' Guild Inc. and Classical Radio For Connecticut Inc., had charged that owner GAF Broadcasting intended to sell the station without regard to a purchase option agreement to which they were parties. They filed petitions to deny, and were themselves denied by the FCC's mass media bureau, and later by the review board.

The May 25 Commission decision said the two groups had not shown how their participation would assist in "determining the issues."

The purchase option agreement stated that GAF will operate WNCN as a classical station, but should it wish to sell, an organization called Concert Radio Inc. has an option to buy.

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20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **Band On The Run**, Paul McCartney & Wings, **Apple**
2. **The Streak**, Ray Stevens, **Barnaby**
3. **You Make Me Feel Brand New**, Stylistics, **Avco**
4. **Dancing Machine**, Jackson 5, **Motown**
5. **Sundown**, Gordon Lightfoot, **Reprise**
6. **Billy, Don't Be A Hero**, Bo Donaldson & the Heywoods, **ABC**
7. **Help Me**, Joni Mitchell, **Asylum**
8. **The Entertainer**, Marvin Hamlisch, **MCA**
9. **Midnight At The Oasis**, Maria Muldaur, **Reprise**
10. **For The Love Of Money**, O'Jays, **Philadelphia International**

POP SINGLES—20 Years Ago

1. **Chapel Of Love**, Dixie Cups, **Red Bird**
2. **Love Me Do**, Beatles, **Tollie**
3. **My Guy**, Mary Wells, **Motown**
4. **Love Me With All Your Heart**, Ray Charles Singers, **Command**
5. **Hello Dolly!**, Louis Armstrong, **Kapp**
6. **World Without Love**, Peter & Gordon, **Capitol**
7. **Walk On By**, Dionne Warwick, **Scepter**
8. **Little Children**, Billy J. Kramer, **Imperial**
9. **(Just Like) Romeo & Juliet**, Reflections, **Golden World**
10. **P.S. I Love You**, Beatles, **Tollie**

TOP LPs—10 Years Ago

1. **Band On The Run**, Paul McCartney & Wings, **Apple**
2. **The Sting**, Soundtrack, **MCA**
3. **Buddah & The Chocolate Box**, Cat Stevens, **A&M**
4. **Maria Muldaur**, **Reprise**
5. **Greatest Hits**, John Denver, **RCA**
6. **Sundown**, Gordon Lightfoot, **Reprise**
7. **Chicago VII**, **Columbia**
8. **Shinin' On**, Grand Funk, **Capitol**
9. **Court And Sparrk**, Joni Mitchell, **Asylum**
10. **Goodbye Yellow Brick Road**, Elton John, **MCA**

TOP LPs—20 Years Ago

1. **Hello, Dolly!**, Original Cast, **RCA Victor**
2. **Funny Girl**, Original Cast, **Capitol**
3. **Hello, Dolly!**, Louis Armstrong, **Kapp**
4. **The Beatles' Second Album**, **Capitol**
5. **Call Me Irresponsible And Other Hit Songs**, Andy Williams, **Columbia**
6. **Meet The Beatles**, **Capitol**
7. **Honey In The Horn**, Al Hirt, **RCA**
8. **Glad All Over**, Dave Clark Five, **Epic**
9. **Today**, New Christy Minstrels, **Columbia**
10. **Barbra Streisand/The Third Album**, **Columbia**

COUNTRY SINGLES—10 Years Ago

1. **I Will Always Love You**, Dolly Parton, **RCA**
2. **I Don't See Me In Your Eyes Anymore**, Charlie Rich, **RCA**
3. **If You Love Me (Let Me Know)**, Olivia Newton-John, **MCA**
4. **We Could**, Charley Pride, **RCA**
5. **This Time**, Waylon Jennings, **RCA**
6. **Room Full Of Roses**, Mickey Gilley, **Playboy**
7. **Pure Love**, Ronnie Milsap, **RCA**
8. **The Streak**, Ray Stevens, **Barnaby**
9. **They Don't Make 'Em Like My Daddy**, Loretta Lynn, **MCA**
10. **When The Morning Comes**, Hoyt Axton, **A&M**

SOUL SINGLES—10 Years Ago

1. **Hollywood Swinging**, Kool & the Gang, **De-Lite**
2. **Be Thankful For What You Got**, William DeVaughn, **Roxbury**
3. **One Chain Don't Make No Prison**, Four Tops, **Dunhill**
4. **Sideshow**, Blue Magic, **Atco**
5. **For The Love Of Money**, O'Jays, **Philadelphia International**
6. **I'm In Love**, Aretha Franklin, **Atlantic**
7. **Don't You Worry 'Bout A Thing**, Stevie Wonder, **Tamla**
8. **Finally Got Myself Together**, Impressions, **Curtom**
9. **There Will Never Be Any Peace**, Chilites, **Brunswick**
10. **Son Of Sagittarius**, Eddie Kendricks, **Tamla**

• Continued from page 15

We wound up driving through San Bernardino last weekend. (Actually, we were only trying to find Cerritos, but we missed the 605 turnoff by about 50 miles.) Looking forward to our local fave there, KMEN 1290, we found none other than **Shotgun Tom Kelly**, of San Diego fame (KGB, B-100, KCBQ), in rare form, counting down the Memorial Day 500 weekend. Lots of energy, lots of personality, and he reminded us why we used to enjoy radio in the '60s. Looking for solace in usually serene Lake Arrowhead, we found the giant purple-eyed rabbit himself, **Mike E. Harvey**, doing his Transtar oldies show, which is carried live on the Lake's local outlet, KBON. By the time you read this, he'll have done his all-soul request show, but after hearing the promos, we're planning on driving back up to hear the rest of the show. San Bernardino was resplendent with "KFXM 59" billboards, but the urge to leave the oldies never hit us, so we don't know how they sound.

Talking to **Tom Adams** (of The Electric Weenie), we felt considerably older to learn that Tom Adams Jr. is following in his dad's footsteps. He's only doing weekends at this point, but if you're driving through Jackson, Miss. in the middle of the night, check out WJDX and see if he's as funny as his old man. Senior, by the way, is about a month away from debuting KLNI 1380, the station he's dreamed about owning for the past 30 years.

Looking for a hot talent? Contact **Robert W. Morgan** at Magic 106. No, Morgan's not looking to make a move, but he will lead you to **The Real Don Steele**. "He's sounding great, and ready to come back," says Morgan. "I'm acting as his agent, but I can tell you this: He needs big money, unless of course, he gets to pick the music..."

Also willing to consider a nice offer is the original nice guy himself, **Ted Quillan**. Quillan, who made a name for himself at KFWB and KRLA in Los Angeles, can be reached at his ad agency in Las Vegas, (702) 731-5457.

★ ★ ★

Now that Pittsburgh's WTKN is picking up all its nighttime talk from the networks, all-news KQV has decided to institute some live talk blocks, with former newsman **P.J. Maloney** handling 6:30-9 p.m., followed by **Vince DeLisi**, late of KDKA-TV and more recently KQV's staff, handling a sports talk block from 9-11:30 p.m. Competing KDKA, by the way, is still using the



I DO, I DO, I DO—**Dick and Ellen Stout**, co-hosts of WBCS Milwaukee's "Breakfast With Dick and Ellen," renew their wedding vows during a ceremony at the city's Spring Gardens Center. Fifty listener couples were invited and showed up to renew their own marriage ties.

announcer du jour plan until a replacement for **Roy Fox** is found. Meanwhile, WHTX's **O'Brien & Garry's** tv show, seen on co-owned WTAE-TV, has been touting the duo's live remote from another station, and so it is they appeared at the gas station across the street from the studios.

Looking for hard work in a small town and a chance to learn? **Bill Taylor** is going to manage a station in the resort town (last resort is more like it) of Payson, Ariz. It's a five-day week, but you've got to sell. Drop your tape and resume in the mail to Taylor at Suite 23, 1425 E. Orange-grove, Pasadena, Calif. 91104.

Joining the airstaff of Mobile's WBLX doing middays is former WHRK Memphis personality **Betty Jean Taylor**. Returning to the Mobile urban outlet in evenings is **Alex Gavin**. . . Now that **Doug McGuire's** coming in to program Atlanta's soon-to-be-country WWLT, **Nancy Hoddinott** will be joining him as promotion director. She had been promotion coordinator at co-owned Worcester AOR outlet WAAF.

Escaping Miami's WINZ is KFWB Los Angeles' latest anchor/reporter, **John Leisher**, and upped to that position at the Group W all-news outlet is **Judy Ford**. . . At co-owned KODA Houston, Group W Radio Sales consultant **Anita Harris** (those of you into beauty contests may remember her as "Ms. Black Chicago") is named sales manager of the "Lite Music" outlet. . . Officially installed as VP/corporate communications for Group W is **Jane D.**

Hartley, who has been acting in that role since the first of the year.

★ ★ ★

Mechele George moves up at Katz's American Comedy Network, becoming director of marketing and sales. . . WHN New York morning personality **Del DeMontreux** will serve as master of ceremonies for this year's International Radio Festival of New York. . . Across town at WHTZ, **Scott Shannon** will be hosting United Stations' "Fourth of July Summer Beach Party," a three-hour show sponsored by Dr Pepper, slated

to air on around 200 stations.

We knew you didn't want to go another week without finding out that KZLA overnigher **Stoney Richards** is not only the voice (along with **Merlin Olson**) for FTD florists, but will also be seen in the new Dudley Moore film "Best Defense," and is appearing in a production of "Hamlet," live on stage in L.A. Some guys will do anything to get their names in this column.

Kris Richards will do anything for record service at WKNS K-91, P.O. Box 188, Kinston, N.C. 28501. The top 40 outlet blankets the Carolina beaches and is in dire need of singles.



EARLY RISERS—Residents of Raleigh, N.C. congregate to welcome **Pat Patterson** to his new morning slot on the city's WYYD. Pictured from left are Raleigh Mayor **Avery Upchurch**, the station's mascot **Four-rocious**, former mayor **Smedes York**, and WYYD air staffers **Lynn Jordan**, **Diane Ramsey**, **Patterson** and **Charles Harrison**.

JUNE 9, 1984, BILLBOARD

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You did it. You worked your way into the radio job you've always wanted. Now what? Billboard's July 7 issue will spotlight your future, addressing some very important career questions facing radio professionals: How to diversify your interests to keep your career exciting and yourself a viable commodity. . . How to set new goals and move on. . . How to avoid some of the pitfalls that have felled other radio pros.

And, to help you in your present position, the July 7 issue will also feature coverage of the Billboard Radio Conference (Wash., DC July 5-8), plus a Washington Radio Profile.

The advertising deadline for this exciting issue is June 15. For details, contact **Norman Berkowitz** in New York at (212) 764-7330, or contact any Billboard Sales Office around the world.

Billboard

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (5/29/84)

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

TOP ADD ONS -NATIONAL

ELTON JOHN—Sad Songs (Geffen)
PRINCE—When Doves Cry (Warner Bros.)
OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)

Northeast Region

TOP ADD ONS

ELTON JOHN—Sad Songs (Geffen)
JENNY BURTON & PATRICK JUDE—Strangers In A Strange World (Atlantic)
PRINCE—When Doves Cry (Warner Bros.)
TINA TURNER—What's Love Got To Do With It (Capitol)

WFLY—Albany

(Peter Clark—P.D.)
● PRINCE—When Doves Cry
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● NEWCLEUS—Jam On It
● DEF LEPPARD—Bring On The Heartbreak
● ELTON JOHN—Sad Songs

WGUY—Bangor

(Jim Randall—P.D.)
● GRANDMASTER MELLE MEL AND THE FURIOUS FIVE—Beat Street
● TONY CAREY—The First Day Of Summer
● ORION THE HUNTER—So You Run
● PRIVATE LIVES—Living In A World Turned Upside Down
● TEDDY PENDERGRASS—Hold Me
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

WIGY—Bath

(Scott Robbins—P.D.)
● PRINCE—When Doves Cry
● EDDY GRANT—Romancing The Stone
● ROCKWELL—Obscene Phone Caller
● ROBIN GIBB—Boys Do Fall In Love
● ORION THE HUNTER—So You Run
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

WHTT—Boston

(Rick Peters—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry

WXKS—Boston

(Soney Joe White—P.D.)
● CHICAGO—Stay The Night
● TINA TURNER—What's Love Got To Do With It
● ROBIN GIBB—Boys Do Fall In Love
● ELTON JOHN—Sad Songs
● MICHAEL JACKSON—Farewell My Summer Love
● BON JOVI—She Don't Know Me
● JOHNNY MATHIS—Simple
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

WBEN—FM—Buffalo

(Bob Wood—P.D.)
● THE ALAN PARSONS PROJECT—Prime Time
● PRINCE—When Doves Cry
● SERGIO MENDES—Alibis
● COREY HART—Sunglasses At Night
● PEABO BRYSON—If Ever You're In My Arms Again
● ELTON JOHN—Sad Songs

WNYS—Buffalo

(Bill Tod—P.D.)
● ELTON JOHN—Sad Songs
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● LATOYA JACKSON—Heart Don't Lie
● EDDY GRANT—Romancing The Stone
● THE HUMAN LEAGUE—Lebanon

WTSN—Dover

(Jim Sebastian—P.D.)
● ELTON JOHN—Sad Songs
● THE HUMAN LEAGUE—Lebanon
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
● JEFFERSON STARSHIP—No Way Out
● ICICLE WORKS—Whisper To A Scream (Birds Fly)

WERZ—Exeter

(Jack O'Brien—P.D.)
● NIK KERSHAW—Wouldn't It Be Good
● Z.Z. TOP—Legs
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
● TONY CAREY—The First Day Of Summer
● PRIVATE LIVES—Living In A World Turned Upside Down

WTIC—FM—Hartford

(Mike West—P.D.)
● WANG CHUNG—Dance Hall Days
● ELTON JOHN—Sad Songs

WFEA—Manchester

(Rick Ryder—P.D.)
● NIK KERSHAW—Wouldn't It Be Good
● FACE TO FACE—10-9-8
● ROBIN GIBB—Boys Do Fall In Love
● EURYTHMICS—Who's That Girl?
● YARBROUGH AND PEOPLES—Don't Waste Your Time
● BRUCE SPRINGSTEEN—Dancing In The Dark
● WANG CHUNG—Dance Hall Days
● PSYCHEDELIC FURS—The Ghost In You
● ORION THE HUNTER—So You Run
● THE ALAN PARSONS PROJECT—Prime Time
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

KC-101 (WKCI)—New Haven

(Stef Rybak—P.D.)
● ELTON JOHN—Sad Songs
● COREY HART—Sunglasses At Night
● TINA TURNER—What's Love Got To Do With It
● RICK SPRINGFIELD—Don't Walk Away
● MICHAEL JACKSON—Farewell My Summer Love

WSPK—Poughkeepsie

(Chris Leide—P.D.)
● ELTON JOHN—Sad Songs
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● ROBIN GIBB—Boys Do Fall In Love
● PEABO BRYSON—If Ever You're In My Arms Again

● TIMMY THOMAS—Gotta Give A Little Love (Ten Years Later)

WPRO—FM—Providence

(Tom Cuddy—P.D.)
● PRINCE—When Doves Cry
● TINA TURNER—What's Love Got To Do With It
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
● COREY HART—Sunglasses At Night
● THE ALAN PARSONS PROJECT—Prime Time
● EDDY GRANT—Romancing The Stone

WMJQ—Rochester

(Jay Stevens—P.D.)
● EURYTHMICS—Who's That Girl?
● ICICLE WORKS—Whisper To A Scream (Birds Fly)

WPXY—FM—Rochester

(Tom Mitchell—P.D.)
● ELTON JOHN—Sad Songs
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● LATOYA JACKSON—Heart Don't Lie
● EDDY GRANT—Romancing The Stone
● THE HUMAN LEAGUE—Lebanon

WGF—Schenectady

(Mike Huff—P.D.)
● ELTON JOHN—Sad Songs
● THE ALAN PARSONS PROJECT—Prime Time
● BON JOVI—She Don't Know Me
● ICICLE WORKS—Whisper To A Scream (Birds Fly)
● DEF LEPPARD—Bring On The Heartbreak

WRCK—Utica

(Jim Nietz—P.D.)
● DEF LEPPARD—Bring On The Heartbreak
● TONY CAREY—The First Day Of Summer
● PETER GABRIEL—Walk Through The Fire
● THE HUMAN LEAGUE—Lebanon
● R.E.M.—South Central Rain
● MISTER MISTER—Talk The Talk

Mid-Atlantic Region

TOP ADD ONS

ELTON JOHN—Sad Songs (Geffen)
PRINCE—When Doves Cry (Warner Bros.)
OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)
THOMPSON TWINS—Doctor! Doctor! (Arista)

WFBG—Altoona

(Tony Booth—P.D.)
● PAUL YOUNG—Love Of The Common People
● ELTON JOHN—Sad Songs
● JUICE NEWTON—A Little Love
● DEF LEPPARD—Bring On The Heartbreak
● TONY CAREY—The First Day Of Summer
● ALABAMA—When We Make Love

WJLK—FM—Asbury Park

(Dennis O'Mara—P.D.)
● ELTON JOHN—Sad Songs
● THE GO GO'S—Turn To You
● PEABO BRYSON—If Ever You're In My Arms Again
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● KID CREOLE & THE COCONUTS—My Male Curiosity

B-104 (WBSB)—Baltimore

(Steve Kingston—P.D.)
● LATOYA JACKSON—Heart Don't Lie
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● EURYTHMICS—Who's That Girl?
● ELTON JOHN—Sad Songs
● THE THOMPSON TWINS—Doctor! Doctor!
● BILLY IDOL—Eyes Without A Face

WMAR—FM—Baltimore

(Ralph Wimmer—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● COREY HART—Sunglasses At Night

WOMP—FM—Bellaire

(Dwayne Bonds—P.D.)
● PRINCE—When Doves Cry
● COREY HART—Sunglasses At Night
● THE HUMAN LEAGUE—Lebanon
● MOTLEY CRUE—Too Young To Fall In Love Again
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

WVSR—Charleston

(Chris Bailey—P.D.)
● ELTON JOHN—Sad Songs
● ROBIN GIBB—Boys Do Fall In Love
● SERGIO MENDES—Alibis
● FIRE INC.—Tonight Is What It Means To Be Young
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
● THE HUMAN LEAGUE—Lebanon

WZYQ—Frederick

(Kemosabi Joe—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry

WKEE—FM—Huntington

(Steve Hayes—P.D.)
● PRINCE—When Doves Cry
● BON JOVI—She Don't Know Me
● TINA TURNER—What's Love Got To Do With It
● JUICE NEWTON—A Little Love
● MICHAEL JACKSON—Farewell My Summer Love

WBLI—Long Island

(Bill Terry—P.D.)
● THE THOMPSON TWINS—Doctor! Doctor!
● MICHAEL JACKSON—Farewell My Summer Love
● RICK SPRINGFIELD—Don't Walk Away
● THE CARS—Magic
● PRINCE—When Doves Cry

WPLJ—New York

(Larry Berger—P.D.)

Z-100 (WHTZ)—New York

(Scott Shannon—P.D.)
● BILLY IDOL—Eyes Without A Face
● SHALAMAR—Dancing In The Sheets

WKTU—New York City

(Carlos DeJesus—P.D.)
● FRESH BAND—Come Back Lover

WCAU—FM—Philadelphia

(Scott Walker—P.D.)
● PRINCE—When Doves Cry
● ELTON JOHN—Sad Songs
● ORION THE HUNTER—So You Run

WUSL—Philadelphia

(Jeff Wyatt—P.D.)
● PRINCE—When Doves Cry
● ART OF NOISE—Close To The Edit
● WINDJAMMER—Living Without Your Love
● TINA TURNER—What's Love Got To Do With It
● THE SUGARHILL GANG—Living In The Fast Lane
● M & M—Black Stations/White Stations
● BRASS CONSTRUCTION—Never Had A Girl Like You

B-94 (WBZZ)—Pittsburgh

(Guy Zapoleon—P.D.)
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● THE THOMPSON TWINS—Doctor! Doctor!

WHTX—Pittsburgh

(Todd Chase—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry
● COREY HART—Sunglasses At Night
● DAN HARTMAN—I Can Dream About You

WPST—Trenton

(Tom Taylor—P.D.)
● ELTON JOHN—Sad Songs
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● JUICE NEWTON—A Little Love
● JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
● THE HUMAN LEAGUE—Lebanon

Q-107 (WRQX)—Washington

(Alan Burns—P.D.)
● EURYTHMICS—Who's That Girl?
● JOE JACKSON—You Can't Get What You Want

WILK—Wilkes Barre

(Frank Warren—P.D.)
● TEDDY PENDERGRASS—Hold Me
● THE HUMAN LEAGUE—Lebanon

WKRZ—FM—Wilkes-Barre

(Jim Rising—P.D.)
● ORION THE HUNTER—So You Run
● R.E.M.—South Central Rain
● ROCKWELL—Obscene Phone Caller
● DEF LEPPARD—Bring On The Heartbreak

Q-106 (WQXA)—York

(Mark McKenzie—P.D.)
● WANG CHUNG—Dance Hall Days
● THE THOMPSON TWINS—Doctor! Doctor!
● JEFFERSON STARSHIP—No Way Out
● COREY HART—Sunglasses At Night
● RICK SPRINGFIELD—Don't Walk Away
● SERGIO MENDES—Alibis
● ROD STEWART—Infatuation

WYCR—York

(Mark Richards—P.D.)
● THE THOMPSON TWINS—Doctor! Doctor!
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● COREY HART—Sunglasses At Night
● PRINCE—When Doves Cry

Southeast Region

TOP ADD ONS

PRINCE—When Doves Cry (Warner Bros.)
ELTON JOHN—Sad Songs (Geffen)
RICK SPRINGFIELD—Don't Walk Away (RCA)
K.C.—Are You Ready (Meca)

WANS—FM—Anderson/Greenville

(Bill McCann—P.D.)
● THE THOMPSON TWINS—Doctor! Doctor!
● COREY HART—Sunglasses At Night
● EDDY GRANT—Romancing The Stone
● JUICE NEWTON—A Little Love
● ELTON JOHN—Sad Songs
● ROBIN GIBB—Boys Do Fall In Love

94-0 (WQXI-FM)—Atlanta

(Jim Morrison—P.D.)
● PRINCE—When Doves Cry
● ELTON JOHN—Sad Songs
● TONY CAREY—The First Day Of Summer

V-103 (WVEE)—Atlanta

(Scotti Morrison—P.D.)
● PRINCE—When Doves Cry
● ATLANTIC STARR—Second To None
● WANG CHUNG—Dance Hall Days
● THE CYBOTRONS—Techno-City
● DIVINE SOUND—What People Do For Money

Z-93 (WZGC)—Atlanta

(Chris Thomas—P.D.)
● PRINCE—When Doves Cry
● RICK SPRINGFIELD—Don't Walk Away
● KENNY ROGERS—This Woman
● RICK SPRINGFIELD—Don't Walk Away

WBBQ—FM—Augusta

(Harley Drew—P.D.)

● COREY HART—Sunglasses At Night
● TINA TURNER—What's Love Got To Do With It
● ELTON JOHN—Sad Songs

Q-105 (WRBQ)—Tampa

(Mason Dixon—P.D.)
● SERGIO MENDES—Alibis
● OLLIE & JERRY—Breakin'...There's No Stopping Us

WSEZ—Winston-Salem

(Bob Mahoney—P.D.)
● MIKE RENO AND ANN WILSON—Almost Paradise...Love
● HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
● DURAN DURAN—The Reflex
● THE POINTER SISTERS—Jump (For My Love)

North Central Region

TOP ADD ONS

ELTON JOHN—Sad Songs (Geffen)
PRINCE—When Doves Cry (Warner Bros.)
OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)
ROBIN GIBB—Boys Do Fall In Love (Atlantic)

WKDD—Akron

(Nick Anthony—P.D.)
● MICHAEL JACKSON—Farewell My Summer Love
● ELTON JOHN—Sad Songs
● THE ALAN PARSONS PROJECT—Prime Time
● BON JOVI—She Don't Know Me
● ROBIN GIBB—Boys Do Fall In Love
● FIRE INC.—Tonight Is What It Means To Be Young

WBWB—Bloomington

(Bob Leonard—P.D.)
● PRINCE—When Doves Cry
● THE THOMPSON TWINS—Doctor! Doctor!
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● ELTON JOHN—Sad Songs
● SERGIO MENDES—Alibis

B-96 (WBBM-FM)—Chicago

(Buddy Scott—P.D.)
● MADONNA—Borderline
● ELTON JOHN—Sad Songs

WGCI—FM—Chicago

(Gram Armstrong—P.D.)
● PRINCE—When Doves Cry
● BOBBY WOMACK—Tell Me Why
● J. BLACKFOOT—I Stood On The Sidewalk And Cried
● THE EMOTIONS—You're The Best
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● DAVID SANBORN—I Told Us So
● TYZIK—Jammin' In Manhattan
● EARL KLUH—Wishful Thinking
● KENNY G—I've Been Missin' You
● STEEL PULSE—Steppin' Out

WLS-AM/FM—Chicago

(Dave Denver—P.D.)
● BRUCE SPRINGSTEEN—Dancing In The Dark
● CHICAGO—Stay The Night
● MIKE RENO AND ANN WILSON—Almost Paradise...Love

Q-102 (WKRQ)—Cincinnati

(Jim Fox—P.D.)
● LAURA BRANIGAN—Self Control
● ROD STEWART—Infatuation

WGCL—Cleveland

(Bob Travis—P.D.)
● COREY HART—Sunglasses At Night
● BON JOVI—She Don't Know Me
● PRINCE—When Doves Cry
● ROBIN GIBB—Boys Do Fall In Love
● ELTON JOHN—Sad Songs
● FACE TO FACE—10-9-8
● TINA TURNER—What's Love Got To Do With It
● TONY CAREY—The First Day Of Summer

WCZY—Detroit

(Lee Douglas—P.D.)
● BRUCE SPRINGSTEEN—Dancing In The Dark
● Z.Z. TOP—Legs
● SLADE—Run Runaway
● CHICAGO—Stay The Night
● ROD STEWART—Infatuation
● THE CARS—Magic
● WANG CHUNG—Dance Hall Days
● HOWARD JONES—What Is Love
● JEFFERSON STARSHIP—No Way Out
● MICHAEL JACKSON—Farewell My Summer Love
● THE THOMPSON TWINS—Doctor! Doctor!

WHYT—Detroit

(Gary Berkowitz—P.D.)
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● TINA TURNER—What's Love Got To Do With It
● Z.Z. TOP—Legs

WZPL—Indianapolis

(Gary Hoffman—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry
● ORION THE HUNTER—So You Run
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● ROBIN GIBB—Boys Do Fall In Love

WVIC—FM—Lansing

(Bill Martin—P.D.)
● THE ALAN PARSONS PROJECT—Prime Time
● PAUL YOUNG—Love Of The Common People
● RICK SPRINGFIELD—Don't Walk Away
● COREY HART—Sunglasses At Night

WKTI—Milwaukee

(Dallas Gole—P.D.)
● MICHAEL JACKSON—Farewell My Summer Love
● LAURA BRANIGAN—Self Control
● PRINCE—When Doves Cry
● MIDNIGHT STAR—Freak-A-Zoid

KZ-93 (WKZW)—Peoria

(Keith Edwards—P.D.)
● RICK SPRINGFIELD—Don't Walk Away

WRKR—FM—Racine

(Pat Martin—P.D.)

● OLLIE & JERRY—Breakin'...There's No Stopping Us
● COREY HART—Sunglasses At Night
● MICHAEL JACKSON—Farewell My Summer Love

WZOK—Rockford

(Jeff Davis—P.D.)
● BILLY IDOL—Eyes Without A Face
● EURYTHMICS—Who's That Girl?

WSPT—Stevens Point

(Jay Joule—P.D.)
● ELTON JOHN—Sad Songs
● RICK SPRINGFIELD—Don't Walk Away
● SERGIO MENDES—Alibis
● COLOUR RADIO—Shelia
● DEF LEPPARD—Bring On The Heartbreak
● WANG CHUNG—Dance Hall Days

Midwest Region

TOP ADD ONS

ELTON JOHN—Sad Songs (Geffen)
PRINCE—When Doves Cry (Warner Bros.)
COREY HART—Sunglasses At Night (EMI-America)
OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)

KFYR—Bismark

(Dan Brannan—P.D.)
● RICK SPRINGFIELD—Don't Walk Away
● DAN HARTMAN—I Can Dream About You
● ELTON JOHN—Sad Songs

KFMZ—Columbia

(Jim Williams—P.D.)
● ELTON JOHN—Sad Songs
● THE GREG KINN BAND—Reunited
● ORION THE HUNTER—So You Run

KIJK—Davenport

(Jim O'Hara—P.D.)
● JUICE NEWTON—A Little Love
● PSYCHEDELIC FURS—The Ghost In You
● PRINCE—When Doves Cry
● COREY HART—Sunglasses At Night

KMGJ—Des Moines

(Al Brock—P.D.)
● ELTON JOHN—Sad Songs
● BON JOVI—She Don't Know Me
● TINA TURNER—What's Love Got To Do With It
● TONY CAREY—The First Day Of Summer
● PSYCHEDELIC FURS—The Ghost In You

WEEC—Duluth

(Dick Johnson—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry
● COREY HART—Sunglasses At Night

KQWB— Fargo

(Craig Roberts—P.D.)
● ELTON JOHN—Sad Songs
● JUICE NEWTON—A Little Love
● DAN HARTMAN—I Can Dream About You
● SERGIO MENDES—Alibis

KKXL—Grand Forks

(Don Nordine—P.D.)
● WANG CHUNG—Dance Hall Days
● THE THOMPSON TWINS—Doctor! Doctor!
● PRINCE—When Doves Cry
● DAN HARTMAN—I Can Dream About You

KRNA—Iowa City

(Bart Gaynesher—P.D.)
● ELTON JOHN—Sad Songs

Q-104 (KBEQ)—Kansas City

(Pat McKay—P.D.)
● ELTON JOHN—Sad Songs
● PRINCE—When Doves Cry
● JEFFERSON STARSHIP—No Way Out

KDWB—FM—Minneapolis

(Dave Hamilton—P.D.)
● ELTON JOHN—Sad Songs
● LAURA BRANIGAN—Self Control
● JOE JACKSON—You Can't Get What You Want
● SLADE—Run Runaway
● THE CARS—Magic

KJ-103 (KJYO)—Oklahoma City

(Dan Wilson—P.D.)
● ELTON JOHN—Sad Songs
● OLLIE & JERRY—Breakin'...There's No Stopping Us
● COREY HART—Sunglasses At Night

KQKQ—Omaha

(Jerry Deen—P.D.)
● PRINCE—When Doves Cry
● ELTON JOHN—Sad Songs
● COREY HART—Sunglasses At Night

KKLS—FM—Rapid City

(Randy Sherwyn—P.D.)
● SERGIO MENDES—Alibis
● PRINCE—When Doves Cry
● TONY CAREY—The First Day Of Summer

KKRC—Sioux Falls

(Dan Kelly—P.D.)
● THE THOMPSON TWINS—Doctor! Doctor!
● PRINCE—When Doves Cry

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/29/84)

Continued from page 20

V-100 (KDVV)—Topeka

- (Tony Stewart-P.D.)
- PRINCE—When Doves Cry
- ELTON JOHN—Sad Songs
- COREY HART—Sunglasses At Night
- BON JOVI—She Don't Know Me
- ROCKWELL—Obscene Phone Caller

KAYI—Tulsa

- (Phil Williams-P.D.)
- ELTON JOHN—Sad Songs
- EDDY GRANT—Romancing The Stone
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

KRAV—Tulsa

- (Rick Allan West-P.D.)
- JOE JACKSON—You Can't Get What You Want
- STEVE PERRY—Oh, Sherrie
- THE POINTER SISTERS—Jump (For My Love)

KFMW—Waterloo

- (Mark Petter-P.D.)
- RICK SPRINGFIELD—Don't Walk Away
- ROBIN GIBB—Boys Do Fall In Love
- TONY CAREY—The First Day Of Summer
- PRINCE—When Doves Cry
- ELTON JOHN—Sad Songs

KEYN—Wichita

- (Ron Eric Taylor-P.D.)
- PRINCE—When Doves Cry
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- COREY HART—Sunglasses At Night
- PAUL YOUNG—Love Of The Common People

Southwest Region

TOP ADD ONS

- ELTON JOHN—Sad Songs (Geffen)
- OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)
- PRINCE—When Doves Cry (Warner Bros.)
- THE ALAN PARSONS PROJECT—Prime Time (Arista)

WQID—Biloxi

- (Mickey Gaultier-P.D.)
- ELTON JOHN—Sad Songs
- IGIGLE WORKS—Whisper To A Scream (Birds Fly)
- RICK SPRINGFIELD—Don't Walk Away
- THE GARS—Magic
- TONY CAREY—The First Day Of Summer
- OLLIE & JERRY—Breakin'...There's No Stopping Us

WKXX—Birmingham

- (Kevin McCarthy-P.D.)
- ELTON JOHN—Sad Songs
- PRINCE—When Doves Cry
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- MICHAEL JACKSON—Farewell My Summer Love
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

KAFM—Dañas

- (John Shandy-P.D.)
- PRINCE—When Doves Cry
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- RICK SPRINGFIELD—Don't Walk Away
- THE ALAN PARSONS PROJECT—Prime Time
- HOWARD JOHNS—What Is Love

KAMZ—El Paso

- (Bob West-P.D.)
- SERGIO MENDES—Aibis
- ROBIN GIBB—Boys Do Fall In Love
- THE ALAN PARSONS PROJECT—Prime Time
- ELTON JOHN—Sad Songs
- OLLIE & JERRY—Breakin'...There's No Stopping Us

KSET-FM—El Paso

- (Sai Simon-P.D.)
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- COREY HART—Sunglasses At Night
- PRINCE—When Doves Cry
- FACE TO FACE—10-9-8
- RICK SPRINGFIELD—Don't Walk Away
- SERGIO MENDES—Aibis

Q-104 (WQEN)—Gadsden

- (Roger Galtner-P.D.)
- ELTON JOHN—Sad Songs
- PRINCE—When Doves Cry
- TONY CAREY—The First Day Of Summer
- JUICE NEWTON—A Little Love
- THE THOMPSON TWINS—Doctor! Doctor!
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

KILE—Galveston

- (Dave Parks-P.D.)
- THE THOMPSON TWINS—Doctor! Doctor!
- ROBIN GIBB—Boys Do Fall In Love
- MOTLEY CRUE—Too Young To Fall In Love Again
- PRINCE—When Doves Cry
- BON JOVI—She Don't Know Me
- ELTON JOHN—Sad Songs

93-FM (KKBQ-FM)—Houston

- (John Lander-P.D.)
- PEABO BRYSON—If Ever You're In My Arms Again
- ELTON JOHN—Sad Songs

WTYX—Jackson

- (Jim Chick-P.D.)
- CHICAGO—Slay The Night
- ELTON JOHN—Sad Songs
- RICK SPRINGFIELD—Don't Walk Away

KKYK—Little Rock

- (Ron White-P.D.)
- THE POINTER SISTERS—Jump (For My Love)
- HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
- MIKE RENO AND ANN WILSON—Almost Paradise...Love

KBFM—McAllen/Brownsville

- (Russ Williams-P.D.)
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- TINA TURNER—What's Love Got To Do With It
- ROBIN GIBB—Boys Do Fall In Love

COREY HART—Sunglasses At Night

FM-100 (WMC-FM)—Memphis

- (Robert John-P.D.)
- DAN HARTMAN—I Can Dream About You
- PAUL YOUNG—Love Of The Common People
- MICHAEL JACKSON—Baby Be Mine
- ELTON JOHN—Sad Songs

Q-101 (WJDQ-FM)—Meridian

- (Tom Kelly-P.D.)
- THE THOMPSON TWINS—Doctor! Doctor!
- TONY CAREY—The First Day Of Summer
- ROBIN GIBB—Boys Do Fall In Love
- SMOKEY ROBINSON—And I Don't Love You
- TINA TURNER—What's Love Got To Do With It
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- DEF LEPPARD—Bring On The Heartbreak
- PSYCHEDELIC FURS—The Ghost In You

WABB-FM—Mobile

- (Leslie Fran-P.D.)
- PRINCE—When Doves Cry
- THE THOMPSON TWINS—Doctor! Doctor!

KX-104 (WWKX)—Nashville

- (Michael St. John-P.D.)
- JUICE NEWTON—A Little Love
- ELTON JOHN—Sad Songs
- TINA TURNER—What's Love Got To Do With It
- ROCKWELL—Obscene Phone Caller

B-97 (WEZB)—New Orleans

- (Nick Bazzo-P.D.)
- ELTON JOHN—Sad Songs
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- THE ALAN PARSONS PROJECT—Prime Time
- THE THOMPSON TWINS—Doctor! Doctor!
- MIDNIGHT STAR—Freak-A-Zoid

WTIX—New Orleans

- (Robert Mitchell-P.D.)
- CHRISTINE MCVIE—Love Will Show Us How
- ELTON JOHN—Sad Songs
- THE ALAN PARSONS PROJECT—Prime Time
- THE THOMPSON TWINS—Doctor! Doctor!
- JUICE NEWTON—A Little Love

KITY—San Antonio

- (Kid Curry-P.D.)
- COREY HART—Sunglasses At Night
- MICHAEL JACKSON—Farewell My Summer Love
- CULTURE CLUB—It's A Miracle
- PRINCE—When Doves Cry

KROK—Shreveport

- (Peter Stewart-P.D.)
- THE POINTER SISTERS—Jump (For My Love)
- ELTON JOHN—Sad Songs
- COREY HART—Sunglasses At Night
- PSYCHEDELIC FURS—The Ghost In You
- FIRE INC.—Tonight Is What It Means To Be Young

Pacific Southwest Region

TOP ADD ONS

- ELTON JOHN—Sad Songs (Geffen)
- OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)
- PRINCE—When Doves Cry (Warner Bros.)
- ROD STEWART—Infatuation (Warner Bros.)

KOAQ—Denver

- (Corey Hart-P.D.)
- COREY HART—Sunglasses At Night
- JUICE NEWTON—A Little Love
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- PRINCE—When Doves Cry
- THE GARS—Magic

KPKE—Denver

- (Tim Fox-P.D.)
- THE POINTER SISTERS—Jump (For My Love)
- VAN STEPHENSON—Modern Day Deliah
- THE STYLE COUNCIL—My Ever Changing Moods

KLUC—Las Vegas

- (Dave Anthony-P.D.)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- ELTON JOHN—Sad Songs
- BRON THE HUNTER—So You Ran
- PAUL YOUNG—Love Of The Common People

KIIS-FM—Los Angeles

- (Berry DeFrancesco-P.D.)
- ROD STEWART—Infatuation

KKHR—Los Angeles

- (Ed Scarborough-P.D.)
- LAMBA DRAMGAN—Self Control
- DAZZ BAND—Sweep (I'm Yours)
- ROBIN GIBB—Boys Do Fall In Love

KOPA-FM—Phoenix

- (Reggie Macdonald-P.D.)
- ELTON JOHN—Sad Songs
- EDDY GRANT—Romancing The Stone
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- MIKE RENO AND ANN WILSON—Almost Paradise...Love

KZZP-FM—Phoenix

- (Charlie Quinn-P.D.)
- ELTON JOHN—Sad Songs
- WANG CHUNG—Dance Hall Days
- THE THOMPSON TWINS—Doctor! Doctor!
- RICK SPRINGFIELD—Don't Walk Away

K96 KFMV—Provo

- (Scott Gentry-P.D.)
- THE THOMPSON TWINS—Doctor! Doctor!
- ROD STEWART—Infatuation
- PRINCE—When Doves Cry
- ROBIN GIBB—Boys Do Fall In Love
- Z.Z. TOP—Legs

KDZA—Pueblo

- (Rip Avina-P.D.)
- THE THOMPSON TWINS—Doctor! Doctor!
- PRINCE—When Doves Cry
- PAUL YOUNG—Love Of The Common People
- BON JOVI—She Don't Know Me
- THE HUMAN LEAGUE—Lebanon
- JUICE NEWTON—A Little Love
- TONY CAREY—The First Day Of Summer
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- TINA TURNER—What's Love Got To Do With It

ELTON JOHN—Sad Songs

KRSP-AM—Salt Lake City

- (Steve Carlson-P.D.)
- THE ALAN PARSONS PROJECT—Prime Time
- THE HUMAN LEAGUE—Lebanon
- ELTON JOHN—Sad Songs

KS-103 (KSDD-FM)—San Diego

- (Dave Parks-P.D.)
- PRINCE—When Doves Cry
- ELTON JOHN—Sad Songs
- ROBIN GIBB—Boys Do Fall In Love
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- FACE TO FACE—10-9-8
- COREY HART—Sunglasses At Night

XTRA-AM—San Diego

- (Jim Richards-P.D.)
- ROD STEWART—Infatuation
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- SCORPIONS—Rock You Like A Hurricane
- SERGIO MENDES—Aibis

KSLS-AM—San Luis Obispo

- (Joe Collins-P.D.)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- EDDY GRANT—Romancing The Stone
- TONY CAREY—The First Day Of Summer
- SERGIO MENDES—Aibis
- TINA TURNER—What's Love Got To Do With It
- DEF LEPPARD—Bring On The Heartbreak

KIST—Santa Barbara

- (Dick Williams-P.D.)
- DEF LEPPARD—Bring On The Heartbreak
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- FACE TO FACE—10-9-8
- EDDY GRANT—Romancing The Stone

JUICE NEWTON—A Little Love

- FIRE INC.—Tonight Is What It Means To Be Young

Pacific Northwest Region

TOP ADD ONS

- ELTON JOHN—Sad Songs (Geffen)
- PRINCE—When Doves Cry (Warner Bros.)
- OLLIE AND JERRY—Breakin'...There's No Stopping Us (Polydor)
- JEFFERSON STARSHIP—No Way Out (Grunt)

KYYA—Billings

- (Jack Bell-P.D.)
- PRINCE—When Doves Cry
- COREY HART—Sunglasses At Night
- ELTON JOHN—Sad Songs

KBBK—Boise

- (Bobby King-P.D.)
- MANFRED MANN'S EARTH BAND—Rebel
- COREY HART—Sunglasses At Night
- LATOYA JACKSON—Hear Don't Lie
- PRINCE—When Doves Cry

KTRS—Casper

- (Bib Gady-P.D.)
- Z.Z. TOP—Legs
- PRINCE—When Doves Cry
- JUICE NEWTON—A Little Love
- RICK SPRINGFIELD—Don't Walk Away

ELTON JOHN—Sad Songs

- EDDY GRANT—Romancing The Stone

KYNO-FM—Fresno

- (John Lee Walker-P.D.)
- PRINCE—When Doves Cry

KGHO-FM—Hoquaim

- (Steve Larson-P.D.)
- THE HUMAN LEAGUE—Lebanon
- ELTON JOHN—Sad Songs
- DEF LEPPARD—Bring On The Heartbreak

KOZE-FM—Lewiston

- (Jay McCall-P.D.)
- DEF LEPPARD—Bring On The Heartbreak
- ELTON JOHN—Sad Songs
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- SERGIO MENDES—Aibis
- COREY HART—Sunglasses At Night

KHOP—Modesto

- (David Allyn Kraham-P.D.)
- Z.Z. TOP—Legs
- THE HUMAN LEAGUE—Lebanon
- BRON THE HUNTER—So You Ran
- DAN HARTMAN—I Can Dream About You
- ROBIN GIBB—Boys Do Fall In Love
- PAUL YOUNG—Love Of The Common People

KIDD—Monterey

- (Mark Diamond-P.D.)
- SERGIO MENDES—Aibis
- JOE JACKSON—You Can't Get What You Want
- THE ALAN PARSONS PROJECT—Prime Time
- LIONEL RICHIE—Stuck On You

KMJK—Portland

- (Jon Barry-P.D.)

ELTON JOHN—Sad Songs

- OLLIE & JERRY—Breakin'...There's No Stopping Us
- FACE TO FACE—10-9-8
- ROBIN GIBB—Boys Do Fall In Love
- SERGIO MENDES—Aibis

KSFM—Sacramento

- (Rick Gillette-P.D.)
- VAN STEPHENSON—Modern Day Deliah
- ELTON JOHN—Sad Songs
- MICHAEL JACKSON—Farewell My Summer Love
- EDDY GRANT—Romancing The Stone

KWOD—Sacramento

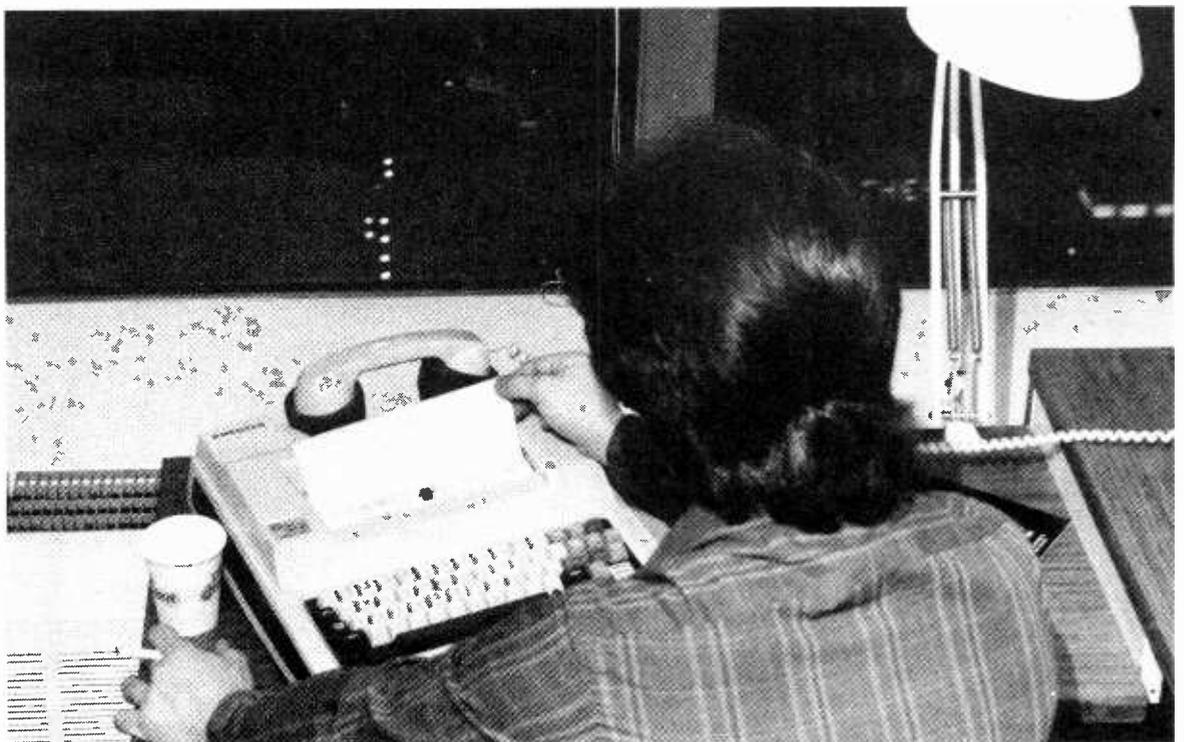
- (Tom Chase-P.D.)
- Z.Z. TOP—Legs
- THE THOMPSON TWINS—Doctor! Doctor!

KSKD-FM—Salem

- (Lan E. Mitchell-P.D.)
- ELTON JOHN—Sad Songs
- FIRE INC.—Tonight Is What It Means To Be Young
- JUICE NEWTON—A Little Love
- ROBIN GIBB—Boys Do Fall In Love
- FACE TO FACE—10-9-8

KITS—San Francisco

- (Mark Van Gelder-P.D.)
- THE GARS—Magic
- Z.Z. TOP—Legs
- JEFFERSON STARSHIP—No Way Out
- STYX—Music Time
- DAN HARTMAN—I Can Dream About You
- QUEEN—I Want To Break Free
- ROD STEWART—Infatuation
- THE THOMPSON TWINS—Doctor! Doctor!



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Featured Programming

The odds are "80% sure" that Drake-Chenault will bow a new country-styled format on Aug. 1.

The syndicator's national country consultant, Jay Albright, reports that interest in a "pop-country" hybrid sound is high, and that Drake-Chenault knows the songs people in the 25-55 age range want to hear if results from spring Arbitron books in Lubbock (KLLL), Minneapolis (KEEY) and Lancaster, Pa. (WIOV) are promising.

"Each is experimenting with a sound we like a lot," he explains. "We're anxious to see how they do."

Albright says his working title—"Light Country"—would marry the divergent musical interests of people in the 25-39 and 40-55 groups who insist they prefer country but can't come to terms with its musical definition.

"The younger group was influenced by '60s pop and adult contemporary crossover music," he notes. "The older segment, though, is more traditional in its tastes. We're waiting to see if there's a big enough core."

Albright says the new format would supplement the syndicator's "Great American Country" package. "A number of stations have called to ask whether we'd use the format against them, but our goal is to make this a market exclusive."

★ ★ ★

Nobel Prize-winning authors Gabriel Garcia Marquez and the late Miguel Angel Asturias are profiled in "Faces, Mirrors, Masks: Twentieth Century Latin American Fiction," a new 13-part series of half-hour portraits from National Public Radio.

The first program is "Gabriel Garcia Marquez: The Solitude Of Latin America," airing Friday (8). Interviewed at his home in Bogota, the author of "One Hundred Years Of Solitude" says "there isn't one line from any of my books which doesn't have a link or origin in reality," which he defines as a boy growing up in the Colombian boom town of Aracataca, influenced by his grandfather's stories of the Colombian civil war and his grandmother's fables of the dead who talked to her as she walked around the house.

Asturias, credited with a technique known as "magic realism," discusses Latin American literature as a form "committed to life," one that "demands we know our jungles, our pampas, our mountains and the enormous problems we suffer." Adds the distinguished author: "Without seeing the whole trembling, suffering, struggling world, we cannot write literature."

"Stevie Wonder Comes Home" is exactly that—an hour-long celebration of the singer's biggest hits, recorded at the Masonic Temple in Detroit. Teaming for the June 18 special will be Westwood One and Showtime.

The 16-song concert, taped in April before 4,500 fans, finds Wonder, 34, pacing eight players and four singers through the expected ("Uptight," "You Are The Sunshine Of My Life") and the forgotten ("Say It Loud"). Also featured is a vintage "Fingertips" clip from Wonder's appearance on a 1963 "Teen Town" television show.

★ ★ ★

Not every Fourth of July special takes place in July. The ABC Entertainment Network, for example, has penciled a June 30 date for its "Silver Eagle" holiday package, starring Alabama, the Oak Ridge Boys, the Bellamy Brothers, the Gatlin Brothers, Charlie Daniels and Hank Williams Jr. Meanwhile, Mutual has scheduled "Waylon & Willie," while The United Stations has signed WHZT New York's Scott Shannon to host its "Summer Beach Party."

★ ★ ★

The United Stations' office in Los Angeles has moved to 2029 Century Park East. The phone number is (213) 556-2313. Three thousand miles east, Carol Tatarian has joined the syndicator's press department in New York, where she worked as press coordinator for Capitol Records... Masla Radio is now repping KKCW Portland and WYDD/WKPA Pittsburgh. **LEO SACKS**



HOOPER FOR HOPE—Basketball star Earvin "Magic" Johnson teams up with KMGG Los Angeles to sponsor a basketball charity program for the city's disadvantaged youth. Shown from left are Jeff Smulyan, president of Emmis Broadcasting, KMMG's owner, Johnson and Emmis' national program director Rick Cummings.

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.

- June 4-10, Motley Crue, Inner-View Network, one hour.
- June 4-10, Pat Benatar, Off The Record Special, Westwood One, one hour.
- June 4-10, Duran Duran, Star Trak Profile, Westwood One, one hour.
- June 4-10, Jerry Reed, Live From Gilley's, Westwood One, one hour.
- June 4-10, Evelyn King, Budweiser Concert Hour, Westwood One, one hour.
- June 4-10, Stacy Lattisaw, Special Edition, Westwood One, one hour.
- June 4-10, Alan & Marilyn Bergman, The Music Makers, Narwood Productions, one hour.
- June 4-10, Lee Greenwood, Country Close-up, Narwood Productions, one hour.
- June 4-10, Jerry Reed, Ralph Emery Show, The Musicworks, five hours.
- June 8-9, Cyndi Lauper, The Hot Ones, RKO Radioshows, one hour.
- June 8-10, Laura Branigan, Rick Dees' Weekly Top 40, United Stations, four hours.
- June 8-10, Righteous Brothers, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- June 8-10, Four Freshman, The Great Sounds, United Stations, four hours.
- June 8-10, John Conlee, Weekly Country Music Countdown, United Stations, three hours.
- June 8-10, Reba McEntire, Solid Gold Country, United Stations, three hours.
- June 8-10, 1st Airborne Rock 'N' Roll Division, part one, Captured Live., RKO Radioshows, one hour.
- June 8-10, Steve Perry, Rush, Rock Album Countdown, Westwood One, two hours.
- June 8-10, Dennis Edwards, Patti Austin, The Countdown, Westwood One, two hours.
- June 8-10, John Cougar Mellencamp, Superstars Rock Concert, Westwood One, 90 minutes.
- June 8-10, Album Cover Art, Rock Chronicles, Westwood One, one hour.
- June 8-10, Grandad's Funny Five, Automotive Dementia, Dr. Demento, Westwood One, two hours.
- June 9, Neil Sedaka, Carole King, Supertracks, Creative Radio Network, three hours.
- June 9, Mickey Gilley, Country Music's Radio Magazine, Creative Radio Network, two hours.
- June 9, Dionne Warwick, Solid Gold Saturday Night, RKO Radioshows, five hour.
- June 9, Ringo's Yellow Submarine, ABC FM Network, one hour.
- June 9, Jerry Lewis, Carl Perkins, Silver Eagle, ABC Entertainment Network, 90 minutes.
- June 10, Ted Nugent, Accept, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- June 10, Pink Floyd, Past, Present & Future, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- June 9-10, Shelley West, Willie Nelson, David Allan Coe, Gary Morris, Lee Arnold On A Country Road, Mutual Broadcasting Network, three hours.
- June 9-10, Rick Springfield, Ann Wilson, Boy George, Madonna, Dick Clark's National Music Survey, Mutual Broadcasting Network, three hours.
- June 10-16, Comsat Angels, Rock Over London, Radio International, one hour.
- June 11-17, Tex Beneke, Music Makers, Narwood Productions, one hour.
- June 11-17, Don Williams, Country Close-up, Narwood Productions, one hour.
- June 11-17, Steve Perry, Inner-View Network, one hour.
- June 11-17, Ronnie McDowell, Ralph Emery Show, The Musicworks.
- June 15-17, Scorpions, Rick Dees' Weekly Top 40, United Stations, four hours.
- June 15-17, Pat Boone, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- June 15-17, Margaret Whiting, The Great Sounds, United Stations, four hours.
- June 15-17, Lacy J. Dalton, Weekly Country Music Countdown, United Stations, three hours.
- June 15-17, Gene Watson, Solid Gold

Billboard [®] Survey for Week Ending 6/9/84

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reiffa, BMI/Dub Notes, ASCAP)
2	2	7	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
3	3	8	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
4	5	8	EYES THAT SEE IN THE DARK Kenneth Rogers, RCA 13774 (Gibb Bros./Music/Unichappell, BMI)
5	4	12	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
6	6	15	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
7	7	12	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
8	10	7	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
9	12	4	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)
10	11	8	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
11	15	4	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
12	18	4	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
13	13	9	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)
14	16	6	WHEN WE MAKE LOVE Alabama, RCA 13763 (Cavesson/Welbeck, ASCAP/Warner-Tamerlane, BMI)
15	9	15	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
16	17	6	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)
17	19	5	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
18	8	12	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
19	14	12	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
20	24	3	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
21	23	5	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
22	25	6	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
23	28	3	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
24	27	3	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
25	20	14	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
26	21	14	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
27	22	15	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)
28	26	6	FRIEND OF A FRIEND Amanda Horn & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)
29	NEW ENTRY		A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)
30	34	2	GOD BLESS THE U.S.A. Lee Greenwood, MCA 52386 (Music Corp. Of America/Sycamore Valley, BMI)
31	36	2	STILL LOSING YOU Ronnie Milsap, RCA 13805 (Lodge Hall, ASCAP)
32	35	2	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
33	33	4	LOVE WILL SHOW US HOW Christine McVie, Warner Bros. 7-29313 (Alimony, BMI/Cement Chicken, ASCAP)
34	39	2	OH, SHERRIE Steve Perry, Columbia 38-04391 (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI)
35	38	2	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
36	37	3	B-B-B BURNIN' UP WITH LOVE Eddie Rabbitt, Warner Bros. 7-29279 (DebDave/Briarpatch, BMI)
37	40	2	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
38	NEW ENTRY		FAREWELL MY SUMMER LOVE Michael Jackson, Motown 1739 (Stone Diamond, BMI)
39	NEW ENTRY		JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
40	NEW ENTRY		SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
41	29	16	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)
42	30	13	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)
43	41	7	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)
44	31	12	LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams, Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)
45	44	6	MY EVER CHANGING MOODS The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)
46	43	16	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)
47	45	15	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
48	46	19	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
49	42	8	THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)
50	32	11	SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)

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

Julio Iglesias,
Tengo un pecado nuevo...
Ven, ¡Anda! Ven...

Dulcinea

Billboard TM Rock Albums & Top Tracks TM

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	14	THE CARS—Heartbeat City, Elektra	9	1	2	3	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia	1
2	2	3	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia		2	1	11	THE CARS—Magic, Elektra	
3	8	8	Z.Z.TOP—Eliminator, Warner Bros.		3	5	9	Z.Z.TOP—Legs, Warner Bros.	
4	4	7	RUSH—Grace Under Pressure, Mercury		4	6	5	JEFFERSON STARSHIP—No Way Out, Grunt	
5	6	5	JEFFERSON STARSHIP—Nuclear Furniture, Grunt		5	3	12	SLADE—Run, Runaway, CBS Associated	
6	10	5	SOUNDTRACK—Streets Of Fire, MCA		6	8	5	THE FIXX—Deeper And Deeper, MCA	
7	3	12	SLADE—Keep Your Hands Off My Power Supply, CBS Associated		7	4	7	RUSH—Distant Early Warning, Mercury	
8	7	10	STEVE PERRY—Street Talk, Columbia		8	9	5	BILLY IDOL—Eyes Without A Face, Chrysalis	
9	5	15	SCORPIONS—Love At First Sting, Mercury		9	20	4	THE GREG KIHN BAND—Reunited, Berserkley	
10	12	5	BILLY IDOL—Rebel Yell, Chrysalis		10	7	13	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis	
11	19	4	THE GREG KIHN BAND—Kihntageous, Berserkley		11	13	5	VAN STEPHENSON—Modern Day Delilah, MCA	
12	13	7	DUKE JUPITER—White Knuckle Ride, Morocco		12	15	7	DUKE JUPITER—Little Lady, Morocco	
13	9	38	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		13	23	4	CHICAGO—Stay The Night, Warner Bros.	
14	18	7	RATT—Out Of The Cellar, Atlantic		14	10	8	ORION THE HUNTER—So You Ran, Epic	
15	22	5	CHICAGO—Chicago 17, Warner Bros.		15	31	4	RED RIDER—Young Thing, Wild Dreams (Rock Me), Capitol	
16	16	5	VAN STEPHENSON—Righteous Anger, MCA		16	14	11	JOE JACKSON—You Can't Get What You Want, A&M	
17	14	10	JOE JACKSON—Body And Soul, A&M		17	21	6	ROGER WATERS—5:01 AM (The Pros And Cons Of Hitchhiking), Columbia	
18	11	7	ORION THE HUNTER—Orion The Hunter, Portrait		18	16	7	RATT—Round And Round, Atlantic	
19	15	22	VAN HALEN—1984, Warner Bros.		19	28	3	ROD STEWART—Infatuation, Atlantic	
20	23	6	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia		20	22	5	RUSS BALLARD—Voices, EMI/America	
21	20	5	RUSS BALLARD—Russ Ballard, EMI/America		21	11	10	STEVE PERRY—Oh, Sherrie, Columbia	
22	24	16	DAVID GILMOUR—About Face, Columbia		22	12	8	CYNDI LAUPER—Time After Time, Portrait	
23	17	26	CYNDI LAUPER—She's So Unusual, Portrait		23	18	12	NIGHT RANGER—Sister Christian, MCA	
24	28	16	THOMPSON TWINS—Into The Gap, Arista		24	26	5	RUSH—Red Sector "A", Mercury	
25	30	4	WHITESNAKE—Slide It In, Geffen		25	25	11	DAVID GILMOUR—Murder, Columbia	
26	26	7	MOTLEY CRUE—Shout At The Devil, Elektra		26	29	5	MOTLEY CRUE—Too Young To Fall In Love, Elektra	
27	31	6	PSYCHEDELIC FURS—Mirror Moves, Columbia		27	39	2	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia	
28	21	32	NIGHT RANGER—Midnight Madness, MCA		28	24	9	ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista	
29	25	10	ICICLE WORKS—Icicle Works, Arista		29	19	9	SCORPIONS—Big City Nights, Mercury	
30	27	2	ROD STEWART—Camouflage, Warner Bros.		30	27	11	HOWARD JONES—What Is Love, Elektra	
31	33	2	ROGER GLOVER—The Mask, 21 Records		31	34	6	THOMPSON TWINS—Doctor Doctor, Arista	
32	29	18	HOWARD JONES—Humans Lib, Elektra		32	33	6	PSYCHEDELIC FURS—The Ghost In You, Columbia	
33	40	2	LITTLE STEVEN—Voice Of America, EMI/America		33	44	2	CHRIS DEBURGH—High On Emotion, A&M	
34	36	28	MANFRED MANN—Somewhere In Afrika, Arista		34	38	2	ROGER GLOVER—The Mask, 21 Records	
35	34	20	CHRISTINE McVIE—Christine McVie, Warner Bros.		35	32	5	STEVE PERRY—She's Mine, Columbia	
36	35	11	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen		36	17	15	SCORPIONS—Rock You Like A Hurricane, Harvest	
37	43	4	R.E.M.—Reckoning, I.R.S.		37	37	2	WHITESNAKE—Slow And Easy, Geffen	
38	39	18	WANG CHUNG—Points On A Curve, Geffen		38	41	2	THE CARS—Drive, Elektra	
39	37	19	SOUNDTRACK—Footloose, Columbia		39	48	3	EDDY GRANT—Romancing The Stone, Portrait	
40	44	19	BON JOVI—Bon Jovi, Mercury		40	43	6	RUSH—The Body Electric, Mercury	
41	38	10	BERLIN—Love Life, Geffen		41	36	7	CHRISTINE McVIE—Love Will Show Us How, Atlantic	
42	41	8	INXS—The Swing, Atco		42	30	19	VAN HALEN—I'll Wait, Warner Bros.	
43	NEW ENTRY		FACE TO FACE—Face To Face, Portrait		43	35	13	WANG CHUNG—Dance Hall Days, Geffen	
44	32	9	TALK TALK—It's My Life, EMI/America		44	50	6	BON JOVI—She Don't Know Me, Mercury	
45	NEW ENTRY		DURAN DURAN—Seven And The Ragged Tiger, Capitol		45	42	6	DURAN DURAN—The Reflex, Capitol	
46	50	15	TONY CAREY—Some Tough City, MCA		46	47	4	MANFRED MANN'S EARTH BAND—Rebel, Arista	
47	45	13	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista		47	NEW ENTRY		THE CARS—It's Not The Night, Elektra	
48	42	16	SOUNDTRACK—Against All Odds, Atlantic		48	40	14	THE CARS—You Might Think, Elektra	
49	46	2	THE STYLE COUNCIL—My Ever Changing Moods, Geffen		49	51	21	VAN HALEN—Panama, Warner Bros.	
50	47	26	THE PRETENDERS—Learning to Crawl, Sire		50	NEW ENTRY		LITTLE STEVEN—Los Desaparecidos, EMI/America	

Top Adds

1	LITTLE STEVEN—Voice Of America, EMI/America
2	STEVIE RAY VAUGHAN—Voodoo Chile (Slight Return), CBS (12 Inch)
3	FACE TO FACE—10,9,8, Epic
4	ELTON JOHN—Sad Songs (Say So Much), Geffen (45)
5	JEFFERSON STARSHIP—Nuclear Furniture, Grunt
6	SOUNDTRACK—Hard To Hold, RCA
7	ANDY FRASER—Fine, Fine Line, Island
8	ROGER GLOVER—The Mask, 21 Records
9	PRINCE—When Doves Cry, Warner Bros. (45)
10	THE RESTLESS—The Restless, Mercury
11	THE CARS—Hello Again, Elektra
12	TALK TALK—It's My Life, EMI/America
13	BERLIN—No More Words, Geffen
14	THE STYLE COUNCIL—My Ever Changing Moods, Geffen
15	R.E.M.—South Central Rain, I.R.S.
16	FACE TO FACE—Out Of My Hands, Epic
17	POCO—Days Gone By, Atlantic
18	NIK KERSHAW—Wouldn't It Be Good, MCA
19	INXS—Original Sin, Atco

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

Radio

Pro-Motions

Station: WCBM Baltimore (news/talk)

Contact: Sheila Butler

Concept: Preakness Madness

Execution: When the Preakness Stakes hits the Baltimore area, speed is the topic of discussion, and so it is that news/talk outlet WCBM has come up with a promotion to find the fastest newstalker in the city. Held during Preakness Week at the Harborplace Amphitheatre, the event is co-sponsored by long distance phone company Telesaver. It's open to all listeners, and free of charge.

Contestants are given three minutes of selected news copy and asked to report the news, in front of the crowd, in less than 60 seconds. All those willing to embarrass themselves by attempting the feat get a T-shirt commemorating the event. Those who successfully complete their "report" in under a minute win additional prizes

★ ★ ★

Station: KRQR San Francisco (AOR)

Contact: The Mill Valley Film Festival (415) 383-0990

Concept: "How to really, really make a rock video"

Execution: It's a safe bet that any AOR station today shares some audience with MTV, and the aura of "rock videos" produces a great deal of talk among AOR's target audience. In conjunction with BAM magazine, Danseur Video and the Mill Valley Film Festival, KRQR invited listeners to attend a two-day seminar hosted by Rocker morning man Peter B. Collins entitled "How to really, really make a rock video." On hand were distinguished guest speakers including Mickey Thomas of Jefferson Starship, Ben Fong-Torres of Rolling Stone magazine, and professionals involved with producing and marketing rock videos. The event included screenings of productions considered outstanding, and those attending came away with a greater insight, and the feeling KRQR was on top of it.

★ ★ ★

Station: WLUP Chicago (contemporary)

Contact: Sandy Stahl

Concept: Trivial tie-in

Execution: In conjunction with local oldies outlet "Jukebox Saturday Night's Blast From The Past" weekend co-sponsored by RC Cola, WLUP afternoon personality John Landecker held a week-long Trivial Pursuit contest, which culminated in a live remote from the club featuring the Trivial finalists competing for a classic '57 Chevy.

The version of the game used is

Landecker's own creation "Trivial Pursuit: The Radio Game," and daily at 5:45, Monday through Thursday, he took three callers. Each had to answer three questions correctly to qualify for the playoff round. The four daily winners were joined at the club Friday by the winner of the live tournament conducted at the club from 2-5:30 for the final competition. The in-house semi-finals were open to any listener who came by the location. Participants were seated at a table containing four to six players. The winner at each table kept the game used. Eventually, one was singled out for the top five, the winner of which got the car. First runner-up won a party for 60 from "Jukebox Saturday Night," with the second runner-up winning a party for 50.

★ ★ ★

Station: WMJI Cleveland (AC)

Contact: Fred Schill, associate

promotion director

Concept: Majic's 105 days of summer

Execution: The concept of 105 days of summer is a daily on-air countdown from May 21 through Labor Day. The seasonal promotion includes weekly block parties, tickets to concerts, movie premieres and other giveaways. The idea here is to take the smaller prize and put it under the banner of a continuing event.

In addition to the ongoing contests, and parties open to all, a separate weekly private "Block Party" contest is being conducted by mail. The listener whose postcard is selected wins a "Stroh-a-Majic Block Party" for 25 friends. One of the station jocks will drive up to the location of the winner's choice in time to grill hot dogs and serve beverages, potato chips and ice cream.

★ ★ ★

Station: WPIX New York (AC)

Contact: Bert Gould

Concept: Neil Diamond, Your X Wants You Back

Execution: Listeners hearing a Neil Diamond cut on WPIX are being asked to call in, with the 11th caller receiving a copy of Diamond's latest album and a chance at the big prize: tickets to see Diamond in concert at Earl's Court in London. "Neil's a New Yorker, Brooklyn born and he belongs in New York," goes the on-air promotion. "Somebody's got to go. Somebody's got to go to England and tell him we love him, but we're too busy playing nothing but love songs." Three couples will win tickets to the performance as well as tickets to England, a couple of nights in a hotel and 102 (as in the station's dial position) pounds sterling to spend daily.

ROLLYE BORNSTEIN



SPECIAL EDUCATION—KSHE St. Louis air personality Joe Mason, center, gets a crash guitar course while interviewing .38 Special's Don Barnes, left, and Jeff Carlisi.

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Retailing

Dealers Gear For Cassette Boom Chains Make Changes In Merchandising Approaches

By EARL PAIGE

LOS ANGELES—With summer fast approaching, retailers are moving to meet an expected boom in pre-recorded cassette sales. Exposure is still the key, but protection is also still the problem as stores attempt to alter their display and merchandising approaches.

"We're featuring the top 30 in a hit wall section just as we've always featured hit LPs," says Lee Cohen, vice president of the 34-store Licorice Pizza chain in California. All cassettes are on open display in their original Norelco boxes, but near the front register.

"First of all, it hits the customer right in the eye," says Cohen. "And secondly, the staffs have quick access to the stock and can watch it closely." The chain is not using any article surveillance systems, relying on open merchandising to offset any shrinkage from theft.

Few chains are as confident about open display of naked Norelcos as Licorice Pizza. At the 90-store Budget Records & Tapes, president Evan Lasky notes that the chain is still experimenting with surveillance systems, using both an older Sensormatic apparatus and the new 3M "Whisper Tape."

In fact, Budget is a test chain for 3M, with the sales representative for the huge Minneapolis supplier indicating a relationship between cassette sales and various forms of display. "We've found that where cassettes are on display openly, sales increase 28%-33%," says 3M's Barbara Tallberg. "If they are in the so-called long box, the increase is not as sharp—18%-25%."

Talberg worked with Budget's management in the installation of systems in three units. George Hill, Budget general manager, sees 3M going into four or five more units in the next six months.

However, Budget's Lasky notes, the chain is going in several directions. "Generally, you can go without a security device system below 1,200 square feet. But we've put a security system in stores as small as 850 square feet—in this case a store with very high foot traffic."

Budget still employs the Sensormatic "keeper box," a surveillance system that has the anti-theft signal triggering tape built into boxes not much larger than the Norelco box. "We have about five stores with this system but will probably not expand," says Hill. "We haven't bought a new Sensormatic system in the past two years."

Budget is also building its own cassette fixtures, using the 6-by-12 box. "We use both the Imperial Plastic and the C & D type that opens with a key," Hill says. The fixtures are 12 inches deep, extending that distance out from the walls. They are 6½ feet tall and 40½ inches wide and hold a maximum of 400 pieces.

Also building its own fixtures is the 25-unit Record Shop chain, based in Edina, Minn., where president Mary Ann Levitt describes wall fixtures quite similar to those of Budget. The Record Shop fixtures are a foot in depth, six feet tall and about four feet wide. Capacity is 480 units. "All our stores are basically small," says Levitt, "so we had to take as much advantage of space as possible."

Levitt says that the labor intensity of first placing stock in Imperial Plastic 6-by-12s and then using a tool at the checkout counter to pop open

cassettes is a concern. But, she adds, "It works, it's the solution, we're going with it."

In terms of cassette to LP ratio, Levitt says it varies widely from store to store: "In one store we're 80% cassette. In others we're 40%. Of course, we have stores very spread out, all over the West."

The Record Shop is putting new fixtures in new and remodelled stores; they are now in five Minneapolis-area units and two in Phoenix. "But no store has cassettes under lock and key anymore," Levitt notes.

At Music Plus in Los Angeles, vice president Terry Pringle says remodelled and new stores are being wired, with both 3M and Sensormatic being tried. "Security systems merely augment your existing program. The best system is your people," he says.

Of 26 units, two are now featuring open display of cassettes, says Pringle. Both use articles surveillance, one Sensormatic and the other 3M. A second unit also has Sensormatic, but Pringle doesn't count it, noting, "The cassettes have been on open display since the store was opened, and the cassettes are upstairs, which is a different environment."

As analysis from the comparison of the 3M and Sensormatic systems comes in, Music Plus will decide how to proceed. The Sensormatic system in use involves keeper boxes.

Music Plus evolved into open display as other stores have. Hit product has been in wall racks behind counters. The counters are actually merchandising trays into which sale items are placed by artist's name, allowing browsing. Music Plus has generally eschewed the 6-by-12.

In a completely different direction, 150-unit Camelot Enterprises has come up with its own 6-by-12 design, a hard plastic holder opened at the cash register with a key. Camelot is gradually integrating this throughout the chain but will not necessarily stack the 6-by-12s in LP bins.

Rather, as in the chain's Paratown prototype store, wall racks are being constructed. The 6-by-12s are placed in the racks flat with one end out. A theft-preventive device, it is a

(Continued on page 33)

MAXELL SEMINAR Goody Staffers Get Lesson In Videotape

By TONY SEIDEMAN

NEW YORK—In the blank videotape industry, knowledge can be translated directly into cash at the retail counter.

VCR penetration, though it is rapidly rising, is probably less than 12%. The machines are complex, and so are the media that serve them. With more than 61 different brands of tape available and an exploding marketplace, the informed retailer has one of the best opportunities to cash in on a product line in years. But many of the factors that make the VCR-purchasing population such a lucrative potential target also help insure that many retailers will lack the knowledge to help them garner the gold.

A simple show of hands at a recent seminar illustrated the need for extra video education. While virtually all of the approximately 20 attendees of a Maxell-sponsored one-hour educational session at a Sam Goody outlet in midtown Manhattan owned audio tape recorders, only two or three had even ever touched a VCR, let alone had one for long enough to understand the needs of the machines well enough to instinctively know how to answer a consumer's questions.

The Maxell seminar tried to solve this problem, with video product manager Gerry Ghinelli and sales training specialist Sam SanGeorge explaining the whys and wherefores of the blank tape business to the Sam Goody staffers.

As the the Maxell staffers explained it, even owning a VCR doesn't guarantee knowing what the best kind of tapes are to feed it. Giving clerks a little information can make it a lot easier to walk potential buyers up the price and grade ladder, and to increase customer loyalty at the same time, they said.

The way a VCR works, they explained, differences in tape grade can end up having a large impact on the

head life of the machines. The higher the grade of tape, the longer the unit will last.

A number of criteria are involved in determining the quality of a given grade of tape. Chief among them are particle size, binding material and shell quality.

Particle size is one of the key factors in tape performance. Videotape is made up of a plastic tape covered with metal oxide particles. The more particles there are per square millimeter, the higher the quality of the recording that results.

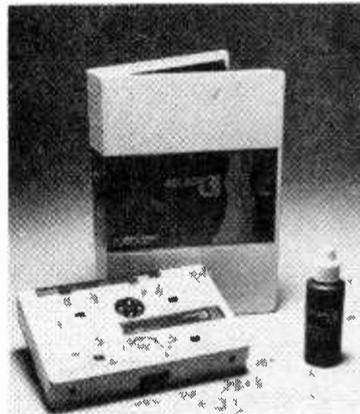
The binding material is the material that holds the metal particles to the plastic backing. In most tapes, the particles can free themselves from the binder as they encounter the often brutal conditions found in most playback situations. These particles can then grind directly into a VCR's head, slashing its lifespan and mucking up the mechanism of the machine in general.

Standard grade tapes have the lowest quality binder, while Maxell claims that its HGX tapes are made with a formulation that doesn't even use a binder. VCR headlife with an average tape might amount to two or three years worth of use. With HGX, says Maxell, lifespans of 30 years or more are possible.

Videotape follows a precise, complex path once it enters a VCR. The shell of the videocassette gives the tape the foundation for its path. In a low quality cassette, the shell is not made with the precision that is involved in the creation of a high grade one.

Many of the criteria which hold for quality audio tape stand for videotape as well. But the road to effective knowledge was a lot easier for this aspect of the seminar, given the hands-on experience of almost all of the salespeople.

New Products



Allsop, Bellingham, Wash., introduces the U-Matic, a non-abrasive wet cleaning system for three-quarter-inch format videocassette recorders. The unit retails for \$49.95 and includes a two-ounce bottle of cleaning solution and a "lam-tech" cleaning ribbon.



Nagaoka's Compact Disc cleaning system prevents mistracking caused by dust, foreign particles and smoke film. The CD 1100K includes a non-corrosive, non-abrasive solvent, a lamb's leather pad and a base holder which doubles as a storage case. Several manufacturers have come out in support of the system, including CBS, Telarc, Denon and GRP.

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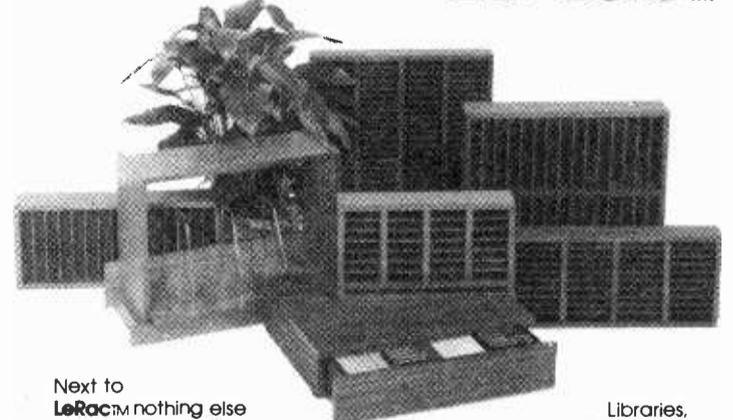
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Retailing

Stability, Specialization Characterize Chicago Market

By EARL PAIGE

The recent shuttering of five Big Daddy's stores in Chicago signals dramatic changes in this vital market. In a two-part report, leading figures in chain record/tape operations comment on how the scene has developed and is changing.

CHICAGO — The record/tape retail scene here is seeing more price stability but increasing diversification and specialization. In fact, these very trends are evident in a single operation as a result of the Big Daddy's consolidation.

Long the price leader in records and tapes, the chain's 11 units started to diversify over a year ago when Ben Bartel re-named it "Big Daddy's, The Home Entertainment Store." However, with the closing of five units, Bartel now cites a totally dif-

ferent strategy.

"Look at the ads Downtown Records is running," he says, alluding to one of the market's most vigorous chains, headed by Howard Rosen. "The hits are at \$5.77. Rose is at \$5.97. We just closed five stores in the last month and a half and decided to make better use of our assets to keep the remaining six stores viable."

Addressing possible economic factors, Bartel says, "We're experiencing 9.5% unemployment, or a third higher than the national average. I look at the WEA/PolyGram merger and what I hear the judge saying is that they both needed the merger. Every retail chain right now with three or more units needs a merger or they're not going to exist two years from now."

Bartel cautions that the Michael Jackson boom is not a true harbinger

of good times for the industry: "You take away the 18-19 million Jackson units and you're flat with the year before. There's just too many home entertainment choices, and the blank tape is killing us."

Bartel stresses that he is not completely pessimistic, noting that he is maintaining two stores in Chicago and stores in Arlington Heights, Villa Park, the long-established classical unit in Evanston and another there that is adding video rental. "I think we'll be in video in all of them," he says.

While Bartel represents a newer force in the market, the Rose Records dynasty is considered seminal. Nevertheless, diversification has characterized the Roses from the stores' beginning in the '30s.

Merrill Rose, 77, says he first realized the need to always look ahead "when David Sarnoff of RCA addressed a bunch of us dealers in 1931. He said that 95% of what we were selling then we wouldn't be selling in 10 years."

Brother Aaron, 80, who like Merrill is still active, adds another historical note. It was in a Hudson & Ross appliance store in 1931 at 159 W. Madison that the two brothers put in records.

"Things got tough," he says of those Depression years, "so we took two of the Hudson & Ross stores over and started from there again—this was 1934." He says Laz Glassman, whose son Stewart today heads the successful Radio Doctors in Milwaukee, was an early partner.

The Wabash store is still there 50 years later. And characteristic of the market's retail resourcefulness, it specializes—in classical product.

Long ago diversifying into surplus wholesaling, the senior Rose brothers were among the first record/tape retailers here to enter video with Video Rose in the Loop. Other retail stores are operated by offspring: Merrill's sons Jack and Chuck, and Aaron's son Jimmy. Formerly called Sounds Good, all stores were changed back recently to the historical Rose logo.

Aaron Rose says the company still merchandises in many enterprising directions. For instance, there is a flourishing mail order business. "We send out a circular every six weeks," he says. "It's a nice piece of business."

Claiming a longer heritage in the business than the Roses is Laury's Records, which, according to John Schulman, also started in an appliance store, as early as 1917. The present chain, however, dates principally from an Evanston store opened in the '50s. There are also stores in Niles, Deerfield and at 210 N. Michigan. Laury's is staking claim to being the largest Compact Disc dealership in the country.

For the most part, Chicago's indigenous chains have warded off expansion from outside, and few have alternatively spread outward. An exception is J.R.'s Record Shop, now a 21-store network. The chain was founded in 1968 by John R. Kennedy, father of current president Robert. A sister, Pat, and a brother, Dan, are also involved in the chain, which spread outside Chicago before it took off.

Robert Kennedy notes that stores in Peoria and as far away as Springfield, the state's capital, and LaPort, Ind., characterized early growth. The chain is now in Brookfield and Milwaukee, too.

"We had a little setback in 1978-79, but growth remained steady,"

foot warehouse and headquarters was opened a year ago is Rolling Meadows. Right now, with the chain's first video rental policies going in, Kennedy sees the chain poised for even faster growth. A 4,000 square foot store is being built as a new prototype. Earlier innovation saw J.R.'s identify its non-mall sites as Oranges; four of the chain's units are under that logo.

As unusual a specialization as any, concert production, characterizes the market's other large chain, Flip Side. Says Carl Rosenbaum, who along with his brother Larry heads up the

largely suburban chain, "We got started by putting in a record concession at the Aragon Ballroom in 1968, working out of a station wagon."

Today Flip Side, which shut down four units in what Carl Rosenbaum calls "the bad times" of 1979-80, just opened with video rental in two of its 10 units—Hoffman Estates and Downers Grove. That both Kennedy and Rosenbaum are expanding vertically through video, rather than adding more stores, represents perhaps the newest trend here in home entertainment retailing.

Billboard®		Survey for Week Ending 6/9/84					
Top 25 Video Games™							
This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	11	PITFALL II—Activision AB-035	•			
2	6	3	WARGAMES—Coleco 2637				•
3	4	63	CENTIPEDE—Atari CX 2676	•	•	•	
4	2	43	Q-BERT—Parker Brothers 5360	•	•	•	•
5	3	43	POLE POSITION—Atari CX 2694	•	•		
6	9	41	DECATHLON—Activision AZ 030	•			
7	5	31	POPEYE—Parker Brothers 5370	•	•	•	•
8	NEW ENTRY		H.E.R.O.—Activision AZ 038	•	•	•	
9	7	21	CONGO BONGO—Sega 006-01	•	•		
10	8	49	BURGER TIME—Intellivision 4549	•			•
11	10	41	KANGAROO—Atari CX 2689	•	•		
12	19	3	CABBAGE PATCH KIDS-ADVENTURES IN THE PARK—Coleco 2682				•
13	23	5	DEFENDER—Atari CX2609		•		
14	NEW ENTRY		BUCK RODGERS—Coleco 2615				•
15	11	31	DIG DUG—Atari CX 2677	•			
16	14	17	MOON PATROL—Atari CX 2692	•	•		
17	21	15	FRONTLINE—Coleco 2650				•
18	15	73	RIVER RAID—Activision AX-018	•	•	•	
19	25	91	FROGGER—Parker Brothers 5300	•	•	•	•
20	24	15	MARIO BROTHERS—Atari CX2697	•			
21	13	67	MS. PAC-MAN—Atari CX 2675	•			
22	22	13	FRENZY—Coleco 2613				•
23	NEW ENTRY		GALAXIAN—Atari		•		
24	18	9	B.C.'S QUEST FOR TIRES—Sierra On Line 2051530				•
25	12	25	SPACE SHUTTLE—Activision AX 033	•			



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New LP/Tape Releases

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

POPULAR ARTISTS

- DAVIS, MAC**
Volume XC
 LP Allegiance AV 5019\$8.98
 CA CV 5019\$8.98
- DOMINGO, PLACIDO**
Great Love Scenes
 LP CBS Masterworks M 39030.....no list
 CA MT 39030.....no list
- FORD, LITA**
Dancin' on the Edge
 LP Mercury 818 864 1 (PolyGram).....\$8.98
 CA 818 864 4\$8.98
- FRASER, ANDY**
Fine Fine Line
 LP Island 90153 1 (WEA).....\$8.98
 CA 90153 4\$8.98
- HAIRMAN, ROBIT**
Resident Alien (Linyl Vinyl)
 LP MCA 36013 (MCA).....\$8.98
 CA MCAC 5488\$8.98
- HUNTER, ROBERT**
Amagalin Street
 LP Rockin' Relix RRLP 2003 (Relix Records).....\$12.98
- THE KAZU MATSUI PROJECT**
Standing on the Outside
 LP Lakeside LSI 30007 (MML).....\$8.98
 CA LS4 30007\$8.98
- LOWE, NICK**
Nick Lowe And His Cowboy Outfit
 LP Columbia FC 39371 (CBS).....no list
 CA FCT 39371no list
- LYRES**
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- LAWRENCE, ARNIE**
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 LP Doctor Jazz FW 38445 (CBS).....no list
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- MANNE, SHELLY**
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- PETERSON, OSCAR**
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- CARMEN SOUNDTRACK**
 CD Polydor 817 247 2 (PolyGram).....no list
- GETZ, STAN, & GILBERTO, ASTRUD**
Getz/Gilberto
 CD Verve 810 048 2 (PolyGram).....no list
- GRAPPELLI, STEPHANE, CORYELL, LARRY & CATHERINE, PHILIP**

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 CA DCR 4 8507\$8.98
- GRANT, EDDY**
Going for Broke
 LP Columbia FR 39261 (CBS).....no list
 CA FRT 39261no list
- HILL, ZZ**
Thrill On The ZZ Hill
 LP Rare Bullet RBLP 2001 (Allegiance).....\$8.98
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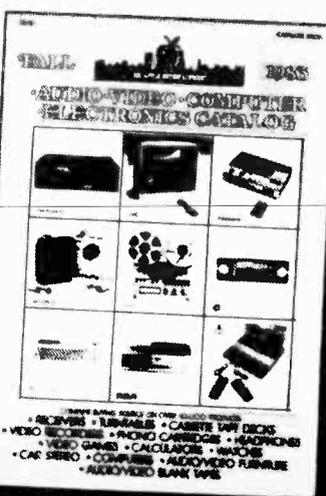
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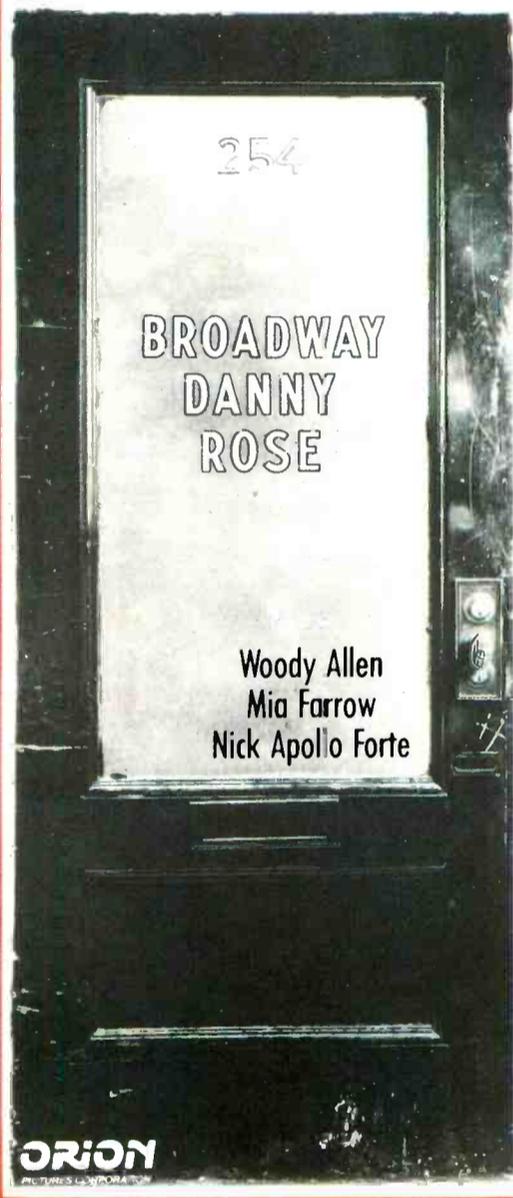
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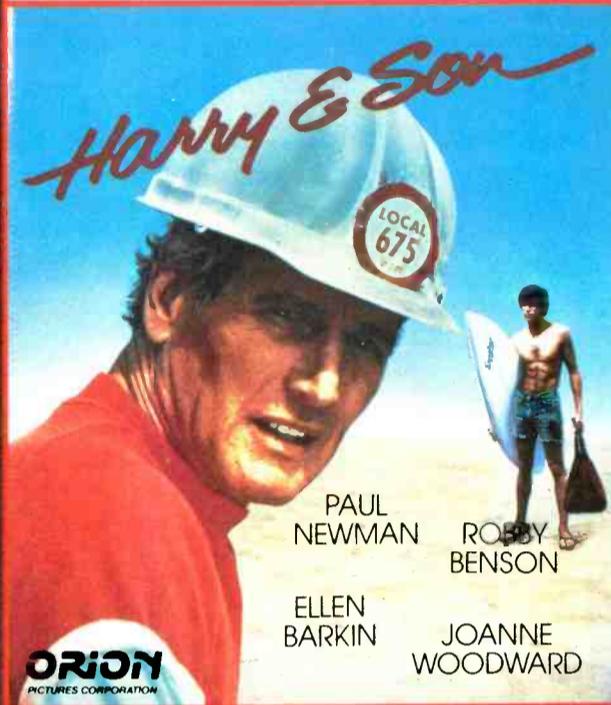
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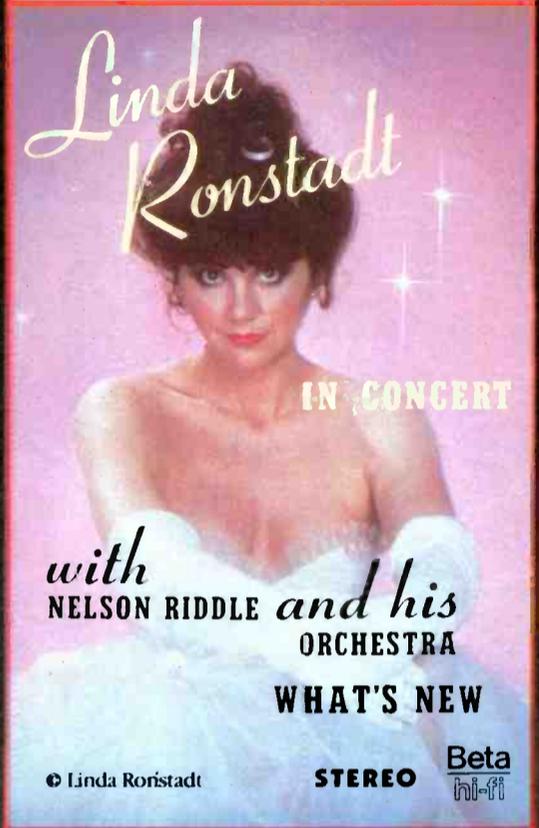
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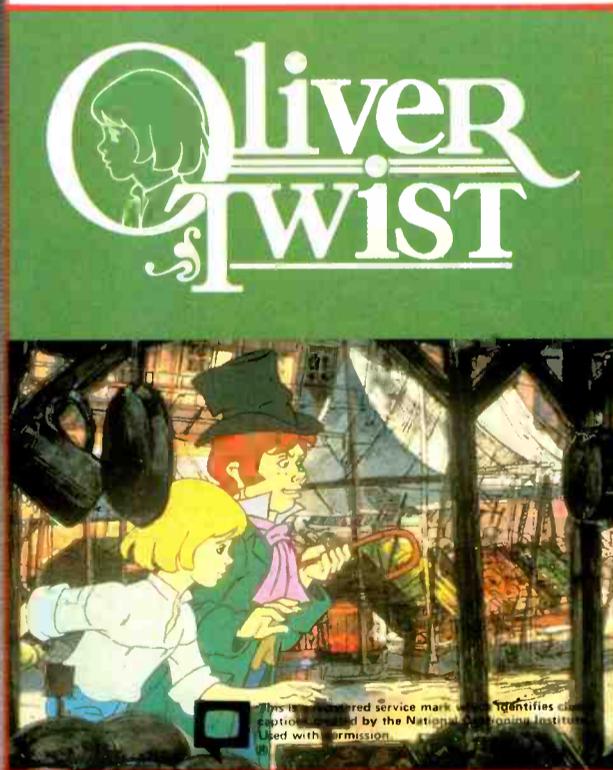
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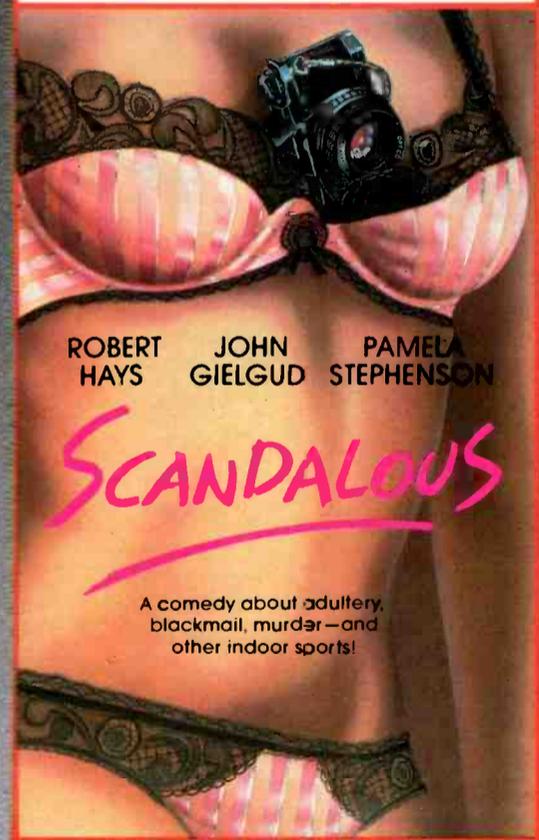
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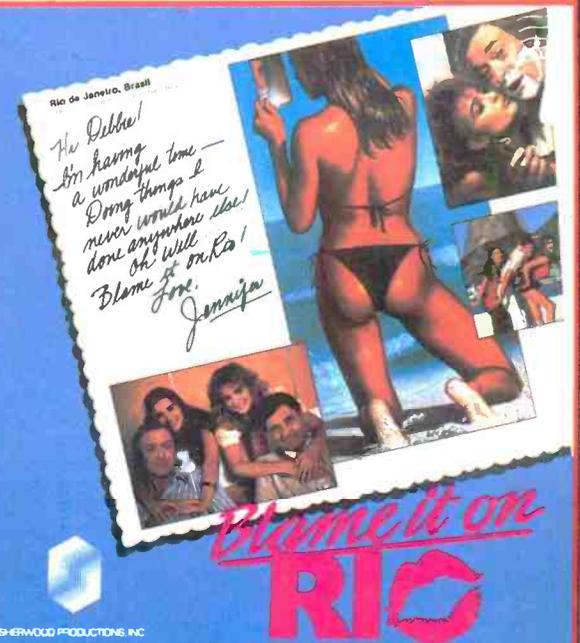
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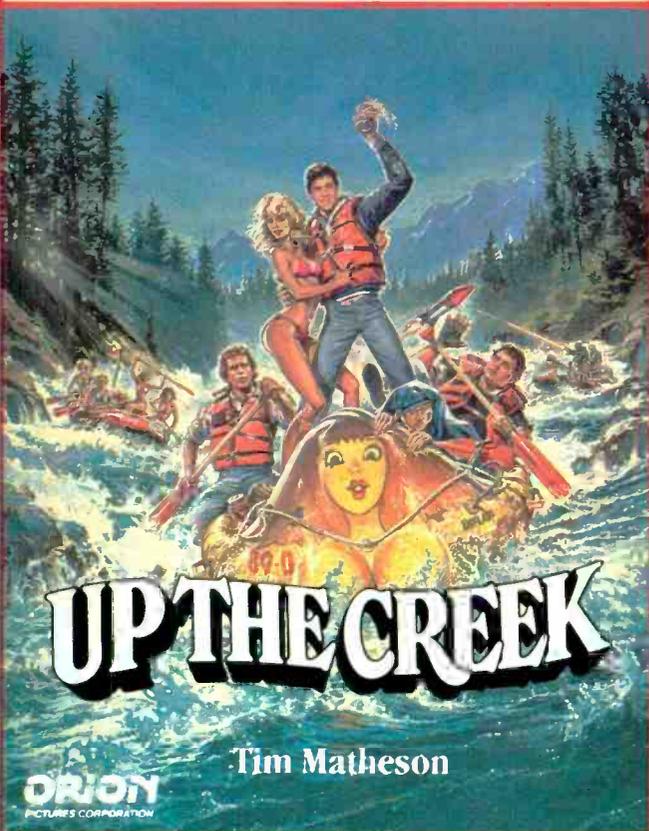
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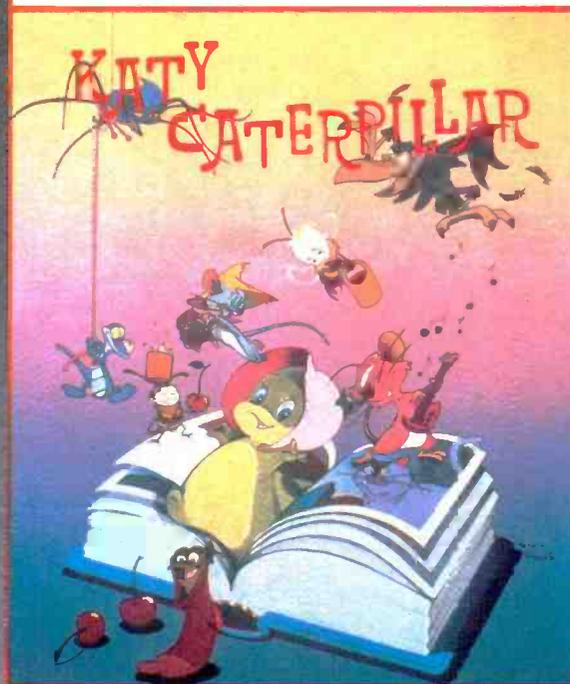
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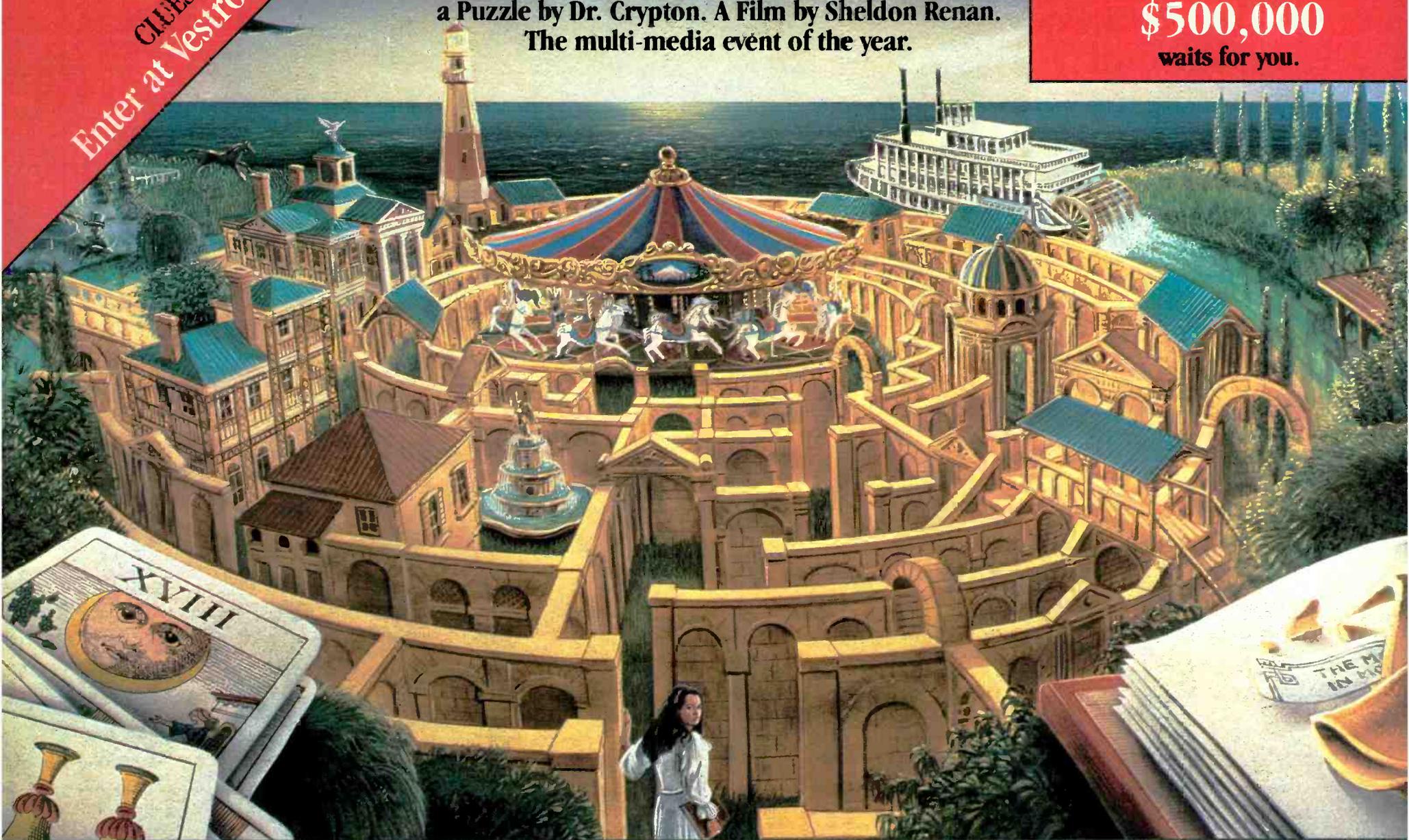
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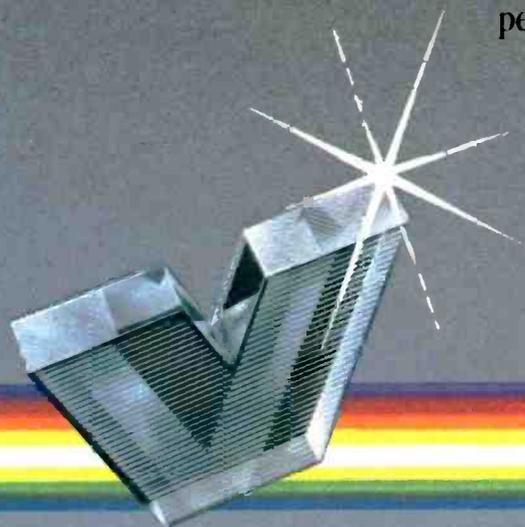
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Retailing

Ingram Making Software Mark Largest Book Distrib Aims For Computer Top Three

By KIP KIRBY

NASHVILLE—Ingram Books, the world's largest book distributor, is making its mark in the computer software field, a distribution area it entered a year ago.

Ingram issued its first catalog in April, 1983, with 900 titles and 60 vendors. Today, it carries 2,200 titles and 160 vendors. Ingram Books supplies a network of 7,000 bookstores, accounts, mass merchandisers and libraries, about 2,200 of which are now actively experimenting with computer software and accessories. This figure covers 300-350 computer specialty outlets, plus some record retailers, including the Musicland chain.

John Fowler, vice president of Ingram's software division, predicts that the company's strongest growth markets will be in its book outlets and in computer specialty stores rather than in record stores. Ingram plans a major software showing this month at the American Booksellers Assn. convention in Washington, D.C.

Ingram concentrates primarily on software and accessories for Apple, Commodore 64, IBM and Atari. Commodore 64 is Ingram's top seller, with Apple a strong second. Fowler says Ingram is still working Atari and hopes that the financially plagued company is on a turnaround.

Title inventory is amplified by the addition of 150-200 pieces a month. Floppy disks outsell cartridges 68% to 32%, according to Fowler.

He breaks down Ingram's major sales areas in computer software as follows: 30% in educational software (study skills, testing programs), 30% in entertainment (arcade, fantasy and board game programs), 20% in business programs (data bases, spread sheets), 15% in home software (accounting, financial and word processing programs) and 5% in what he calls "utilities" (language, graphics).

Best selling titles include Word Star's word processing program and "Bank Street Writer," says Fowler.

Ingram's single fastest selling title in stock now is Simon's Basic for the Commodore 64 system.

Ingram offers its accounts weekly microfiche updates on all available catalog, a monthly hard-cover catalog listing called "The Monitor," a monthly best-seller software poster for in-store use, and a full-color in-store customer directory.

Ingram allows accounts to process up to 100% in returns. The company generates an individual computer report every quarter detailing all titles ordered by specific accounts. Unsold stock may be returned by each store for credit.

Orders are fielded by Ingram's staff of more than 70 representatives, who fill requests on IBM computers. Product is shipped on a 24-hour turnaround schedule from Ingram's warehouses in Nashville, Jessup, Md. and City Of Industry, Calif. New product information is dispensed regularly by phone to Ingram's accounts to help them stay abreast of catalog additions and upcoming hot titles.

"We want to be a one-stop supplier," Fowler explains. "Our back-

ground in book distribution tells us the way be dominant is to go for wide spread, selection and service. We try to be price competitive and present a personal approach to our customers."

Ingram's current growth projection for 1985 is "two and a half to three times over our 1984 figures," Fowler says. Additionally, Ingram expects to place itself in the top three in software distribution by the end of the year.

Fowler says he is encouraged by recent gains made in software packaging. He does, however, suggest that manufacturers who don't follow the title-out book format for their software may suffer a loss of impulse sales when their items are displayed flat.

The only problem area he foresees is lack of inventory by hardware manufacturers. "That lack of hardware supply cost the industry about 40% in Christmas sales," he says. "We're at about 10% household penetration now; we've got to triple that if we're truly to become a mass industry."

Now Playing

'Painless Learning' From HES

By STEVEN DUPLER

Human Engineered. Software's new HesWare line of scientific educational programs exemplifies the current trend among designers to create graphically exciting "painless learning" programs that draw as much from computer games as from more traditional educational software. Although entertainment software is and seems certain to remain firmly ensconced as the dominant force in the marketplace, HES's marketing staff is predicting a boom in the educational software market that will see sales rise from \$73 million in 1983 to \$240 million in 1984.

The more progressive educational software designers recognize that the children using their programs are both enormously sophisticated and far more jaded than any preceding generation. As products of the high-tech age, they expect all the trimmings to accompany their electronic lesson plan—excellent color graphics and sound, lots of action and user-participation, and, most especially, realism. Without these, their interest flags quickly.

HES has effectively blended all these elements into its new line of six science simulation software programs, debuted at a press conference hosted by company spokesman Leonard Nimoy aboard the retired aircraft carrier U.S.S. Intrepid in New York. The programs combine the collabo-

orative efforts of design teams composed of graphic artists, programmers, writers, and scientists and educators.

One particularly vivid program "Project: Space Station," in which the user must design, plan, build, launch and monitor a fully-operative space station, is described by HES as "based on authentic NASA design plans, with NASA aeronautic engineers consulted at every stage in the development of the program." To further ensure realism and user involvement, HES also brought in Lockheed Aerospace engineers and a student advisory board to provide input on the design.

Other programs in the new HES series include "Ocean Quest," an adventure program in which the player must pilot an undersea research craft through the ocean in search of shipwrecks, sunken treasure and lost torpedoes, while also assembling data on various marine lifeforms. The player is brought fully into the picture by the frontal view of the undersea terrain through which the sub is ranging, and given control of an illustrated instrument and control panel a la Sublogie's "Flight Simulator."

"Cell Defense" is a fascinating program that asks the user to prevent the spread of a deadly virus through the cells of the body. The player is provided with weapons to fight the infection—interferon, T-cells and

(Continued on page 36)

Dealers Await Cassette Boom

• Continued from page 26

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Billboard Computer Software

Survey for Week Ending 6/9/84

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	21	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	22	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	4	20	BÉACH-HEAD	Access	Strategy Arcade Game				●					
4	3	36	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
5	7	29	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
6	9	36	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
7	8	36	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
8	5	35	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
9	6	36	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
10	10	32	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
11	11	14	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
12	12	7	ZAXXON	Synapse	Arcade-Style Game				●★					
13	13	7	SORCERER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
14	16	2	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game			●						
15	14	14	SARGON III	Hayden	Chess Game		●			●				
16	NEW ENTRY		SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
17	NEW ENTRY		CHOPLIFTER	Broderbund	Arcade Style Game		●	●★	●					
18	20	26	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
19	18	2	INFIDEL	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
20	15	11	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				

EDUCATION TOP 10

1	1	36	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	2	17	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	3	10	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●		●	●				
4	5	36	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.		●	◆	◆	●				
5	4	34	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
6	6	26	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●		●		
7	9	15	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				
8	NEW ENTRY		MUSICALC	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.					●				
9	7	19	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
10	NEW ENTRY		FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	◆	◆	●				

HOME MANAGEMENT TOP 10

1	3	36	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
2	2	36	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	4	3	MULTIPLAN	Microsoft	Electronic Spreadsheet		●							
4	5	28	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	1	36	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
6	8	9	PAPERCLIP	Batteries Included	Word Processing Package				●★					
7	6	26	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
8	10	27	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
9	NEW ENTRY		SIMONS BASIC	Commodore	Simplifies Basic Command				●					
10	9	13	EASY SCRIPT	Commodore	Word Processing Package				●					

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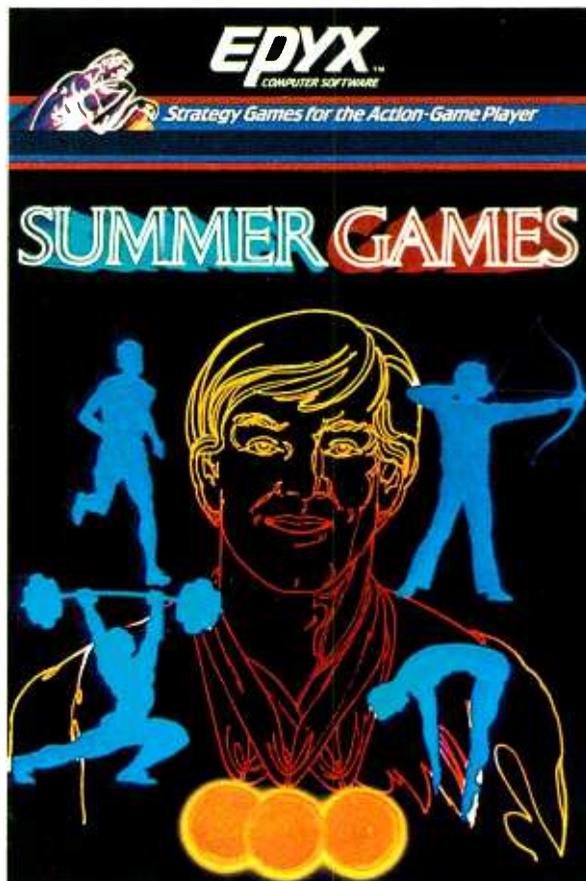
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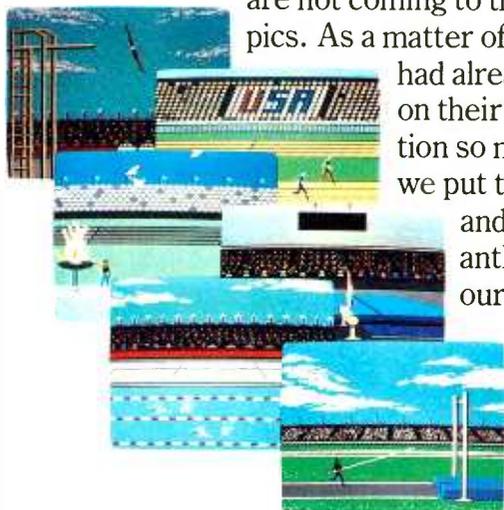
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THE RUSSIANS ARE STILL COMING TO OUR SUMMER GAMES!



We're as unhappy as anyone that the Russians are not coming to the Olympics. As a matter of fact, we had already counted on their participation so much that we put their flag and national anthem into our game. And also, the flag and national anthem



of seventeen other countries for that matter. So we now have a little dilemma because our game is already on retail shelves in computer software departments around the country. So you see, the Russians are still coming to our Summer Games. They will be able to compete in eight events including running, pole vaulting, swimming, diving, shooting and gymnastics against up to seven other competing countries. So let's give them a chance and see how well they do. One advantage of being a game is that we don't have to follow the twists and turns of the real world... in every way.



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Retailing

SOFTWARE CHART ANALYSIS

'Music' Maker Scores At Age 17

Will Harvey, the 17-year-old author of Electronic Arts' "Music Construction Set," which holds the number two position on this week's Education Top 10, has never played a musical instrument in his life. But he was, by his own admission, a whiz with a joystick.

"I created 'Music Construction Set' because I wanted something that would allow someone like me who couldn't play an instrument to make music," he says. "The goal was to create a long-life product that will evolve along with music technology."

Harvey has done just that. "Music Construction Set" turns a Commodore 64, Apple II family or Atari computer into an interactive music

composition tool capable of a wide range of applications for both musical novice and experienced musician/composer. Using a joystick, Koala pad or other controller, the user selects notes, rests, sharps and flats, clef signs and other music notation symbols and places them in any order on the staff. Compositions thus entered—either original scores or from written sheet music—can be stored, recalled or altered at the user's command.

Depending upon the hardware, the quality and complexity of the sound reproduction varies from simply basic (polyphonic capabilities with an Apple II are limited to two notes at a time) to acceptable (the C-64 version

allows chords of three notes while the Atari version allows four) to quite good (an Apple fitted with the optional Mockingboard from Sweet Micro Systems at a cost of about \$125 gives the user six voices).

How did a high school student from Foster City, Calif. hook up with a major software design and marketing firm? Harvey says the first link came through Sweet Micro Systems, maker of the Mockingboard and other Apple peripherals.

"I sent a copy of my program—it was then called 'Music Composing System'—to the Mockingboard people, and they showed it to Electronic Arts, who really liked it. I also met Bill Budge at that time, who told me good things about E.A. and also let them know about me."

Harvey is currently working on "an exciting new game" for Electronic Arts, details of which he's unable to discuss. His liaison at the company is Stewart Bonn, with whom he is "intimate in the design phases of the product."

"I don't know much about the way the record business works," Harvey reflects. "But I guess Stewart acts for me in the same way a record producer would for a recording artist. He is the liaison between me and everything at the company."

Will Harvey has now become Will Harvey Inc., and says he plans to "really get serious" about his software writing this summer when he finishes high school. He'll be installing himself in an office with regular hours to work on upcoming program designs. After the summer, though, comes college.

"I'll be going to Stanford in the fall," Harvey says. "But I won't be studying computers. I may do a double major in physics and history. To me, computers aren't my whole life at all—I only do it because it's fun."

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Now Playing

• Continued from page 33

antibodies—but must also contend with realistic external factors, such as the patient's drug and alcohol use, stress and age.

Other programs in the series are "Reflections," which teaches physics through graphic depictions of the laws of light reflection, refraction, and light beams; "CALMPUTE," a bio-feedback program that measures stress levels by means of a GSR (galvanic skin response) reading device which interfaces with the computer; and "Life Force," which takes the user inside the human cell to teach the basic of DNA and cellular structure.

HES says that "Project: Space Station," "Cell Defense," "Life Force" and "Reflections" will be available in June and July for the **Apple II** family and the **Commodore 64**. "Ocean Quest" shipments begin in August for the **Mindset** system and in September for the C-64 and Apple systems. "Calmpute" will be available for the **Apple II** family sometime in June.

www.americanradiohistory.com

Video Music Programming

MTV Adds & Rotation

As of 5/30/84

This report does not include those videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music/programming, MTV, 1133 Avenue of the Americas, New York, New York 10036.

NEW VIDEOS ADDED:

Berlin, "Now It's My Turn," Geffen
Bon Jovi, "She Don't Know Me," Mercury
Cars, "Magic," Elektra
Joe Cocker, "Civilized Man," Capitol
Thomas Dolby, "I Scare Myself," Capitol
Bob Dylan, "Jokerman," Columbia
Roger Glover, "The Mask," 21/PolyGram
Human League, "Lebanon," A&M
Killing Joke, "The Eighties," EG/Warner Bros.
Laid Back, "White Horse," Sire
John Lennon, "Living On Borrowed Time," Polydor
Mama's Boys, "Mama We're All Craze Now," Jive/Arista
Alan Parsons, "Prime Time," Arista
.38 Special, "One Time For Old Times," A&M
Tracey Ullman, "Breakaway," MCA
Whitesnake, "Slow n' Easy," Geffen

HEAVY ROTATION (maximum 4 plays a day):

Def Leppard, "Bringing On The Heartbreak," Mercury
Duran Duran, "The Reflex," Capitol
Frankie Goes To Hollywood, "Relax," ZTT/Island
Go-Go's, "Head Over Heels," IRS
Billy Idol, "Eyes Without A Face," Chrysalis
Jefferson Starship, "No Way Out," RCA
Billy Joel, "The Longest Time," Columbia
Cyndi Lauper, "Time After Time," Portrait
Huey Lewis, "Heart Of Rock And Roll," Chrysalis
Madonna, "Borderline," Sire
John Cougar Mellencamp, "Authority Song," Riva/PolyGram
Missing Persons, "Right Now," Capitol
Night Ranger, "Sister Christian," Camel/MCA
Steve Perry, "Oh Sherrie," Columbia
Pretenders, "Show Me," Sire
Prince, "When Doves Cry," Warner Bros.
Ratt, "Round And Round," Atlantic
Rush, "Distant Early Warning," Mercury
Slade, "Run Runaway," CBS Associated
Rick Springfield, "Love Somebody," RCA
Rod Stewart, "Infatuation," Warner Bros.
Talk Talk, "It's My Life," EMI America
Van Halen, "Panama," Warner Bros.
Wang Chung, "Dance Hall Days," Geffen
Wang Chung, "Don't Let Go," Geffen
Yes, "Leave It," Atco
ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America
Berlin, "No More Words," Geffen
Chicago, "Stay The Night," Full Moon/Warner Bros.
Culture Club, "It's A Miracle," Virgin/Epic
Eurythmics, "Who's That Girl," RCA
Face To Face, "10-9-8," Epic
Fire Inc., "Tonight Is What It Means," MCA
Eddy Grant, "Romancing The Stone," Portrait
HSAS, "Whiter Shade Of Pale," Geffen
Icele Works, "Whisper To A Scream," Arista
INXS, "Original Sin," Atco
Elton John, "Sad Songs," Geffen
Howard Jones, "What Is Love," Elektra
Nik Kershaw, "Wouldn't It Be Good," MCA
Greg Kihn, "Reunited," Elektra
Christine McVie, "Love Will Show Us How," Warner Bros.
Gary Moore, "Shapes Of Things," Atco
Motley Crue, "Too Young To Fall In Love," Elektra
Nena, "Just A Dream," Epic
Psychedelic Furs, "The Ghost In You," Columbia
Queen, "I Want To Break Free," Capitol
Real Life, "Catch Me I'm Falling," MCA
Lionel Richie, "Hello," Motown
Style Council, "My Ever Changing Moods," Geffen
Styx, "Music Time," A&M
Thompson Twins, "Doctor Doctor," Arista
Bonnie Tyler, "Holding Out For A Hero," Columbia
Ultravox, "One Small Day," Chrysalis
Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia
Deniece Williams, "Let's Hear It For The Boy," Columbia

LIGHT ROTATION (maximum 2 plays a day):

Alarm, "The Deceiver," IRS
Art Of Noise, "Beat Box," Island
Bananarama, "Robert De Niro's Waiting," London
Big Country, "Wonderland," Mercury
Call, "Scene Beyond Dreams," Mercury
Choirboys, "You're With The Boys Now," Atco
George Clinton, "Last Dance," Capitol
Ian Cussick, "The Supernatural," A&M
Dead Or Alive, "That's The Way," Epic
Chris DeBurgh, "High On Emotion," A&M
Dire Straits, "Solid Rock," Warner Bros.
Dr. John, "Jet Set," Streetwise
Dubset, "Fleshbeat Fever," Elektra
Duke Jupiter, "Little Lady," Morocco/Motown
Earons, "Land Of Hunger," Island

(Continued on page 65)

Country



THREE IN ONE—Warner Bros. artist Gary Morris, center, writer Larry Henley, left, and publisher Tim Wiperman are pictured with the "Hat" trophies they received when "The Wind Beneath My Wings" was named song of the year at the recent ACM Awards telecast from Knott's Berry Farm.

McEntire Adds Some Frills To Her Traditional Music

By EDWARD MORRIS

NASHVILLE—Reba McEntire had become Mercury Records' crown jewel of country music when MCA's Irving Azoff signed her away from her home label last year. She says she wasn't disenchanted with Mercury—just more excited over the possibilities of the new affiliation.

There have been a lot of new things in McEntire's career since last year. She played Las Vegas for the first time, tried her first new producer since Jerry Kennedy and switched to another booking agency. And the evolution is still going on.

What hasn't changed, though, she insists, is her determination to remain a country singer. "I'm the only female, frankly, who's cutting country anymore," she says. "Matter of fact, that's why we're having such a hard time. Everybody else is looking for crossover material, so there aren't that many songs to find."

McEntire, who cut her current MCA album under the guidance of Norro Wilson, has selected Tony Brown to produce the followup. The project is set to get under way within a month.

"We're wanting to go traditional

country—no, I'll take that back—we want to go new country," she says. "We're wanting to go new Loretta Lynn—to get new pickers, young pickers, who are like me and want to stay country."

So far, she and Brown have selected about 30 songs for album consideration. Most of them are new. "I don't like to gamble on a song that's already been cut," McEntire explains.

She cites Ricky Skaggs and the Whites as representing the kind of old/new country flavor she is looking to impart to her own music. But while she searches for a traditional niche to occupy, McEntire says she is also turning to distinctly modern means to emphasize her performances. To this end, she has hired a choreographer, a lighting director and a music director. Such frills, she contends, do not go against the traditional grain. "It's like improving a cherry pie," she says. "You won't see me doing a tap dance up there—just little bitty things I would never have thought of myself. I really can't afford to go out and spend the money for choreographers and music directors—because they don't come cheap. But I feel I owe it to the public if I'm going to be out there taking their time and money."

A less altruistic reason, she admits, is that having a brighter stage show will make her more attractive to headliners she wants to be packaged with.

MCA, she says, did not put up any front money for her makeover efforts: "I had to go on the road and save for it." Booked now by ICM, McEntire is taking fewer jobs this summer to devote more time to working with her stage advisors.

Rogers To Host '84 CMA Awards

NASHVILLE—The Country Music Assn. has named Kenny Rogers as host for its 18th annual CMA Awards Show, set for Oct. 8 at the Grand Ole Opry House. This marks Rogers' first time as the show's MC since 1979, when he also won CMA Awards for male vocalist of the year, single and album of the year ("The Gambler") and duo of the year with partner Dottie West.

Onie Wheeler Dies At Age 62

NASHVILLE—Onie Wheeler, harmonica player for Roy Acuff's Smokey Mountain Boys, died of cardiac arrest May 27 on the Grand Ole Opry stage during his performance on a videotaping of "Grand Ole Gospel Time." The singer/songwriter/instrumentalist was 62.

As a solo artist, Wheeler last cracked the country charts in 1973 with his novelty number, "John's Been Shuckin' My Corn." His first significant country effort was "Run 'Em Off" in 1954. The Sikeston, Mo., native came to Nashville in 1950 after several years of performing on area radio stations.

Wheeler was one of the pioneers of rockabilly, a form that he combined

with such compositions as "Onie's Bop," "Tell 'Em Off" and "Jump Right Out Of This Jukebox." Although his first major label affiliation was with Okeh/Columbia in the early '50s, Wheeler ultimately followed his rockabilly inclinations to a 1959 affiliation with Sun Records. He joined Acuff's band in 1964.

One of Wheeler's gospel compositions, "Mother Prays Loud In Her Sleep," became a standard for Flatt & Scruggs. It was this song that Wheeler was performing at the time of his death.

He is survived by his wife, Betty Jean Wheeler, and three children, one of whom is country artist Karen Wheeler.

NEW NASHVILLE PRESIDENT

Jimmy Bowen On Board At MCA

By KIP KIRBY

NASHVILLE—When Jimmy Bowen left his Warner Bros. Records Nashville post as senior vice president, few—including Bowen—expected it would take another five months before he officially assumed the presidency of MCA's Nashville division.

With lengthy contract negotiations finally concluded, however, Bowen has now assumed his new position and is preparing to implement what he calls his "20-year gameplan" for the label.

"We're dealing with a brand new record company from the top down," Bowen emphasizes. "We'll be doing business differently—and, we think, more professionally." Already he has put MCA's promotion department (under vice president Gene Hughes) onto computer and expects to have the entire operation computerized and linked directly to MCA's Los Angeles headquarters by the end of the year.

The label will vacate its longtime Music Row offices soon and relocate to larger space on nearby West End Ave. This is an interim move prior to the construction of an MCA complex next year which, when finished, will house the record company and publishing operations, plus an in-house recording studio.

Another phase of Bowen's plan calls for hiring a hand-picked team of young staff producers to oversee the label's recording activity. In addition to Bowen himself, in-house producers include a&r vice president Tony Brown, recently lured from RCA; Emory Gordy Jr., and Chip Hardy. Bowen is also negotiating with several outside producers, such as David Malloy and James Stroud, for non-exclusive production deals.

"Within a few years, almost all MCA product will be done in-house," says Bowen, adding that he abhors the subsidization of Nashville producer/publishers who tend to cut primarily their own catalog. "By developing our own staff producers, we can avoid being controlled by the outside."

Bowen's contract with MCA is unusual in that it allows him to produce artists for other labels as well. It is the only arrangement of its kind in Nashville, a fact that doesn't faze Bowen. "If a label is doing a good job for its acts and the communication between them is strong, having an outside producer from another company should be no threat. In fact, Mo Ostin (label chairman) insisted I agree to continue producing a couple of acts for Warners as part of my termination agreement."

Bowen is currently producing or co-producing Jimmy Buffett, Lynn Anderson, Rick & Janis Carnes and George Strait for MCA and Crystal Gayle, Conway Twitty, Johnny Lee and Hank Williams Jr. (for Warner Bros.). He is also "talking" with Merle Haggard about the possibility of doing his next Epic album, and has produced John Schneider for a yet-to-be-determined label.

Bowen says he's also considering the purchase of an independent stu-

dio for MCA's use and has looked at several, including Emerald Sound.

"This way, we can guarantee our artists much better rates and much better technology," he explains. "My acts all work on 48 tracks with automated mixing, digital echo chamber and the same gear that's routinely available to pop acts in New York or L.A."

"At Warners, I leased a studio on a longterm basis. That reduces the costs and lets us offer the acts a rate that's commensurate with their budget, but with better equipment. There is simply no reason country albums should sound technically inferior to pop product."

Bowen scoffs at the rumor that his albums are the most costly now cut in Nashville. "Fred Foster says I came here and showed these hillbillies how to cut a \$30,000 album for \$130,000," he laughs. "But that's not true."

While he concedes that his overall

(Continued on page 38)



FINALLY ARRIVED—Jimmy Bowen, left, is officially welcomed to MCA Records in Nashville by Irv Azoff, center, president of MCA Records Group, and Bruce Hinton, the label's senior vice president and general manager. Bowen, who joins MCA as its Nashville president, is standing in front of the van that functioned as his unofficial office while contractual negotiations were underway.

Nashville Scene

Waylon's Potpourri In Souvenir City

mad Ali's boxing gloves, a letter from John Lennon or Buddy Holly's motorcycle will shed any perspective on Waylon Jennings, but it probably makes about as much sense as Barbara Mandrell featuring Morgan Fairchild's black stockings in her museum.

That's not all. Should the urge suddenly strike to intersperse your country music education with Oriental culture, you'll now have the perfect antidote: The Country Music Wax Museum is opening its own Chinese Art Museum this summer.

We aren't exactly sure what the tie-in here is, but the Wax Museum says now tourists won't have to travel to World's Fairs to enjoy Eastern culture. The exhibit will feature Chinese art, jewelry, furniture and artifacts. (No, we don't know whether egg rolls and grits will be sold on the premises.) Since the Wax Museum just happens to be the same site as Waylon's new Private Collection, one paid admission to the Wax Museum entitles you to a free admission to both the Chinese gallery and the Jennings display.

Waylon Jennings and Chinese art side by side, this must be what's

Okay, here's the scenario: You're sightseeing in Nashville, and the urge to see a letter from John Lennon suddenly hits.

Or you find yourself caught by an inescapable urge to stare at Muhammad Ali's boxing gloves. Where can you go?

You can go to the same place where Buddy Holly's motorcycle is on view, that's where. It's just the latest country museum joining the ranks of tourist teasers (or tourist pleasers) along the stretch of Music Row now known as Souvenir City. This particular museum comes courtesy of Waylon Jennings and is called **Waylon's Private Collection**.

Says Jennings modestly, "I've been wanting to do this for a long time, but I just never could find the right place." He promises that a visit to his museum will shed light on "the man and his music." Personally, we aren't quite clear why looking at Muham-



meant by "culture shock."

Museum mania has struck a lot of country music stars lately. There's apparently no end to the number of artists willing to lend their names and/or personal possessions to a money-making tourist venture. The artists defend this foray into commercialism by saying it's their way of letting fans share more closely in their lives. However, the majority of these concession corners are gaudy in facade, with exhibits and display mixed in with enough inexpensive merchandise to fill up several shopping bags. And that particular stretch of souvenir shops and artists' museums at the end of Music Row is fast approaching Times Square for sheer glittering garishness.

Incidentally, one artist who turned down a chance to plaster his name in neon is T.G. Sheppard. Sheppard says he was approached about a licensing deal for a prospective tourist venture, but decided that wasn't how he wanted to see his name exploited. Among those who have said "yes" and joined the parade to capitalize on tourists' dollars are Conway Twitty, Loretta Lynn, Barbara Mandrell,

(Continued on page 38)

Billboard® Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	17	ALABAMA Roll On, RCA AHL1-4939 RCA	38	29	116	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
				39	36	7	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39172 CBS
2	2	29	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	40	31	58	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
3	3	33	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23 924 WEA	41	52	4	SYLVIA Surprise, RCA AHL1-4960 RCA
4	5	29	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	42	46	4	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
5	4	33	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	43	34	16	JOHNNY LEE Til The Bars Burn Down, Warner Bros. 25056 WEA
6	7	31	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	44	47	28	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND
7	6	31	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	45	45	22	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
8	8	47	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	46	51	29	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
9	9	20	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	47	66	5	MEL TILLIS New Patches, MCA 5472 MCA
10	11	7	ATLANTA Pictures, MCA 5463 MCA	48	49	7	MOE BANDY Motel Matches, Columbia FC-39275 CBS
11	10	29	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	49	39	25	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
12	14	8	MICKEY GILLEY & CHARLY McCLAIN I Takes Believers, Epic FE-39292 CBS	50	44	63	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA
13	15	7	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	51	42	21	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street FC-39306 MCA
14	16	4	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	52	NEW ENTRY		RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA
15	13	38	JOHN CONLEE In My Eyes, MCA 5434 MCA	53	43	7	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
16	18	26	EXILE Exile, Epic B6E-39154 CBS	54	55	35	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
17	12	17	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	55	57	3	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
18	19	7	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	56	40	38	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA
19	21	12	DON WILLIAMS The Best of Don Williams Vol.3 MCA MCA 5465	57	60	3	THE MAINES BROTHERS BAND Highrollin' Mercury 814-985-1 POL
20	24	4	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	58	41	32	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
21	20	38	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	59	48	88	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
22	17	39	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	60	68	34	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
23	30	6	REBA McENTIRE Just A Little Love MCA 5475 (MCA)	61	NEW ENTRY		MARK GRAY Magic, Columbia B6C-39143 CBS
24	23	36	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	62	NEW ENTRY		B.J. THOMAS Shining, Columbia FC-39537 CBS
25	22	32	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	63	61	318	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
26	32	20	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	64	NEW ENTRY		RAY CHARLES Do I Ever Cross Your Mind, Columbia FC-38990 CBS
27	25	9	LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA	65	NEW ENTRY		KAREN TAYLOR-GOOD Karen, Mesa MA-1111 NSD
28	26	32	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	66	65	36	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA
29	27	86	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	67	53	64	ALABAMA ▲ The Closer You Get, RCA AHL1-4663 RCA
30	50	5	VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL	68	54	29	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
31	56	2	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	69	69	9	PINKARD & BOWDEN Writers In Disguise, Warner Bros. 25057 WEA
32	NEW ENTRY		GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS	70	62	117	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
33	33	71	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	71	58	30	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
34	37	18	GENE WATSON Little By Little, MCA 5440 MCA	72	59	142	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
35	35	4	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	73	70	169	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
36	38	4	RAZZY BAILEY The Midnight Hour, RCA AHL1-4936 RCA	74	73	209	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
37	28	15	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	75	74	69	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Country

Nashville Scene

Continued from page 37

Box Car Willie, Ferlin Husky, Hank Williams Jr., Mickey Gilley, Johnny Lee and now Waylon Jennings. Even George Jones has a newly opened theme park called Jones Country down in Texas.

★ ★ ★

Speaking of George Jones, the singer recently gave Gary Morris a thrill by calling Gary back onstage to sing a duet of "Amazing Grace." The event took place at a Jones/Morris concert in Knoxville, and the surprise duet—which surprised Morris most of all—closed the show.

The Burrito Brothers' new single, "My Kind Of Lady," is from the original motion picture soundtrack to "The Dreamchasers." It's one of three cuts the Burritos recorded for the film and pairs the duo with their former Los Angeles producer, Michael Lloyd. All three songs were written by Al Kasha and Joel Hirschhorn, Oscar winners for their hits "We May Never Love This Way Again" (taken from the soundtrack to "The Towering Inferno") and "The Morning After" (from "The Poseidon Adventure").

Leon Russell, now living in a Nashville suburb, is reactivating his Paradise Records label and plans an album release this summer. First single is the oft-recorded "Good Time Charlie's Got The Blues." It's the only non-original song on the album.

★ ★ ★

Booked on United Airlines anywhere soon? If so, put on your head-

sets and catch the one-hour comedy special featuring Warner Bros.' Nashville team Pinkard & Bowden. The offbeat duo are showcased on the airline's in-flight entertainment program. Hank Williams Jr. will be doing the same for TWA, we understand.

★ ★ ★

Rodney Crowell helped wife Rosanne Cash celebrate her 29th birthday in mid-May by inviting comedian T.P. Muldowney to perform for friends at a private party in their home. Muldowney was appearing at Zanies, a Nashville comedy club.

Bowen On Board At MCA

Continued from page 37

recording budgets are higher than most other Nashville producers', he insists that the long-range benefits outweigh the initial cash outlay.

"You've got to spend money to get it back. Nashville is still a singles mentality record business and I don't choose to be involved with singles situations. I want to work with album artists who are interested in having long careers and plenty of sales."

Both Bowen and MCA label chief Irv Azoff are in the process of signing artists to the roster. At the moment, acts on the MCA label include the Oak Ridge Boys, Don Williams, George Strait, Lee Greenwood, Barbara Mandrell, Reba McEntire, Gene Watson, John Conlee, Loretta Lynn, Jerry Lee Lewis, Brenda Lee, Jimmy Buffett, Bill Monroe, Lorrie Morgan, Mel Tillis, Jerry Clower and Ruth Ann. Newest acquisitions are Lynn Anderson (signed from Permian), Razy Bailey (formerly on RCA), and the duet of Rick & Janis Carnes (who followed Bowen from Warner Bros.).

Through its affiliated labels, MCA

represents Curb acts the Whites, the Bellamy Brothers, the Burrito Brothers, Stephanie Winslow, Diana Rae and Craig Dillingham; Churchill artists Roy Clark and Ronnie Dunn; and MDJ group Atlanta.

Videos for various releases will be done on an "as needed" basis, according to Bowen, with their development overseen by the label's new senior vice president/general manager Bruce Hinton and publicity director Kay Shaw. Bowen says he hopes that the Nashville operation will eventually account for as much as 50% of MCA's total corporate profits; he estimates its share is currently "about 25%."

Though Bowen declines to elaborate on specific details of his new contract with MCA, signed two weeks ago, he confirms that as part of the deal the label has agreed to purchase several of his catalog projects, including old masters with Kenny Rogers & the First Edition and Kim Carnes. In addition to his new title as president of MCA Nashville, Bowen also assumes the position of vice president with MCA Records Inc.



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Meet The Group . . .

Agent/Manager Billy Murray has taken two of the versatile JORDANAIREs—Ray Walker and Duane West—and teamed them with the seasoned voices of the two ladies known as COUNTRY LACE—Maxine Cothron and Euna Deaton—to form the truly country group HIGH COTTON.

The first song to be released from the HIGH COTTON album is "WILLIE BEN." It will remind you how proud you are to be an American. It's patriotism at its best.

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Billboard® Hot Country Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	12	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, Shade Tree Music, Inc. BMI; Epic 34-04402	32	38	4	STILL LOSING YOU —Ronnie Milsap (R.Milsap,R.Galbraith) M.Reid, Lodge Hall ASCAP; RCA 13805	64	82	2	MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7
2	4	13	I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Golden/RavenSong, ASCAP, RCA 13746	33	36	7	THIS TIME —Tom Jones (G.Mills,S.Povpich) R. Greenaway, B. Whitlock; Arrgee/Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	65	59	5	HANGING ON —Lane Brody (C.Moman) B.Mize, I.Allen; ATV, BMI; Liberty 1519
3	3	13	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	34	39	5	I WISH I COULD WRITE YOU A SONG —John Anderson (J.Anderson,L.Bradley) J.D.Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276	66	52	8	I NEVER HAD A CHANCE WITH YOU —Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI; Texas 5556
4	8	11	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT) —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compeat-122 (Polygram)	35	19	16	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	67	77	2	LONELY HEART —Tammy Wynette (J.Crutchfield) P.Overstreet, Silverline, BMI; Epic 34-04467
5	6	13	JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	36	45	3	GOD BLESS THE U.S.A. —Lee Greenwood (J.Crutchfield) L.Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	68	79	2	SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, Peso, BMI; Viva 7-29265
6	11	8	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; Cavesson Music Enterprises Co., ASCAP/Warner-Tamerlane, BMI/Welbeck Music Corp, ASCAP; RCA 13763	37	31	8	EYES THAT SEE IN THE DARK —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13774	69	NEW ENTRY		ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397
7	7	12	DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	38	44	5	DISENCHANTED —Michael Martin Murphy (J.E.Norman) C.Rains, J.E.Norman, M.Murphy; Cheskee Bottom/Kahala/Timberwolf, ASCAP/BMI; Liberty 1517	70	56	17	SWEET COUNTRY MUSIC —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336
8	10	10	YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	39	41	6	MEMORY LANE —Joe Stampley & Jessica Boucher (J.Stampley, Lobo) T. Stampley, D. Rosson, D. McComb; Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446	71	81	2	OKLAHOMA HEART —Becky Hobbs (B.Mevis) B.Gallimore, B. Hobbs, B. Mevis, B. Shore, WB/Make Believe/Dejames Warner-Tamerlane/Beckaroo/Belie vus or Not/Royal Haven, BMI; Liberty 1520
9	9	12	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	40	42	7	BORN TO LOVE YOU —Karen Brooks (J.E. Norman) C.Black, L.Marine, Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302	72	NEW ENTRY		YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105
10	12	12	I'M NOT THROUGH LOVING YOU YET —Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13752	41	46	5	FOREVER YOU —The Whites (R.Skaggs) J.Beland; Atlantic, BMI, MCA/Curb 52381	73	60	17	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP, MCA 52340
11	13	11	FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP, MCA 52356	42	50	3	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M.Morgan,P.Worley) R.Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	74	53	16	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382
12	14	9	SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J.Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	43	48	5	I WANT TO GO SOMEWHERE —Keith Stegall (K.Lehning) D.Lowery, M.McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04421	75	58	19	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Wiider/K. Welch, G. Nickolson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375
13	15	10	I DON'T WANNA BE A MEMORY —Exile (B.Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	44	49	4	LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R.Albright) B.McDill, R.Bourke Hall-Clement, BMI/Chappell, ASCAP; Epic 34-04460	76	70	18	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337
14	16	10	WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc./BMI/Lion Hearted, ASC AP/CBS Unart, BMI; RCA 13768	45	64	2	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner-Curb 7-29369	77	73	16	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillon, BMI; RCA 13718
15	18	10	BETWEEN TWO FIRES —Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D.Martin; Warner-Tamerlane/Duck Songs, WB Music/Bob Montgomery Mus ic/Music Corp. of America/BMI/ASCAP Warner Bros. 7-29321	46	57	2	FORGET ABOUT ME —The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Sals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/ Rare Blue, BMI/ASCAP; MCA/Curb 52380	78	76	4	CAROLINE'S STILL IN GEORGIA —Mac Davis (G.Fundis) W.Holyfield Biba, ASCAP; Casablanca 818-919-7 (Polygram)
16	1	12	HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co.Inc. BMI; Sugar Hill/Epic 34-04394	47	51	6	IF EVERY MAN HAD A WOMAN LIKE YOU —The Dsmond Brothers (J.E. Norman) B. Springfield; Unichappell, BMI; Warner/Curb 7-29312	79	75	13	DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP, Warner Brothers 7-29336
17	20	9	THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP, Cleveland Int'l/Columbia 38-04431	48	67	2	WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04427	80	74	17	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368
18	21	8	ATLANTA BLUE —The Staler Brothers (J. Kennedy) D. Reid; Stalter Brothers, BMI; Mercury 818-700-7	49	54	4	OH CAROLINA —Vince Gill (E.Gordy, Jr.) R.Albright, J.Elliott, M.Sanders, Milene, ASCAP, RCA 13809	81	NEW ENTRY		HONKY TONK TAN —O.B. McClinton (T. Turk, T. Tappan) R. Hatch, J. Whitmore, O.B. McClinton; Al Gallico/Easy Listening/Chatter Box, BMI/ASCAP; Moon Shine 3024
19	23	7	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	50	55	3	IF ALL THE MAGIC IS GONE —Mark Gray (B.Montgomery,S.Buckingham) C.Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	82	NEW ENTRY		THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821
20	5	14	AS LONG AS I'M ROCKIN' WITH YOU —John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	51	27	12	TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	83	NEW ENTRY		MEMPHIS IN MAY —Darrell McColl (K. Laxton) B. Keel; Hookline & Thinker, BMI; Indigo 45-304
21	26	6	ANGEL IN DISGUISE —Earl Thomas Conley (N.Larkin, E.T.Conley) E.T.Conley,R.Scraggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	52	32	15	I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Weik Group), BMI; RCA 13729	84	80	9	DO I EVER CROSS YOUR MIND —Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420
22	25	9	I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753	53	63	3	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	85	69	6	THIS AIN'T TENNESSEE & HE AIN'T YOU —Katy Moffatt (J. Crutchfield) L. Bastian, J. Shaw; ATV/Blue Book, BMI; Permain 82005 (MCA)
23	29	7	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	54	66	2	LET'S FALL TO PIECES TOGETHER —George Strait (R.Baker) D. Lee, T. Tocco, J. Russell, Maplehill (Weik Group) Sunflower Group/Hall-Clement/B. ibo (Weik Group), BMI/ASCAP; MCA 52392	86	71	5	IT'S A COVER UP —Peter Isaacson (S.Tutt) A.Fixel,E.McQueary; Scott Tutt, BMI; Union Station 1006
24	17	14	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217	55	37	16	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	87	72	9	LO AND BEHOLD —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez, BMI; Nashwood 12684
25	30	4	B-B-B- BURNIN' UP WITH LOVE —Eddie Rabbitt (E. Stevens, E.Rabbitt) E.Rabbitt,E.Stevens,B.J.Walker, Jr. Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279	56	61	5	DAY BY DAY —McGuffey Lane (M.Morgan,P.Worley) R.McNelly,J.Schwab; McGuffey Lane/Hat Band, BMI; Atlantic America 7-99778	88	84	5	YOUR EYES —Bill Anderson (B.Anderson,M.Johnson) T.Carris; Mercey Bros./Stallion/Rocky Bell, BMI; Southern Tracks 1026
26	28	9	BETTER OUR HEARTS SHOULD BEND (THAN BREAK) —Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315	57	43	16	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chancey) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342	89	91	2	TIT WON'T BE EASY —Lois Johnson (D. Silvers) D. Silvers, Almarie/Eno River, BMI; EMH-30
27	22	10	BAND OF GOLD —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	58	NEW ENTRY		TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	90	88	20	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104
28	34	5	IF THE FALL DON'T GET YOU —Janie Fricke (B.Montgomery) V.Stephenson,S.Lorber,D.Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454	59	62	4	MOST OF ALL I REMEMBER YOU —Mel McDaniel (M.McDaniel) R.Scaife,P.Thomas, Vogue/Partner, BMI; Capitol 5349	91	89	22	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7
29	35	4	THAT'S THE THING ABOUT LOVE —Don Williams (D.Williams,G.Fundis) R.Leigh,G.Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389	60	65	3	ONE MORE SHOT —Johnny Lee (J.Bowen) R.Moore,D.Hauseman; Cross Keys, ASCAP; Warner Bros. 7-29270	92	86	3	YOU ARE WHAT LOVE MEANS TO ME —Craig Bickhardt (C.Feldman,Brent Mahre) C.Bickhardt; Colgems-EMI, ASCAP; Liberty 1518
30	33	7	NEW PATCHES —Mel Tillis (H. Shedd) T.Collins; Sawgrass, BMI; MCA 52373	61	47	16	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	93	87	16	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374
31	24	10	VICTIMS OF GOODBYE —Sylvia (T. Collins) D. Morgan, D. Pfrimmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	62	40	11	SOUTHERN WOMEN —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J.Mohead; New Albany/Protunes, BMI; Mercury 818-653-7	94	78	7	WANT ADS —Robin Lee (J.Morris) Johnson/Perry/Perkins; Gold Forever, BMI; Evergreen 1018 (NSD)
				63	68	3	MY KIND OF LADY —The Burrito Brothers (M.Lloyd) A.Kasha,J.Hirschorn, Sister Cecil/P.I.E./Fire & Water/Pac Interx, ASCAP/BMI; MCA/Curb 52379	95	83	10	DOWNTOWN —Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756

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

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Pro Equipment & Services

Panel Probes Digital Difficulties

Standardization Problems In Spotlight At AES Confab

ANAHEIM—Digital audio's ongoing standardization problems provided an underscore to the four-hour panel presentation on digital technology during the second annual Audio Engineering Society International Conference, held last month at the Disneyland Hotel here.

Panelists addressed both "the state of the art" and digital audio's usefulness in low budget applications, reviewing existing digital recorder formats, true digital console design and the evolution of such products into much more flexible, hybrid devices as computer applications begin altering how equipment functions.

Whether addressing the theoretical high-end or the nuts and bolts of existing digital gear, the common ground was presented by the "real world applications" cited by Tom Mintner of Studer Revox, who presented a paper for the absent Roger

Lagadec of the firm's base in Ragensdorf, Switzerland.

The Studer position stressed the wide gap between digital audio's potential uses and its present usage. For now, at least, the technology exists solely in the form of digital audio recorders, which "stand alone as islands, hooked up to otherwise completely analog equipment," Mintner said. With digital techniques confined to recorders, those units are thus employed only as storage devices, awaiting the creation of complementary digital processors, consoles and microphones—and the necessary common standards in data handling—before they can expand their potentially vast repertoire of control functions.

Mintner also provided Lagadec's summary of format considerations for multi-track digital audio systems, starting with the AES/EBU interface

proposal for a common format regarding serial transmission of broadcast and ancillary data in digital form. That proposal provides for 24-bit linear audio program and four additional data bits for ancillary uses, including various sample checking and "housekeeping" functions.

With the 16-bit standard now in place, users face the prospect of transmitting streams of digital data incorporating much useful user data, only to lose that bonus at the end destination. Future design should address this, Mintner argued, and he introduced the Studer/BBC proposal, a 48-bit format in which the basic 16-bit field is augmented with a 32-bit parameter field for a host of potential ancillary uses.

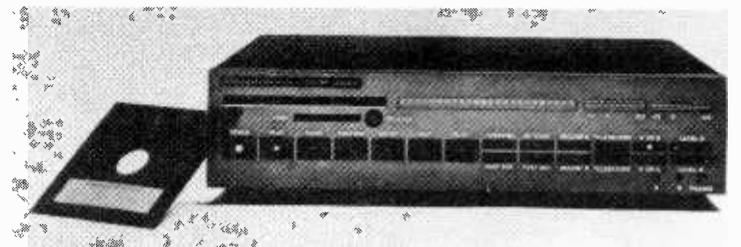
Mintner also reviewed the Studer two-channel DASH (digital audio stationary head) format, and assessed how double-density record techniques could address existing problems in digital storage.

Tore Nordahl of Digital Entertainment Corp., the Mitsubishi professional digital division, reviewed real world obstacles to digital recorder operation, starting with such chronic considerations as tape handling and wear characteristics, recorder alignment and error correction and concealment. Using a worst-case scenario in which a digital master originally assembled on two different machines must be used five years later for a new transfer copy, he detailed how design elements in Mitsubishi's X-800 series answer the anticipated losses and tracking problems that might be encountered.

The DASH format itself was also outlined, via a presentation from Sony's T.T. Doi delivered at the conference by Takeshi Ozawa. Ozawa recalled the history of the stationary head approach to digital recorder design, beginning with Sony and Studer

(Continued on page 42)

New Products



Consumer unit from CompuSonic digitally records and plays on specially-designed Kodak "super floppy" 5 1/4-inch disks. Disks will hold up to one hour of music programming.



Soundcraftmen's new PCR800II features a whopping 555 watts per channel at the cost-effective price of \$947. The unit features two independent power supplies, dual power transformers and two-speed cooling fans, and is, in effect, two independent power amps bridged with Soundcraftmen's PC-X2 front panel. Total weight is less than 40 pounds.

New Videotapes From Sony

NEW YORK—Sony Tape Sales Co., a division of Sony Corp. of America, is phasing out its existing line of three-quarter-inch U-matic videocassettes to be replaced with an upgraded product, U-matic K-series. The new videocassettes utilize a new magnetic particle formulation Sony calls "Vivax," said by the company to provide a smoother running surface, resulting in decreased degeneration after duplication.

A spokesman for Sony Tape cites a Sony engineering study which claims the quality of K-series videocassettes at the sixth generation is equal to that of its current U-matic tape at the

fourth generation. Moreover, the spokesman says, the new particle formulation improves the color signal-to-noise ratio of the tape as well.

Another innovation claimed by Sony is the reduction of the "waterfall" effect (the dark horizontal line that travels from top to bottom of the screen), through the use of a new particle binder and a stronger base film.

According to John Bermingham, Sony Tape's vice president of sales and marketing, the K-series videocassettes will be manufactured and assembled at Sony's plant in Dothan, Ala.

EXPO STILL IN CHICAGO

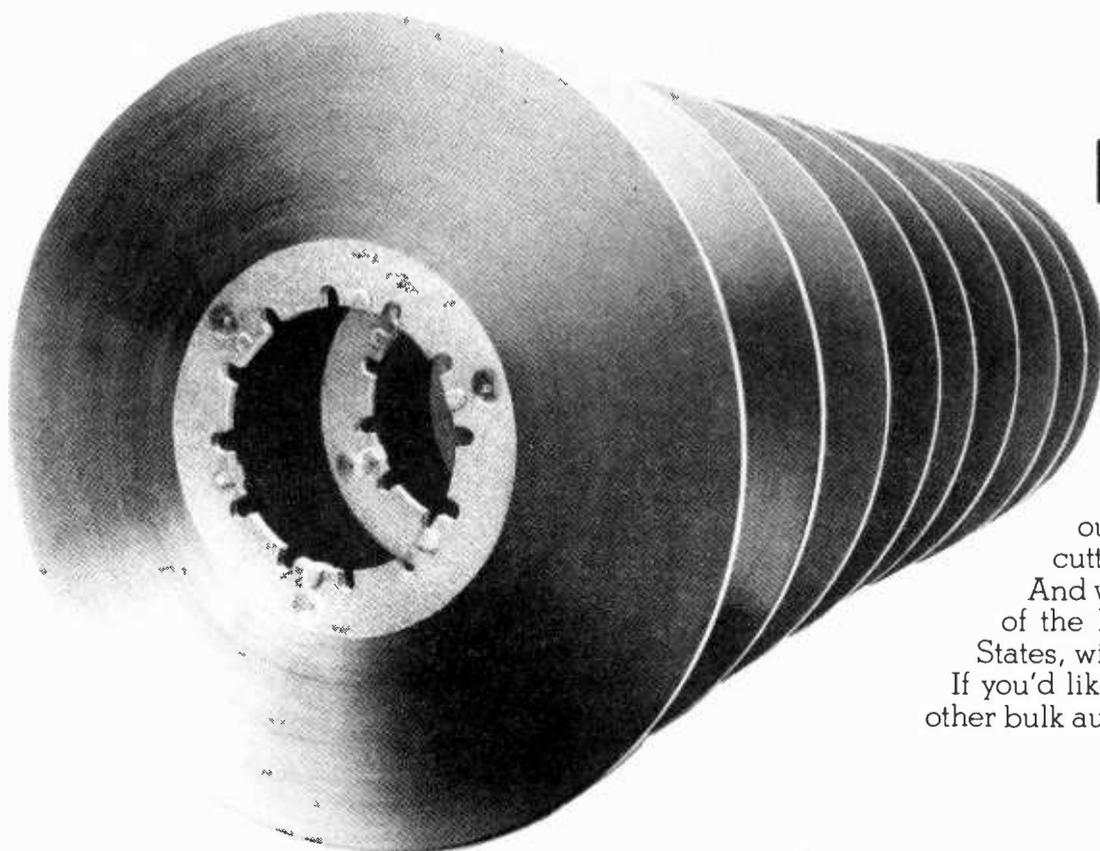
NAMM Moving To California

CHICAGO—After 44 years at the same location here, the National Assn. of Music Merchants (NAMM) is moving its staff offices to Carlsbad, Calif. in northern San Diego County as of Aug. 1. The relocation, according to NAMM president James Kleeman, will allow officials of the organization to become more closely aligned with "the broad scope of music activity which is increasingly based on the West Coast."

The Southern California site was chosen after a number of possible areas were evaluated, according to NAMM executive vice president Larry Linkin, though the decision to leave Chicago when the group's current lease expired this year was actually made some time ago.

"Escalating rents and city taxes would have increased our cost of staying here substantially," says Linkin. "Having decided that, we decided to open the door to a variety of possible locations."

According to Linkin, the move will not affect the NAMM committee's selection of trade show sites, and Chicago's McCormick Place exhibition center will continue to be used for the NAMM Expo two out of every three years, as in the past. In 1985, the convention will meet in New Orleans, while the 1986 and '87 gatherings will again be in Chicago. Linkin says the Winter Market exhibition is booked in Anaheim and will continue to be booked there for the foreseeable future.



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Studio Track

NEW YORK

The following projects are under way at **First Choice**: **Lillo Thomas** is working on the title track of his forthcoming Capitol album "All Of You." **Chuck Ange** and **Fred McFarlane** are producing and engineering **Janie Cook's** latest effort. **Richie Weeks** is producing his own tracks for Earthtone. **Darryl Payne** is producing the **Springsteen Brothers** for Chrysalis and finishing a **Carol Williams** record for Sire. . . . Former Crusaders guitarist **Barry Finnerty** is laying tracks at **Planet Sound** for Japan's new Blue Moon label. Finnerty is producing, with **Rick Kerr** at the board.

Rapper **Alan Ramsey** is cutting a single at **Quadrasonic Sound** with **O.C. Rodriguez** producing and **Dave Ogrin** at the board. And **Herman Sebek** of the Broadway musical "Cats" is there with a 12-inch called "Going Insane." Rodriguez is producing, with **Matthew Kasha** at the board. . . . **Joel Diamond** is at Unique Sound with a remix of a new **Gloria Gaynor** 12-inch for Silver Blue/CBS. . . . TV's "Knight Rider" **David Hasselhoff** is at the **Hit Factory** for Silver Blue, with Diamond producing. . . . **The Muppets** take Manhattan with an album entitled "Sesame Street Christmas Sing-Along," under way at Delta Recording. Producer **Dennis Scott** is keeping the critters under control for the Sesame Street Records project. . . . **Willie Colon** is recording his RCA debut at **Eurosound Recording**. He is producing it, with **Sammy Velaquez** at the board.

Unsigned act **Tiffany Time** is laying tracks at **Songshop** with executive producer **Wayne Vlcian**. **Robert Nicholass Watson Evans** is producing, with **Robbie Watson** at the board. Also there, the **Shakes** are laying tracks for an independent EP. Watson is producing with assistance from **Shari Silberg**. Vlcian is set to do the final mix. . . . X-Disque artist **Huw Gower** is working on a followup to his debut EP at Sky-

line. **Dave Young** is producing and engineering. . . . **Six Gun** is working at **Classic Sound** with producer **Steve Burgh**. The record's final mix will be made at **Unique**, with **Steve Gillmor** at the board. . . . **Jimmy Destri** just wrapped **Mediamax's** new dance/rap record at **MediaSounds**.

LOS ANGELES

New Capitol act **Mirror** is at the label's studio with its first album. **Todd Cochran** is producing, with **Bernie Kirsh** and **Bobby Brooks** at the board. **Gary Wagner** is assisting. . . . Fiction Records act **Hunter** is working on its label debut at **The Studio**. **Mark Petach** and **John E. Douglas** are producing the "Lady Electrical" EP, with the studio's owner **Robbie Weaver** at the board. . . . **Stryper** is cutting its Enigma debut at **The Music Grinder**.

NASHVILLE

Newly signed Comstock artist **Jim Goodrich** is recording his label debut at **Sound Emporium**. **Patty Parker** is producing the sessions. . . . **Charly McClain's** new Epic album is being mastered by engineer **Randy Kling** at Disc Mastering Inc. Also there, **Blake Mevis** has just finished **Leon Everette's** next RCA single, "Shot In The Dark."

OTHER CITIES

Former Traffic drummer **Jim Capaldi** has finished work on his Atlantic solo album at San Francisco's **Automatt**. Sitting in on the session were Carlos Santana on guitars and two members of his band, percussionist Orestes Vilato and keyboardist Tom Coster. Capaldi and **Stewart Levine** produced, with **Richie Corsello** engineering and **Ray Pyle** at the board. . . . Plenty of activity at the **Chicago Recording Co.** Styx guitarist **Tommy Shaw** is working on his first solo album for A&M. **Mike Stone** is producing. **Survivor** was just there with a track for their next Scotti Bros./CBS album. **Ron Nevison** of Jefferson Starship fame

produced. Local singer/songwriter **Steve Goodman** cut a theme song for the Cubs baseball team, with **Hank Neuberger** engineering. And **John Hunter** is completing a single for Private I/CBS. **Phil Bonanno** is at the board.

Two projects are in progress at Cincinnati's **QCA Recording**. **Robert Guillaume** of ABC-TV's "Benson" is mixing an album for Air City Records. **Beau Ray Fleming** is producing, with **Ric Probst** at the board. And Solar act **Midnight Star** is cutting tracks for its next album, with **Reggie Calloway** producing and engineers Probst and **Jim Greene**. . . . Unsigned act **BMR** just finished a set of demos at **House Of Music** in West Orange, N.J. **Angelo Andriani**, **Jim Bonnefond** and **Rick Iantosca** produced.

All material for the *Studio Track* column should be sent to **Kim Freeman** in *Billboard's* New York office.

Panel Probes Digital Difficulties

• Continued from page 40

as initial proponents in 1980. The subsequent addition of MCI (since purchased by Sony) and Matsushita yielded the sizeable DASH coalition seen today.

The Sony engineer also detailed the operational standards for the format, including its error correction and concealment capabilities.

Larry Boden of the JVC Cutting Center in Los Angeles then gave an often wry breakdown of the respective merits and mishaps associated with electronic editing for digital systems and physical "razor blade" edits for digital material. The veteran engineer concluded that both approaches can be practical, depending upon the



COPING WITH ADOLESCENCE—Mercury/Virgin act the Comateens get the label off their case by wrapping their "Deal With It" album at Miami's Criteria Studios. Shown from left are Comateens Lyn Byrd and Nic North, group manager Peter Leak, engineer Jim Sessody, Virgin's Jeremy Lascelles, producer Peter Solley, PolyGram's Jerry Jaffe and Oliver North of the Comateens.

type of program material and the specific editorial needs.

While acknowledging the sophistication of electronic editing systems, Boden defended the classic blade edit as "a high art form" after generations of evolution in analog editorial applications.

Digital editing via electronic systems has an edge in terms of level matching, freedom in selecting edit points, performing complicated assemblies, and preserving the master tape in its original form, Boden said. But the assembled master created is actually a second generation copy.

Blade edits can be made quickly and inexpensively, and are more easi-

ly understood by engineers already trained in editing analog media, he noted. Edit points can also be found on the tape itself. However, there is danger in possible master damage during splicing, and the number of edit points is more limited. For most applications, however, Boden sees the conventional blade edit as more practical.

Attendees interested in how digital circuit design is affecting console technology were treated to sample demonstrations of the Neve CTS digital desk, with an audiovisual presentation providing examples of the graphics and symbology used for that systems's CRT displays.

SAM SUTHERLAND

More Expansion At Framerrunner

NEW YORK—Framerrunner Inc., a video production house here, has acquired an ISC Super Edit controller as part of its expansion program in its new facility. The high-speed ISC System 31 computer-based editing console offers a wide variety of software features: programmed motion, direct VTR control, automatic calculation of match-frames, and full serial command of Framerrunner's Grass Valley switcher.

The facility offers on-line and off-line three-quarter-inch and three-quarter- to one-inch interformat editing capability. Framerrunner's ISC System 31 is one of the first of its kind in the area.

VCA Installs Digital Dubbing

NEW YORK—VCA Duplicating Corp., based here, takes a major step forward in providing high quality audio for video with the installation of digital audio dubbing capability in all four of its national branches.

The firm has acquired Sony PCM-1610 digital audio processors, which allow generation of stereo analog soundtracks from digitally-encoded masters. The technique results in a 50% boost in audio signal quality for Beta and, eventually, VHS Hi-Fi videocassette formats, according to a VCA spokesman. Although Beta Hi-Fi duplication using the PCM-1610 is already in full force at VCA, VHS dubbing is still in the works, the spokesman continues.

To duplicate from one-inch digital masters, two tapes are run simultaneously, one containing the video signal and the other the digital audio recording on the video section of the tape. Two machines, interlocked by a SMPTE time code, then retrack onto the video master or videocassette.

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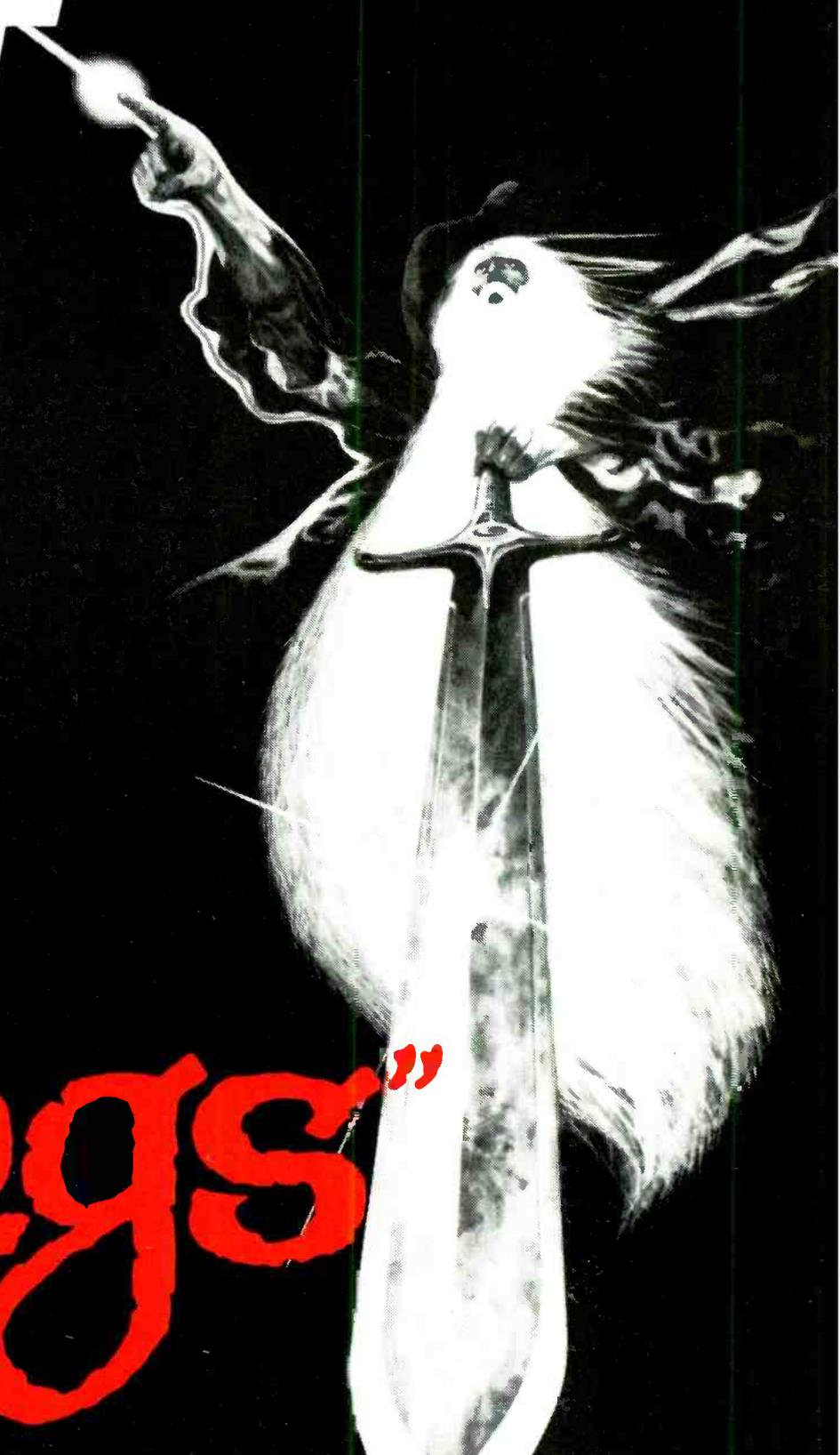
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IN THIS SECTION

8

Toying With Appliances

By Tony Seideman

Don't look for a lot of revolutionary products at this CES. The news is not in the new, but in how the old has moved from being a rich man's toy to a middle class appliance.

8

Tuning In Stereo TV

By Sam Sutherland

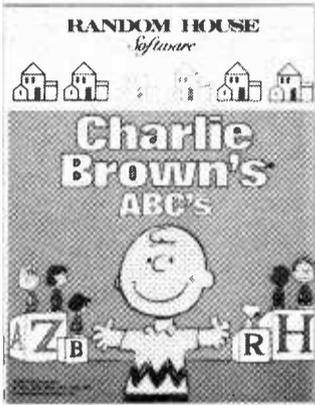
The biggest trend in the overall video industry on exhibit at this show is—audio. Hardware manufacturers are making improved audio a central theme for tv systems, VCRs and videodisk players, bringing audio and video together better than ever.

8

Shifting Sands Spread Market

By Tony Seideman

CES will fulfill its traditional role this year, providing a means for new home video companies to set up their distribution, as well as give a platform for independent manufacturers to display their ware.



10

Floppy Brand War Widens

By Earl Paige

This may end up being the show that launches 3½-inch floppies as a the standard in computer blank media, although there's still a lot of business to be done in 5¼-inch formats.

11

Computer Music Programs Make Instrument Landing

By Faye Zuckerman

Just as business computer companies have started downsizing hardware and software for the consumer market, professional music companies are expanding into music software publishing, bringing music software to the stores.

12

Welcome to the 'The Fifth Cycle'

By Faye Zuckerman

Computer companies at CES are rolling out quality software. In light of Lucasfilm's entry into the market with richer graphics simulated 3-D game action, most agree we're entering a new generation of software products.

12

Future In The Forest

By Faye Zuckerman

The industry is so dynamic now, says CES executive pundit Jack Wayman, "I hope the show helps goers to see the forest. So many new areas will be represented here in a big way."

12

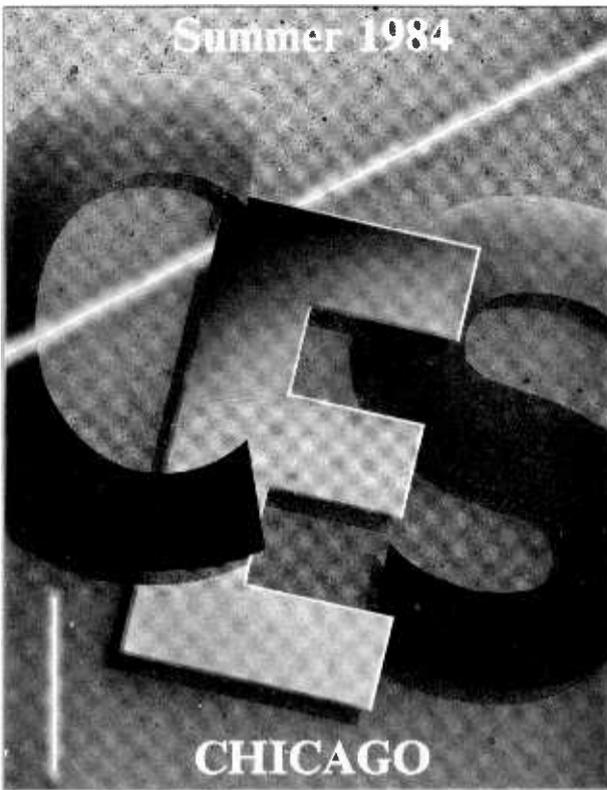
Videobeat: Now Charting Visual Music

By Paul Grein

Feature films continued to dominate the video marketplace in the past year, although original programming more than held its own. Seven of the top 20 nontheatrical videocassettes of the past year were music oriented.

Billboard®

Summer 1984



17

Simultaneous CD/LP Release By Year End

By Sam Sutherland

The CD era may already be ahead of schedule. Ambitious promotions by the Compact Disc Group and individual record/tape chains heavily involved in CD, have helped raise the profile of the format.

18

Blank Brand Giants In Photo Finish

By Earl Paige

In blank diskettes or floppies alone there are an estimated 35 brands these days, and with the entry of new brand giants, blank media commands as much attention at Summer CES as any category.



19

Blank Videotape Wins At Olympics

By Earl Paige

Hi fi video is here, while another dramatic factor sending blank videotape marketers into ecstasy—the Olympic Games. Some says sales may well double in July.

20

Blank Media Brand Survey

21

Audio Tape Improves Quality To Stay Competitive

By Earl Paige

Two audio trends emerging at Summer CES will make news: car stereo and high performance.



22

New CD Releases Broaden Musical Choices

By Sam Sutherland

23

CD Here To Stay, Software On The Way

By Marcia Golden

Over a year in development, the CD player market is alive and kicking. Sales continues to build steadily, second and third generation players are entering the pipeline, and software shortages are just clearing up.

24

Breakdance Commotion Grips Portables

By Steven Dupler

Record/Tape retailers continue to report brisk sales of personal cassette players as well as boom boxes and other portable audio hardware.



25

Cassettes Aim Beyond LP Quality

By Sam Sutherland

A new generation of audio cassettes is not only closing the gap between real-time home copying and high-speed duplication, but also rivaling the standards set for LPs.

26

CD Accessories: Time And Need Is Now

By Fred Goodman

Is it too soon to cater to the CD owner? Accessory manufacturers have clearly decided that the time is now for CD items. Original claims that the disks were invulnerable may have created a false impression with consumers.

Charts

11 Top Computer Software

12 Top Video Games

24 Top Videocassettes Sales & Rental

30 Top Non-Theatrical Videocassettes

33 Top Music Videocassettes

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; "CD Year One" story by Marcia Golden, New York freelance writer; Cover, J. Daniel Chapman; Charts, Billboard Chart Research Department.

1984 International Summer Consumer Electronics Show Agenda

SUNDAY, JUNE 3

9:45 A.M.—OPENING CEREMONIES

10:00 A.M.-6:00 P.M.—CES EXHIBITS OPEN

11:00 A.M.-12 Noon—CES MINI WORKSHOPS

• "How To Merchandise Portable Video"

• "How To Select The Right Mix Of Computer & Game Software"

1:00 P.M.-2:00 P.M.

• "Progress Report: Selling The New Digital Technology"

• "How To Determine Your Sales Training Needs"

3:00 P.M.-4:30 P.M.—CES OVERVIEW CONFERENCE

5:00 P.M.-7:00 P.M.—COMPACT DISC WORKSHOP

MONDAY, JUNE 4

8:30 A.M.-10:30 A.M.—CES VIDEO CONFERENCE

• Panel I: Hardware

• Panel II: Software

9:00 A.M.-6:00 P.M.—CES EXHIBITS OPEN

11:00 A.M.-12 Noon—CES MINI WORKSHOPS

• "How And Where To Find Money For Your Retail Store"

• "How To Effectively Demonstrate Computer Hardware & Software At Retail"

1:00 P.M.-2:00 P.M.

• "Positioning Your Store For Success In The Phone Market"

• "Satellite Earth Stations: New Profit Opportunities"

• "Electronic Distribution Of Software: A Status Report"

2:00 P.M.-4:00 P.M.—CES COMPUTER AND GAMES CONFERENCE

• Panel I: Hardware

• Panel II: Software

4:30 P.M.-6:00 P.M.—CES RETAIL MANAGEMENT WORKSHOP

5:00 P.M.-7:00 P.M.—CAR AUDIO WORKSHOP

TUESDAY, JUNE 5

8:30 A.M.-10:30 A.M.—CES AUDIO CONFERENCE

• Panel I: Home And Personal Audio

• Panel II: Car Audio

9:00 A.M.-6:00 P.M.—CES EXHIBITS OPEN

11:00 A.M.-12 Noon—CES MINI WORKSHOPS

• "Progress Report: Selling The New Digital Technology"

• "How To Merchandise Cellular Technology At Retail"

• "How To Determine Your Sales Training Needs"

1:00 P.M.-2:00 P.M.

• "How To Merchandise Portable Video"

• "How To Select The Right Mix Of Computer & Game Software"

2:00 P.M.-4:00 P.M.—CES TELEPHONE EQUIPMENT CONFERENCE

4:30-6:00 P.M.—CES RETAIL ADVERTISING AND PROMOTION WORKSHOP

5:00 P.M.-7:00 P.M.—HIGH END AUDIO WORKSHOP

WEDNESDAY, JUNE 6

9:00 A.M.-4:00 P.M.—CES EXHIBITS OPEN

9:00 A.M.-11:00 A.M.—CONSUMER ELECTRONICS MARKET RESEARCH: CURRENT PROJECTS

10:00 A.M.-11:00 A.M.—CES MINI WORKSHOPS

• "Positioning Your Store For Success In The Phone Market"

• "Electronic Distribution Of Software: A Status Report"

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—Steve Goodman
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—Wyn King
Turtles Records & Tapes

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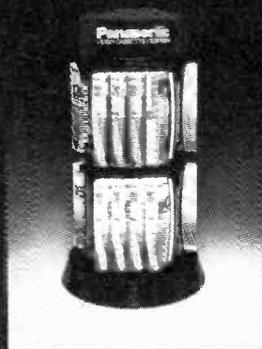
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Tuning In Stereo TV

By SAM SUTHERLAND

The biggest trend in the overall video industry at this Summer CES is—audio. Building on a steady crescendo of product introductions and underlying design goals evident on the exhibition floor at recent shows, hardware manufacturers are making improved audio performance a central theme for television sets, component tv systems, VCRs and videodisk players, paving the way for further overlapping between the once distinct audio and video markets.

Dramatizing audio's new starring role in video design are the relatively unified, surprisingly rapid thrusts in both stereo broadcast tv and stereo "hi-fi" technology for half-inch VCRs. An unexpected FCC assent to the Electronic Industries Assn. (EIA) consensus choice for a broadcast stereo standard, the Zenith/dbx system, has spurred major set manufacturers to ready stereo decoders for imminent market introduction, with integrated stereo tv sets already on the drawing boards. Stereo-ready set configurations, providing interface for outboard decoders, are already widespread in existing product lines, suggesting the twin clout of the FCC and the EIA will prompt an even brisker swing toward stereo.

As for the videotape field, the success of Beta Hi-Fi, Sony's pioneering half-inch VCR system, will be backlit at this show by new rivals from the VHS camp, now ready with its own VHS Hi-Fi machines. Both the Beta and VHS systems dramatically upgrade the audio performance of half-inch tape through similar means: in place of the narrow audio stripe used to store sound on conventional half-inch tape systems, these recorders take advantage of more sophisticated head design and magnetic tape formulations to interweave audio signal across, and within, the entire face of the tape without impairing video signal fidelity.

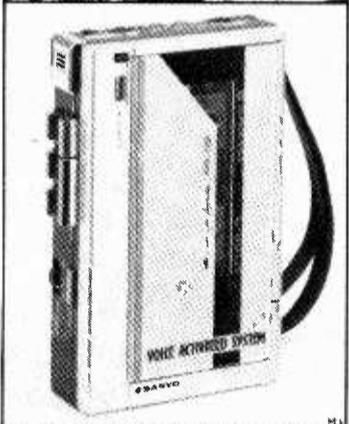
For Sony, the timely appeal of Beta Hi-Fi has provided a major weapon in buttressing the Beta market against the majority share still controlled by VHS. Accordingly, Sony is broadening its Beta Hi-Fi line to include lower price points, and is aiming for a wider consumer target via Hi-Fi-ready Beta decks that can be upgraded with modestly priced Beta audio modules at a later date.

Both Beta and VHS Hi-Fi are meanwhile being adopted by prerecorded software vendors. Last month, CBS/Fox was the first home video major to shift to hi-fi VCR audio on all releases, with new titles to be offered in Beta Hi-Fi and VHS Hi-Fi. While duplication costs remain higher, CBS/Fox plans to absorb the hikes, apparently confident that a quickly building demand, and similar commitments from other majors, will provide future savings. High-speed video duplicators are meanwhile refining production techniques for the two formats, with cost presumably a major issue.

Music programming is predictably sharing the spotlight with this race toward stereo video as a mass market force, both hastening its approach and benefitting from its own appropriateness as a showcase for the technology. Videocassette and videodisk marketing has already swung significantly away from its earlier motion picture orientation, with music video now a high priority in marketing plans.

Exemplifying that rising stature is Pioneer's current tv ad push for its

(Continued on page CES-26)



Top left: "David Bowie Serious Moonlight" videocassette available on Music Media, a division of Media Home Entertainment; top right: Recoton's "Producer Series" self-contained video improvement product demonstration centers available in floor standing or counter display models; center: Sanyo's M1170 compact cassette recorder features voice-activated recording, variable speed control and a two-position microphone sensitivity switch with suggested list \$69.95; bottom: Yamaha's CD-2 Compact Disc player features remote control and random access features with suggested list of \$699.

AT CES: Shifting Sands Spread Market

The home video industry has grown to the point that most of its top companies say they can't afford to exhibit at this Summer's Consumer Electronics Show.

Virtually all of the home video majors will be present at the show, holding the usual series of cocktail parties and opening up the standard set of hospitality suites. But a number of major companies won't even go to that expense this show, choosing to skip CES altogether.

What has happened is that the pre-recorded video industry is now large enough to support its trade show, the Video Software Dealers Assn. convention in August, and most companies feel they don't have the bucks to support going to both their own show and CES.

But that doesn't mean there won't be any home video companies at this show. CES will be fulfilling its traditional role this year, providing a means for new home video companies to set up their distribution systems, as well as giving a platform for independent manufacturers to display their wares.

Longtime exhibitors Thorn EMI

Home Video and Vestron Video will be on the show floor, but they'll make up virtually the entire population of major programming companies. Thorn EMI won't even be exhibiting in the video software area, choosing to show on the main floor instead as it usually does.

Among the newcomers will be Continental Video, whose head, Jack Silverman, is former head of Commtron, one of the nation's largest video distributors. A longtime attendee of CES, Silverman feels the show is an essential part of the means of establishing the distribution network he needs.

Another new exhibitor will be Program Hunters, whose head, George Atkinson, is also a home video industry veteran. Atkinson is not bothered by the absence of the majors and other big home video companies; because of it, he feels, his company and its wares will stand out all the more.

Some of the biggest home video developments at this show will involve hardware, not software. Pioneer will reportedly be putting its 8-inch laser videodisks and players on display. The smaller size of the disk makes

www.americanradiohistory.com

them far cheaper to produce than the standard 12-inch disks, thus offering the opportunity for manufacturers to cut program prices considerably.

Also on display will be a wider selection of VHS Hi-Fi machines than has ever been seen. And, unlike the Winter show, most of these units will be ready to hit the market almost immediately.

But the biggest hardware news involves a technical happening which will probably be a long time in having an impact on the home video and music industry, but which will probably have a tremendous influence once things really get going—stereo tv.

With the FCC approving a defacto standard on March 29, this will be the first show where stereo can actually make an appearance, and manufacturers are leaping at the chance to include a new, profitable option in their topline sets. Almost every topline manufacturer will have some kind of stereo tv at this show, making it a good bet that besides being the biggest CES ever, this summer's Consumer Electronics Show will probably be the noisiest one as well.

TONY SEIDEMAN

Toying With Appliances

By TONY SEIDEMAN

It's the quiet that will make the most noise this CES. Just ask a scientist, and he'll tell you—evolution isn't loud. It's just inexorable.

Don't look for a lot of revolutionary products at this show, for ground breaking, industry forming supergadgets. The news is not in the new, but in how the old has moved from being a rich man's toy to a middle class appliance.

The goal of any gadget that carries a price tag with a multi-hundred dollar punch is to become a household essential—a part of the furniture of life that has made the transformation from luxury to a commonplace.

Commonplaces are rarely thrilling, but almost always safe and predictable. The excitement comes from seeing black ink at the end of each quarter, and knowing the business will be there not just next year, but in the decades to come.

Marketing campaigns matter less when a product's momentum is so strong that consumer demand pulls it off the shelf instead of advertising giving the units a push. More than \$500,000,000 worth of shoving by RCA couldn't make consumers need videodisk players in their homes. More than 100,000 consumers a week are saying they need VCRs, and saying it with cash.

Cash is a fast-flowing liquid in the consumer electronics business, rarely following set paths, frequently carving unexpected new streams. The product that finds a place for itself sends ripples throughout an industry, with new businesses rising to feed the needs of the new machines.

Signs of power of this current and the industries it creates glare out of this show's statistics. Propelled by its fast-growing new product categories, the consumer electronics industry and the show that feeds it are growing at a rate well in the double digits—one which should put the attendance figures for the summer CES past the six figure mark for the first time.

Chances are good that there will be more than 100,000 attendees viewing the 1,400-plus exhibitors at this show. Floor space is up from 1983's 735,000 square feet to more than 810,000.

Two or three years ago home computers were a minor exhibitor category; now, though the number of hardware manufacturers has been savagely cut by brutal marketplace competition, there will be over 225 computer-connected companies on the floor, most of them software oriented, feeding the machines that have fought their way into America's homes.

Computer software and blank videotape are two businesses that have grown up to serve another. Despite the fact that the home computer itself is still clawing for a solid place in American homes, the machines have proven so information-hungry that there will be dozens, perhaps hundreds, more companies at this CES selling software than there will be selling machines to run the programs on.

The VCR was created to serve an existing household fixture, the television. Now the videocassette recorder population is large enough that powerful old-line firms are leaping into an already-crowded industry just to get a chance to serve the new technology. A phalanx of the world's top photography companies will be on the floor this show, with companies

(Continued on page CES-32)

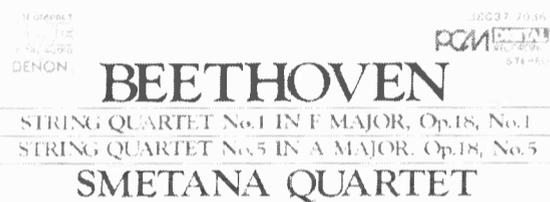
**"HERE
 ARE THE
 DENON
 REFERENCE
 CD'S.
 AND HERE
 ARE THEIR
 REFERENCES."**



"... the most convincing reproduction of recorded music I've heard yet..."
 "... for a Schubert Ninth that really sounds like an orchestra playing I think this issue has no equal."
Ovation Magazine, November 1983



"For anyone starting a compact-disc collection, I can think of no better release with which to begin."
 "The Smetana Quartet's version of Beethoven's Op. 59, No. 1... one of the most exciting versions of that particular work ever recorded."
Ovation Magazine, November 1983



"... a sense of air around the instrumentalists that one ordinarily encounters only in live performances."
Fanfare Magazine, September/October 1983

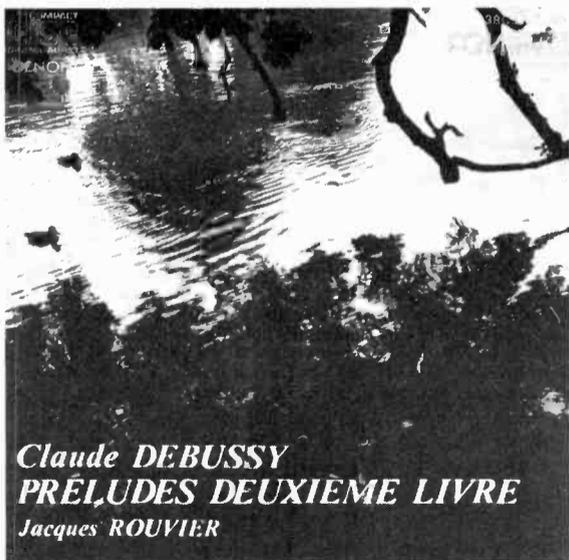


Hans Otto

"This is one of the most exciting organ records ever made."
 "... completely hypnotizing."
 "... uncannily like being in Freiberg's beautiful cathedral, listening in person to the splendid organ..."
Ovation Magazine, October 1983



"A superb reading as a digital LP, the bass definition and general clarity are even greater on the CD, with no loss of warmth."
Ovation Magazine, November 1983



"... Jacques Rouvier is a superb technician, with tremendous power and solidity and remarkably precise fingers."
 "The sound is excellent: the overall acoustic is warm, the dynamic range is wide, and the Steinway's bass is reproduced with stunning fidelity."
Ovation Magazine, November 1983



"... compelling... uncommon fire and precision."
 "This excellent performance is a revelation in CD!"
 "... the most natural string-quartet sound I have yet heard on a recording, creating the impression that the players are sitting right in the room with the listener."
Ovation Magazine, November 1983



NEW RELEASE!
 Beethoven: Symphony No. 9 ("Choral")
 Staatskapelle Berlin, Otmar Suitner, cond.

Summer CES

Floppy Brand War Widens As Standardization Nears

The 1984 Summer CES may end up being the show that really launches 3½-inch floppies as the standard in computer blank media although there's still a lot of business to be done in 5¼-inch formats. Another dominant trend is the one toward higher and higher capacities or density, a trend indeed emphasized by all the 3½-inch excitement.

Still another trend, possibly in a subtle way overshadowing standardization and density is that of vendors striving harder than ever to demystify the incredible complexities surrounding blank diskettes.

Yet one more trend, perhaps backgrounding all others is the continuing growth in blank computer media. There are still new brand entries, seemingly every time someone publishes a cross-reference chart. And this continuing brand glut adds impetus to yet one more broad trend—price volatility.

Speaking to the new brand entries is Jim Sandberg, national sales manager, Sentinel Computer Products. Sentinel has been an OEM manufacturer seven years supplying parts and equipment to other diskette marketers. The past Winter CES was Sentinel's first trade exposure "and we're hitting 3.5 million units a month now. When we entered as a brand," says Sandberg, "there were about 26. Now there's 35."

As new brands come in and others gain market share there's no question but what Verbatim, Dysan and 3M, the three dominant brands, take heavy hits says Walker Mannes, analyst at Creative Strategies. He thinks there are major shifts in brand share below the top three where Nashua, Maxell, Memorex, Wabash, BASF, TDK and others have been scrapping. In fact, Mannes suggests that entirely new entries like Sentinel and Xidex could be making noise.

"The market seems heading toward 96 TPI, to higher yields," says Mannes, mentioning the movement to greater capacities.

What all the brand expansion is doing to price often depends on individual markets, Sandberg notes. "Atlanta is not New York City for example." He says Sentinel's new 5½-inch line is set for suggested lists from \$22-\$32 but that he bets prices will be at least \$20 in some markets for a box of 10 (at least in the popular single-sided double density).

One of the marketing principals also noting the heavy shift to more capacity is Steve Solomon, national sales manager, Fuji, who also points out how the demystification is coming along. He says more and more product charts are listing number of tracks, that 96 TPI or "track per inch" actually works out to an 80-track disk. "It's just that one figure represents tracks per inch. The 48 TPI is really 40 tracks." Solomon goes on to say that in the basic consumer market "the end user will never see hard sector disks," eliminating

still another area of confusion and product charts replete with "hard" and "soft" sector categories.

Like others surveyed, Solomon is watching the move to 3½-inch care-

fully. "It's at least a de facto standard right now. If IBM decides on 3½-inch then there will be no question."

All the same, Fuji is still expanding its 5¼-inch line and will bow at CES

both 3-inch and 3½-inch but not 3¼-inch, the latter championed largely by Dyson.

However, while Solomon strives to eliminate the "TPI" and talk about

real tracks he introduces perhaps the newest floppy buzz-word—"oersted." The new Fuji 3½-inch model is in what Solomon calls the "600

(Continued on page CES-30)

Finally, somebody took digital recording from here

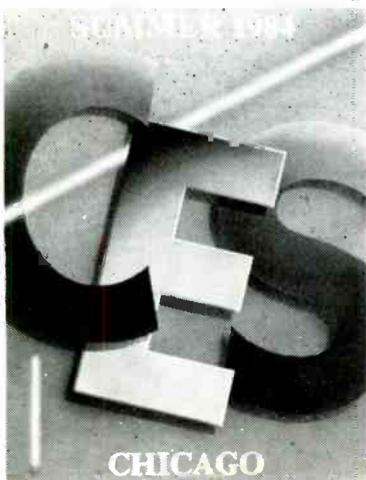
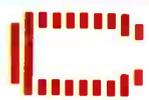


COMPUSONICS INTRODUCES "TRUE" DIGITAL SOUND. FROM MIKE TO MASTER. IT'S WHAT DIGITAL SHOULD HAVE BEEN ALL ALONG.

Digital sound. Until now, most of what you heard about it was distorted. Because the majority of digital masters were, in fact, produced on analog tape equipment and then merely converted into a digital format.

But a new company called CompuSonics has developed a multitrack digital audio mixer/recorder that allows you to produce digital recordings from mike to master. Without a single analog step in-between.

Introducing the CompuSonics DSP-2000. With it, an engineer records from start to finish with digital sound.



Computer Music Programs Make Instrument Landing

Computer technology has played a major role in the professional music scene about as long as computers have been pervading the business world.

And just as the business computer community recently started downsizing its hardware and software to accommodate the general consumer marketplace, professional music

companies followed a similar trend. Two Wisconsin publishing firms stand out as examples of this trend. Hal Leonard Corp. of Milwaukee and Sight & Sound International

Inc., based in New Berlin, Wis., have announced plans to expand into the music software publishing business as well as bring music software as a sale item to its network of music stores.

Hal Leonard's entry comes in the form of distributing Scarborough Software's "Songwriter" computer program to music stores. Sight & Sound has jumped into the computer area with a bigger splash. It has developed music software for Commodore 64 computers and has a record/tape-mass merchant target in mind.

Sight & Sound will be rolling out this July three software packages and a peripheral item that centers on teaching and strengthening music composition skills. The peripheral item is a piano-like keyboard that attaches to the Commodore's keyboard and contains letters to denote corresponding notes. "The user learns note recognition by playing the keys that have the matching notated letters," Joel Billings, the firm's vice president of marketing explains.

This note-recognition instruction process was popularized by the 20-year-old Wisconsin firm which schemed placing letters inside a

(Continued on page CES-34)

to here.



True digital sound.

Without analog compromise. Which means the elimination of signal loss on dubbings and re-mixes. High end loss. Tape hiss. Degradation. And background noise.

So from now on, the only sound you'll hear is the one you intended to put down.

And because the DSP-2000 is a multi-processor computer it offers benefits conventional equipment can't. For instance, with the computer you have instant access to file positions without rewinding miles of tape. Plus the advantage of digital signal processing. Allowing you to control your sound.

To shape it. Play with it. Store it. Recall it. Edit it. In your choice of formats.

But all of this is just the beginning of what the DSP-2000 can do. Now that you've heard about it, hear it. Call your CompuSonics sales representative at 1-800-223-1821 for more information. He'll take you into the digital sound of the future. And that's true.



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Top 10 Computer Software

ENTERTAINMENT

1. LODE RUNNER (Broderbund)
2. ZORK I (Infocom)
3. PINBALL CONSTRUCTION SET (Electronic Arts)
4. BLUE MAX (Synapse)
5. EXODUS: ULTIMA III (Origin Systems Inc.)
6. FLIGHT SIMULATOR II (Sublogic)
7. WIZARDRY (Sin-Tech)
8. CHOPLIFTER (Broderbund)
9. JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE (Electronic Arts)
10. BEACH-HEAD (Access)

EDUCATION

1. MASTERTYPE (Scarborough)
2. FACEMAKER (Spinnaker)
3. KINDERCOMP (Spinnaker)
4. IN SEARCH OF THE MOST AMAZING THING (Spinnaker)
5. EARLY GAMES (Counterpoint Software Inc.)
6. MUSIC CONSTRUCTION SET (Electronic Arts)
7. STORY MACHINE (Spinnaker)
8. COMPUTER SAT (Harcourt, Brace & Jovanovich)
9. SNOOPER TROOPS 1 (Spinnaker)
10. COMPUTER STUDY PROGRAM FOR THE SAT (Baron's Educational Series)

HOME MANAGEMENT

1. THE HOME ACCOUNTANT (Continental)
2. BANK STREET WRITER (Broderbund)
3. PFS: FILE (Software Publishing)
4. DOLLARS AND SENSE (Monogram)
5. THE TAX ADVANTAGE (Continental)
6. HOMEWORD (Sierra On-Line)
7. MULTIPLAN (HesWare)
8. PFS: WRITE (Software Publishing)
9. ATARIWRITER (Atarisoft)
10. PFS: REPORT (Software Publishing)

Research based on Billboard chart performance during the 6-month eligibility period ending May 5, 1984.



Future In The Forest

By FAYE ZUCKERMAN

It's a mirror image of the consumer electronic industry," opines the Consumer Electronic Show's kingpin Jack Wayman, when describing how the 30th CES has grown in leaps and bounds "just like the industry it represents."

As senior vice president of the EIA/CEG, Wayman plays the show's pundit. He ensures that the June 3-6 show at Chicago's McCormick convention center truly acts as a microcosm for the electronics business.

"The industry is so dynamic now, that I hope the show helps goers to see the forest," he comments. "So many new areas will be represented here in a big way."

New areas indeed are emerging at the massive show that draws 70,000-plus crowds. Last year, only two Compact Disc companies exhibited while this year attendees can peruse more than 25 booths devoted to the new technology. 8mm video technology will take a stronger stand this time around. According to Wayman, for the first time photo stores have signed up to attend.

A high incidence of foreign visitors is being reported. Numbering about 10,000, these attendees will receive assistance at the International Visitors Center, located in the lobby of McCormick Place. At this separate registration area a multi-lingual staff is being sought to handle translations.

The onslaught of this 10,000 is only a little more than one-tenth of the 90,000 expected to flock to the show. About 50,000 will be retailers and another 20,000 will represent manufacturers. The show will provide a forum for retailer-manufacturer discussion and negotiations.

More than 1,300 companies have taken out exhibit space filling some 800,000 square feet. Attendees will have the opportunity to walk the more than 11 miles of aisles this year. Included among the 11-plus mile trek is a newly constructed platform on the main floor of McCormick Place to house the video software companies.

"We grouped product categories together this year," Wayman points out acknowledging the hodgepodge set up for past shows.

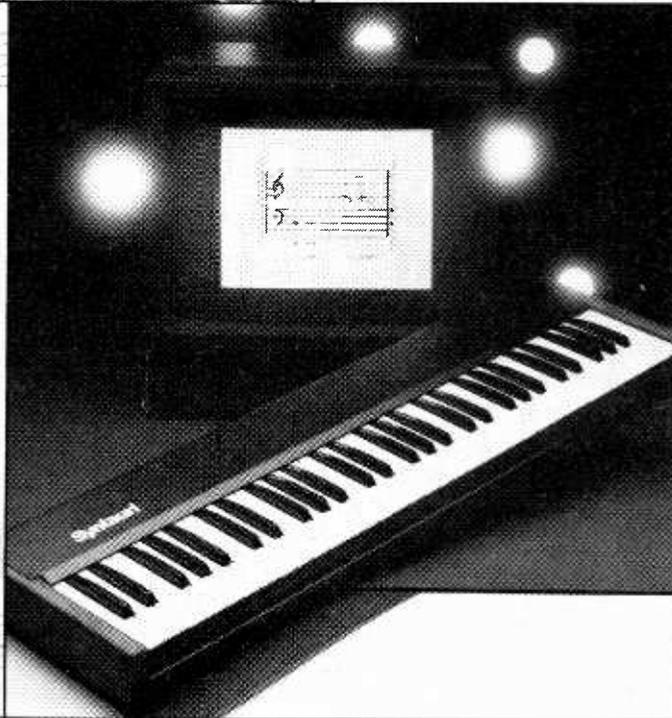
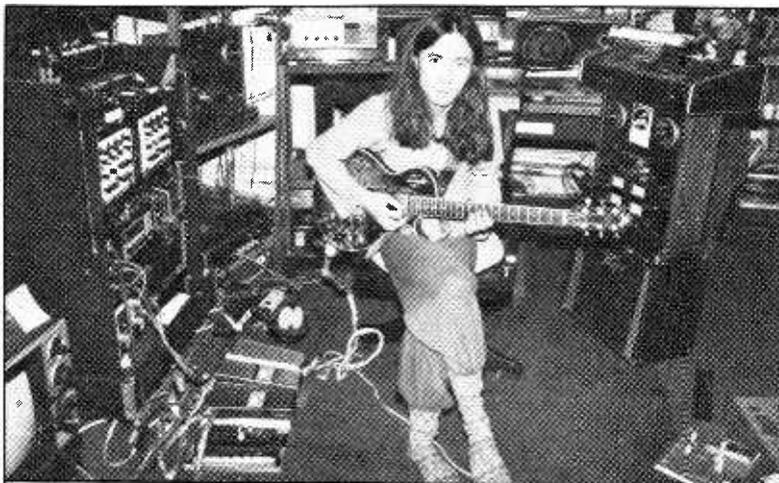
Computer hardware and software firms are encompassing the entire McCormick West facility with spill-over spreading to the main convention floor. According to Wayman, the show is seeing a 25% increase in the number of computer firms.

He will not elaborate on the kind of the presence the long-awaited Japanese home computer firms will have at the show, but noted "big companies" are hoisting up booths. As for the computer software firms, this year they have increased booth sizes and many newcomers from the educational software realm are making debuts.

Beyond the plethora of computer firms at the show, an unusual number of record retailers registered for the event. Stan Golberg, president of Micro Lab in Chicago, believes that the music stores are here to browse computer software, record/tape/computer accessories and blank media. "Until now, the record stores have been testing computer software. I think they are going to make commitments to this product category at the show."

Wayman agrees, observing record stores entry into the video software

(Continued on page CES-27)



Top left: Jazz guitarist Ryo Kawasaki, developer of music software for Sight & Sound International; top right: publishing firm Random House enters the home computer software market with a line of programs featuring "Peanuts" cartoon characters. Designed for the Apple II+, IIe and IIc computers, the programs list for \$39.95; bottom left: "The Dallas Quest," an adventure game from Datasoft; bottom right: Syntauri's keyboard synthesizer, developed for Apple, has learning and educational software.

Videobeat: Now Charting Visual Music

By PAUL GREIN

Feature films continued to dominate the video marketplace in the past year, though original programming more than held its own. In fact, two of the six titles to reach No. 1 on Billboard's video sales chart from May, 1983 to May, 1984 were original programs—"Jane Fonda's Workout" and "Making Michael Jackson's Thriller."

The other four titles to top the chart were feature films, two of which co-starred Eddie Murphy—"48 HRS." (with Nick Nolte) and "Trading Places" (with Dan Aykroyd). The year's other No. 1 videos: "Flashdance" and "Raiders Of The Lost Ark."

Original programming's share of the overall video market is further put in perspective by the fact that of the year's 20 best-selling videos, four are original programs: "Jane Fonda's Workout" (#1 overall), "Duran Duran" (#5), "Making Michael Jackson's Thriller" (#12) and "Police Around The World" (#20).

The non-theatrical video market was again dominated by music projects. Seven of the top 20 non-theatrical videocassettes of the past year were music-oriented, with the Duran Duran, Jackson and Police tapes followed by "The Compleat Beatles," "Girl Groups," "Billy Joel: Live From Long Island" and "Twist Of Fate."

Another five of the top 20 original video programs were exercise tapes, with "Workout" followed by "Do It Debbie's Way," "Every Day With

Richard Simmons," "Jane Fonda's Workout Challenge" and "Jazzercise."

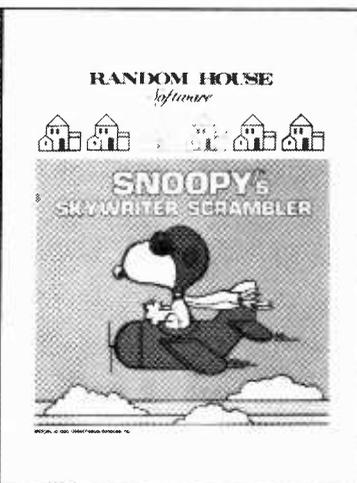
Four of the top 20 were geared to children: "Strawberry Shortcake In Big Apple City," "The Care Bears In The Land Without Feeling," "Walt Disney's Storybook Classics" and "A Walt Disney Christmas—1993."

Three more were adult-oriented: "Playboy Playmate Review," "Playboy Vol. 1" and "Playboy Vol. 4." And one was a comedy program: "Eddie Murphy—Delirious."

While there continued to be appreciable differences between the video sales and rental charts, it's significant that the top four titles were the same on both lists—only in different order. "Jane Fonda's Workout" and "An Officer And A Gentleman" were the top two titles on the sales chart, and were fourth and third, respectively, on the rental chart; "48 HRS." and "Flashdance" were the top two rental items, and were third and fourth on the sales side.

This was the second year in a row that Fonda dominated the video sales market. Her "Workout" video was in the top five on the video sales chart for the entire year, and two of her other videos enjoyed chart life—"Jane Fonda's Workout For Pregnancy, Birth & Recovery" and "Jane Fonda's Workout Challenge."

But it is the popularity of the first "Workout" video that is most remarkable. The video was No. 1 on Billboard's video sales chart as the 12-month survey period began in May, 1983, and returned to top at the end of the period in May, 1984.



Welcome To 'Fifth Cycle'

The prestigious investment form of Goldman Sachs in 1983 presented the video game/computer industry as—at best—"nimble." In a study published by the firm and spearheaded by Richard Simon, a glimmer of hope for the industry was evinced via what Simon called "The Fifth Cycle." This cycle was characterized:

"Improving power/cost for computer chips will bring about greatly enhanced graphics. It is reasonable to assume that cartridge and floppy software will have an increasing amount of memory, better screen resolution and consumer quality software design. The emergence of voice recognition and voice synthesis will occur."

As predicted, more than a year later, computer companies here at CES are rolling out the kind of quality software destined for antonyms of the word "nimble." Rick Dyer's RDI is said to be displaying a prototype of a laserdisk player manipulated by voice synthesis and recognition. 16-bit computers with improved graphics and sound are exhibiting the kind of software quality called for in Simon's Goldman Sachs study.

Additionally, dealer relations with software firms have matured beyond 1983 when manufacturers dumped poor quality, heavily discounted product on the marketplace. This dumping unfortunately glutted retail outlets with hard-to-sell products causing the retail pipeline to clog up. In 1984, rackjobbers and distributors entered the home computer software category to act as middlemen, monitor inventories and help uncork the pipeline.

In light of Lucasfilm's entry into the market with richer graphics, simulating three-dimensional game action, most would agree we are entering a new generation of software products.

Welcome to "The Fifth Cycle."

Home computer software is generally divided up into three major categories: entertainment, education and home management. Smaller emerging categories including musical programs and healthcare, spearheaded by Synapse Software, stand poised to expand software's dealer network.

Music programs from Wisconsin-based Sight And Sound, San Francisco's Syntauri and Tarrytown's Scarborough will soon be sold through musical instrument stores. Synapse is finding health stores and small hospital stores interested in its "Relax," a biofeedback type of program.

For now, the newest retailers to show success with mainstream software are mass merchants, record/tape and toy stores. As of a year ago, these stores were testing the product. Reports from software makers reveal major commitments among these retailers. "They are going to take the plunge," says Goldberg, president of Chicago's Micro Lab.

His company, originally an entertainment software firm, will be showing a broadened line that includes education and home management software. Today, greatly broadening product mixes are a common trend among most of the major third vendors. Also, look for entertainment game designer Epyx to broaden product mix to include educational products for preschoolers.

According to Bob Botch of Epyx, the company will be designing a series of "activity" software for 4-8 year olds. The titles are themed around Mattel's "Hot Wheels," "Barbie" and "G.I. Joe" dolls. Says Botch, "The child learns to think by

(Continued on page CES-30)

Top 10 Video Games

1. MS. PACMAN (Atari)
2. CENTIPEDE (Atari)
3. FROGGER (Parker Bros.)
4. Q-BERT (Parker Bros.)
5. POLE POSITION (Atari)
6. RIVER RAID (Activision)
7. PITFALL (Activision)
8. ENDURO (Activision)
9. BURGER TIME (Intellivision)
10. JUNGLE HUNT (Atari)

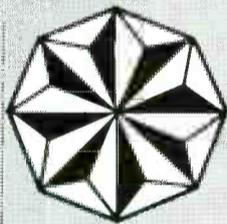
Research based on Billboard chart performance during the 12-month eligibility period ending May 5, 1984.

Congratulations Oak Ridge Boys

YOU'RE #1 WITH US
"EVERYDAY"

MCA MUSIC

WRITERS: J.D. MARTIN - DAVE LOGGINS



**Holiday
Star
Theatre**

MERRILLVILLE

Thanks!

to the
OAK RIDGE BOYS
for being a
very special part
of our first five years...

It's a continued pleasure
working with such a
professional organization!

OAK RIDGE BOYS INC.

• Continued from page OR6

stored in the Oaks warehouse next door to the corporate offices. There are over 40 items available and at any given time there might be 700 dozen T-shirts, 1,200 dozen jerseys, and 50,000 tour books in stock along with scores of key rings, sunglasses, blouses, scarves, tote bags, beach towels and night shirts.

Although most of the business is mail orders, the front of the warehouse is devoted to an attractive looking souvenir shop. "We make good, quality merchandise," Boulanger says. "The Oak Ridge Boys take a great interest in it and they want their fans to have quality goods at a reasonable price."

Items range in cost from \$50 for a satin jacket to \$3.25 for a bandana. "We keep in mind that the merchandise needs to be affordable," Boulanger says. "We have numerous items under \$10."

The fans' influence even reaches into the merchandising operation. The merchandising of some items is a direct result of fan suggestions. "The hat pin and the belt buckle came about because the fans requested them," Boulanger explains. "We read all the mail that comes in just looking for ideas."

Boulanger answers all requests personally, despite the fact that there is now a computerized inventory. "We've grown and expanded, but it's still wonderful," he says.

When the Oaks go on tour, they take about half a tractor trailer load of merchandise with them. Danny Watkins is the group's Operations Manager, and one of his responsibilities is overseeing all road merchandise sales.

"Road sales are better than ever," he smiles. "They are up in proportion to the Oaks' increased popularity."

Since it is impractical to carry all the merchandise items, Watkins limits the concert merchandise to T-shirts, tour books and jerseys. "Dollarwise, the jersey is still our top selling item on the road," he adds. Piecewise the tour book is our top seller—about 100,000 a year. (That total includes those sold via mail order or at the souvenir shop.)

At \$5 each, Watkins feels the tour book is a bargain. "To put it in perspective, you could sell individual pictures at \$1 a piece, or you could sell a book full of color photos for \$5," he reasons.

The tour book, like all the Oaks merchandise, is quality at a reasonable price. "We could buy merchandise cheaper," Watkins surmises. "But that isn't the only consideration. The guys have standards of quality that must be met. They have principles and values that they maintain. Profit is not the chief motivation. They refuse to compromise on the quality of the merchandise bearing their name."

RADIO STATIONS

This concern for quality is also evident at the Oaks two radio stations in Terre Haute. WPFR-FM follows a contemporary hit format while the AM is an easy listening station.

They might own the stations but the Oaks singles are not automatic adds to the playlists. "We do not play a single tune that the Oaks have out right now," claims Jerry Scott, the two stations' general manager. "We did play 'Elvira' and 'Bobbie Sue' when they were out. On special occasions we might play their music, but as a general rule we do not."

WPFR is not only one of the top radio stations in Terre Haute, but also it is among the highest rated CHR formatted stations in the entire country. There are about 30 employees at the two stations. A contributing factor to the success of the FM station in particular, is that the Oaks leave the operation of the stations up to Scott and his staff.

"I did a lot of work with quartets when I was coming up! Singing with The Oak Ridge Boys was just like being back singing with The Soulsters or The Pilgrim Travelers. Very nice Gentlemen."

RAY CHARLES

The Oaks' investment has proven to be profitable for the city of Terre Haute as well. "The guys didn't want to go into Terre Haute without taking an active part in the community," McClintock says. "The area is one of the most economically depressed regions of the country. So what we did last year was to give a free concert with all the ticket sales money going to the Alliance For Growth And Progress."

Scott says that \$88,000 was raised through the concert and that the funds are being used to promote the city in the hope of attracting new businesses and industry. "It was a big shot in the arm for the community," he says. "As I understand it, this was the largest single fundraising event in the town's history."

In a display of gratitude, the residents of Terre Haute have named a boulevard in honor of the Oak Ridge Boys. "The Oaks just didn't want to walk in and take from the community; they wanted to give too," says McClintock.

With the four Oaks blessings, the radio stations have championed numerous philanthropic causes such as the United Way, fund raisers for muscular dystrophy, and sponsoring food drives for the local humane shelter.



The Oaks, Dottie West and Ray Charles join Kenny Rogers on his first tv special, from the Grand Ole Opry House, 1978.

Although Terre Haute is hundreds of miles from Hendersonville, the employees at the two radio stations feel very much a part of the Oak Ridge Boys family. "It's a close knit operation," notes Scott. "We go to see the Oaks in concert and we go down and visit the main office. Everybody feels very closely tied to the Oaks."

ACORN SOUND RECORDERS (STUDIO)

Without a doubt, the Oaks most "sound" investment has been in their recording studio. Formerly known as Superior Sound, the facility has been renamed Acorn Sound Recorders, after the Oaks invested about \$250,000 in new equipment and reconstruction. Located adjacent to the Hendersonville offices, Acorn is a state of the art recording studio.

"We decided we were going to have to do one of two things," says Jimmy Tarbutton, studio manager. "We either had to shut it down or put some money into it and bring it up to what people expected. The Oaks decided to put the money into it."

The control room is the first in the U.S. to use the RPG diffuser system. The inner walls of the control room actually float, isolated on rubber, from the outer wall. Ear-level mounted control room monitors are recessed into the walls and are spring mounted.

"It's made a wonderful difference," Tarbutton says. "It's diffusion as opposed to reflection. When sound hits a flat wall it bounces back at you. But with the diffusion system, the sound scatters, so you don't get all the reflection back at you. We feel the room is the big feature. Basically, it allows you to hear through the monitors exactly what you're getting on tape."

Acorn is also one of the few studios to apply the LEDE (Live End Dead End) Theory. "The way studios have been built in the past, the dead end has always been in back and the live end has been in the front. But with LEDE, that is reversed so that the sound reflects back at you."

The 24-track facility has been in heavy demand since it was

(Continued on page OR16)

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SUPERIORITY

- .1 NOUNS superiority, preeminence, greatness 34, lead, transcendence or transcendancy, ascendancy, prestige
See Oak Ridge Boys
- .2 advantage, vantage, odds, inside track [informal]; upper hand, whip hand; start, head or flying or running start; edge, bulge, jump, drop [all informal]; card up one's sleeve [informal], ace in the hole [informal], something extra
See Oak Ridge Boys
- .3 supremacy, primacy, paramountcy, first place, height, acme, zenith, be-all and end-all, top spot [informal]
See Oak Ridge Boys
- .4 superior, chief, head, boss [informal], commander, ruler, leader, dean, *primus inter pares* [L, first among equals], master 749; higher-up [informal], senior, principal; superman, genius 733.12; prodigy, nonpareil, paragon, virtuoso, ace, star, superstar, champion, top dog [slang], laureate, fogleman, A per se, A1, A number 1, the greatest, the most [slang]
See Oak Ridge Boys
- .5 the best 674.8, the best people, nobility 918; aristocracy, barons, top people [informal], elite, cream, upper crust, upper class, one's betters; the brass [informal], the VIP's [informal]
See Oak Ridge Boys
- .6 VERBS excel, surpass, exceed, transcend, overcome, overpass, best, better, improve on, perfect, go one better [informal]; cap, trump; top, tower above or over, overtop; predominate, prevail, preponderate
See Oak Ridge Boys

- .7 best, beat, defeat 727.6; beat all hollow [informal], trounce, clobber [slang], worst, lick [informal], skin [slang], have it all over [informal]; bear the palm, take the cake [informal]
See Oak Ridge Boys
- .8 outdo, outrival, outvie, outclass, outshine, overmatch; outstrip, outgo, outrange, outreach, outpoint, outperform; outplay, overplay, outmaneuver, outwit; outrun, outstep, outpace, outmarch, run rings or circles around [informal]
See Oak Ridge Boys
- .9 outdistance, distance; pass, surpass, overpass; get ahead of, shoot ahead of; leave behind, leave in the lurch; come to the front
See Oak Ridge Boys
- .10 take precedence, precede 64.2; come or rank first, outrank, rank, rank out [slang]; come to the front, lead 292.2; play first fiddle, star
See Oak Ridge Boys
- .11 ADJS superior, greater, better, finer, major, higher, upper, over, super, above; ascendant, in the ascendant, in ascendancy; eminent, outstanding, rare, distinguished, marked, of choice, chosen; surpassing, exceeding, excellent 674.12, excelling, rivaling, eclipsing, capping, topping, transcending, transcendent or transcendental; ahead, a cut or stroke above, one up on [slang]
See Oak Ridge Boys
- .12 superlative, supreme, greatest, best, highest, maximal, maximum, most, utmost; top, topmost, uppermost, tip-top, top-notch [informal], first-rate 674.15, first-class, of the first water, of the highest

type, A1, A number 1; -est or -st, -most
See Oak Ridge Boys

- .13 chief, main, principal, paramount, foremost, headmost, leading, dominant, crowning, capital, cardinal; great, arch, banner, master, magisterial; central, focal, prime, primary, primal, first; preeminent, supereminent; predominant, preponderant, prevailing, hegemonic(al); ruling, overruling; sovereign 739.17; topflight, ranking; star, stellar; champion
See Oak Ridge Boys
- .14 peerless, matchless; unmatched, unmatchable, unrivaled, unparagoned, unparalleled, immortal, unequalled, never-to-be-equalled, unpeered, unexampled, unapproached, unapproachable, unsurpassed, unexcelled; unsurpassable; inimitable, incomparable, beyond compare or comparison, unique; without equal or parallel, *sans pareil* [Fr], in a class by itself, *sui generis* [L], easily first
See Oak Ridge Boys
- .15 ADVS superlatively, exceedingly, surpassingly; eminently, egregiously, prominently; supremely, paramountly, preeminently, the most, transcendently, to crown all, *par excellence*
See Oak Ridge Boys
- .16 chiefly, mainly, in the main, in chief; dominantly, predominantly; mostly, for the most part; principally, especially, particularly, peculiarly; primarily, in the first place, first of all, above all
See Oak Ridge Boys
- .17 peerlessly, matchlessly, unmatchably; unsurpassedly, unsurpassably
See Oak Ridge Boys

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Cleveland—Ohio

William Lee Golden

• Continued from page OR4

Listening to the tall, bearded Golden describe it all, it's difficult to separate the parts of Golden Era that are real estate, business and vision. They all kind of run together—even for him.

"Golden Era," he muses, "is actually kind of a family affair. I'm not the only Golden. I've got two sons who play music and one who is into video and is a contractor. The main thing is to have some family expression. So sometimes it (Era) might stand for 'earned run average' or 'Equal Rights Amendment' or an era of recorded history. It's a place we can come together and be comfortable. And it has enough room that we can be as loud as we want to."

As befits the man who sings "Thank God For Kids" so eloquently, Golden continues to take an active interest in his children's careers—providing them encouragement, advice, financial support and places to work. It doesn't stop with the family, though. This year he established the William Lee Golden Scholarship at Nashville's Belmont College. It is for students majoring in music business, and its first recipient is already enrolled.

Success has given Golden the time, the means and the emotional independence to pursue his love of early American history and culture—interests he says he has had since he was a child growing up in southern Alabama.

The tepees in the yard are simply a manifestation of his fascination for native American life. He regularly corresponds with representatives of various tribes and invites them to his home to visit and to perform traditional ceremonies. When the Cherokees came through Nashville, re-enacting the tragic Trail of Tears banishment from their ancestral home, Golden gave them campsites at his own home.

In the mountain man, Golden seems at last to have found a congenial identity. And not so much in look as in outlook. Clearly, what he admires about these historic figures was their ability to be at one with nature, rather than at war with it.

Their ease in solitude and their self-reliance are qualities Golden embraces when even his music isn't enough to mend things: "With the pressures of fast travel and thousands of people around and the constant movement of the buses and trucks—to be able to get away to the wilderness for two or three days and live and run wild like a kid, that's about the only way to forget about time and everything else."

"It's my belief that as far as entertainers go, The Oak Ridge Boys are the worst basketball team I've ever played with."

LEE GREENWOOD

OAK RIDGE BOYS INC.

• Continued from page OR14

completed in February. The Oak Ridge Boys recorded "Make My Life With You" at Acorn for their latest, "Greatest Hits II" album. Their publishing company—Silverline-Goldline Music, also records song demos there, as well as numerous other publishers and producers.

Tarbuton reveals that he hopes to attract some video production work to Acorn. "We can do the audio for the client, and also, the room is large enough and attractive enough, that they can shoot the video in there, even if they want to put up their own set," he notes.

"Acorn is a totally new idea and definitely a radical departure from the old theory," says its designer, Bob Todrank, president of Valley Audio, Nashville.

SILVERLINE-GOLDLINE (PUBLISHING)

One of the fastest growing publishing companies on Music Row is the Oaks' Silverline-Goldline Music, Inc. With a professional staff of five employees and nine exclusive songwriters, the company has garnered an impressive list of cuts this past year.

Among the artists to record songs from the catalog are: Mel Tillis, Reba McEntire, Tammy Wynette, Charly McClain, the Everly Brothers, Rita Coolidge, Sierra, Lang Scott, Mel McDaniels, Lorrie Morgan, Johnny Rodriguez, Mickey Gilley, Crystal Gayle, Steve Wariner, and, of course, the Oak Ridge Boys.

Ironically, Noel Fox, General Manager, claims that one of his most difficult tasks is pitching songs to the Oaks. "They're just so careful to be sure they don't record a song just because it's in their company," he says. "They're very selective and they're a tough pitch for us."

When the Oak Ridge Boys have recorded songs from their own company, they have done well. Both "Heart Of Mine" and "Fancy Free" are Silverline-Goldline songs, the latter also being the title tune from the Oaks' only double platinum album thus far. Other chestnuts in the catalog of some 1,000 songs are "Same Old Me," recorded by George Jones and more recently, "Midnight Fire," a hit for Steve Wariner.

"With the consistent business we've done, we've become part of the list of publishers that people call when they're looking for material," says Pat Nelson, Professional Manager. She and Fox pitch songs daily and both agree that the company's success is due in part to tenacity. "It's a tough racket," he adds. "It's just good, healthy competition, but if you plug hard enough, you can get your songs cut."

Writers presently signed to the company are: Tony Brown, Walter Carter, Michael Foster, Jimbeau Hinson, Larry Willoughby, Rick Beresford, Quentin Powers, Steve Earle, and Dave Gibson.

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'77	Y'ALL COME BACK SALOON	GOLD
'78	ROOM SERVICE	GOLD
'79	THE OAK RIDGE BOYS HAVE ARRIVED	GOLD
'80	TOGETHER	GOLD
'80	GREATEST HITS I	PLAT.
'81	FANCY FREE	D. PLAT.
'82	BOBBY SUE	GOLD
'82	OAK RIDGE BOYS CHRISTMAS	GOLD
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Earle is also a recording artist for Epic Records and Foster and Willoughby also have had deals with major labels in the past year.

"The people we have are all solid family members," Fox says. "We're all building together. It's made for an enthusiastic attitude. Team spirit really does work."

Of the four Oaks, Allen and Bonsall generally express the most interest in the publishing company. However, it is the deep-voiced Sterban who voices the group's thoughts on songs: "I think the music itself is always the bottom line. I believe that if we follow the policy we've maintained to this point, and that is to record the best music we possibly can, there will always be a place for us in this business."

Fox winks and concludes with a grin, "We have several singles of ours that the Oak Ridge Boys are going to record—they just don't know it yet!"

KELLY DELANEY

"Is Duane wearing Bill's hand-me-downs or is Bill wearing Duane's hand-me-downs? Just kidding! Congratulations! I Love Ya!!!"

LARRY GATLIN



• Continued from page OR4

forward to fresh vegetables. He enjoys giving away the food he grows. Allen reasons, "My living is made by my music; that's my pride. My pleasure is getting off the road, coming home and growing a garden."

Allen decided to pursue a music career when he was nine years old. "I knew that the first time I ever saw the Blackwood Brothers and the Statesman," he says.

After graduating from Paris High School, Allen enrolled at East Texas State Univ. where he studied music. He also gained further experience singing in quartets, among them the Taylor-town Quartet and the Southernaires.

It was while he was still in college that he first met Smitty Gatlin, then a member of the Oak Ridge Boys. "They were kind of feeling me out," Allen notes. "But I didn't know that until afterward. I realized that, once I'd gotten to know Smitty, that he was actually checking me out very closely. He also realized that I wanted to finish college so that I'd be better prepared for the music business by having my degree."

In the mid 1960s Allen also worked as a disc jockey at KPLT in Paris where he played Oak Ridge Boys records. "I used to go up to Ft. Worth over a period of years to see them perform," he says. "I had talked with Smitty several times about joining the group someday."

Allen graduated from college with a B.S. degree in music and moved to Knoxville, Tenn., where he sang with the Prophets. He sang with them for about a year before taking a job singing with the Oaks, replacing Gatlin.

Allen has just completed his 18th year with the Oaks. "I feel like everything I've ever accomplished I've been able to do with the Oak Ridge Boys," he says. "I've given my life up to this point for the group and what we have tried to build. I feel like the success and the career is what I've gotten from the Oak Ridge Boys."

During his career Allen has co-authored a book—"The History Of Gospel Music," and he has written several gospel songs which are considered to be classics—"He Did It All For Me," "How Much Further Can We Go," and "Here's A Song For The Man." In 1983 his accomplishments earned him the Distinguished Alumni Award from his alma mater, East Texas State Univ.

Allen has two other projects which mix business with pleasure—"Ace On Wheels," his antique and classic car company, and "Rockland Roadhouse Productions." His classic cars and trucks have appeared in various music videos and films, and he plans to open a museum by next June where fans and antique car buffs can see his collection, which numbers some 20 vintage models.

He views his production company as a means to assist young, upcoming talents. "I have tried to redirect some of the money that I've made into the profession which has made me good living," he says.

Allen admits that he does not like change very much, and Norah Lee, to whom he has been married for 15 years, has remarked that once he finds something he likes, he stays with it. By nature he is faithful and dependable and that attitude has filled his life with contentment.

"I've never had a voice in my family," Allen concludes. "My family has been my biggest support and I'm very grateful for that. I try to show it every day I live. I hope that never changes."

Some things, like Duane Allen's outlook on life, are best left unchanged.

KELLY DELANEY



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Joe Bonsall

• Continued from page OR4

who would keep things from becoming too serious.

In concert, Joe has evolved into the Oaks' front man. He leaps across the stage with moves characteristic of rock performers. But he insists he has no interest in pursuing anything other than the music he now gets to do with his fellow Oak Ridge members.

"Rock and roll is a state of mind to me," he says. "We're kinda doing rock and roll *now!* 'Elvira' was good old fashioned rock and roll, right? Rock and roll is getting out on stage and doing something exciting, getting people up on their feet! Well, that's what we do, only when the Oak Ridge Boys do it, it's called country."

In the music business, there is a tendency to speculate about groups: do the members get along? Would they ever consider solo careers? Is it tiresome working together year after year?

With Joe Bonsall, there's little room for idle speculation of this sort: he is a confirmed group person.

"My heart is totally with the Oak Ridge Boys," he says cheerfully, "and my soul is that of a group person. I *love* being in this group! I love singing our harmonies! I think the only way I'd ever consider a solo career is if the Oaks kicked me out altogether!"

No chance of that. The group has been through its ups and downs, its personality conflicts, and emerged stronger, tighter and closer than before. For Bonsall, the emotional ties among the members is a source of deep satisfaction.

"Even now, sometimes I can't believe how much fun we have



With Johnny Cash during the taping of one of his tv specials.

as a group," he exclaims. "I had NO idea, years ago when I joined this band, that one day I would sit here and see 10 gold and two platinum albums on my wall, or huge coliseums across the country packed out with cheering fans waving Oak Ridge Boys banners."

Ask him about highlights in his career with the Oaks, and he can reel off many. He remembers, for instance, the Oaks' first tour as guests of Johnny Cash, and how it felt to hear Cash call him by name on the stage.

"Here I was, standing on the same stage with Johnny Cash when only two years before, I'd gone to see him in Toronto and sat in the rain for two hours just to listen to him sing!"

He also singles out the Oaks' command performance in 1983 for the President and members of Congress on the White House lawn: "I kept thinking to myself, 'Gee, we're singing for the *President*—it don't get no higher than this!'"

He recalls seeing Elvis Presley play the Spectrum in Philly while he was growing up. Now the Oaks play the Spectrum and he stands on the same stage.

At 36, Joe Bonsall is having the time of his life. "I never get tired of being on the road," he says enthusiastically. "I enjoyed it back when we were starving, and I love it now. It's *fun* bein' in the big time!"

"When I joined the Oak Ridge Boys back in 1973, I thought, 'Man, it can't get any better than this!' But it has. And what really makes me tick inside is knowing that we're gonna be able to keep on doing this forever."

"When will a group of singing men all over the age thirty-five cease to be called 'boys'? Probably when an actor over thirty-five is no longer called 'Bobby'!"

PATRICK DUFFY
 BOBBY EWING ON "DALLAS"

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Richard Sterban

• Continued from page OR4

Thus Sterban attended Trenton State College to study music. While there he met three other young singers from Pennsylvania and together they formed the Keystone Quartet. "We started singing in churches, revivals and camp meetings basically in Pennsylvania and New Jersey," remembers Sterban.

Eventually Joe Bonsall joined the group, which by the late 1960s was opening shows for headline Southern quartets. The Keystone Quartet appeared with both the Oak Ridge Boys and J.D. Sumner and the Stamps Quartet. When Sumner decided to phase himself out of performing with his own group in order to devote more time to business, he asked Sterban to fill his bass spot.

"I was married with three boys at the time," Sterban says. "I wasn't making much of a living with the Keystone Quartet, so his was an offer I couldn't refuse."

Sterban moved to Nashville and for the next several years he and the Stamps Quartet were part of Elvis Presley's show. "I was there for about two years before I joined the Oaks," he says. "Elvis always wanted me to stand on stage next to him and sing the bass parts in his ear. I used to dream about that sort of stuff and I found myself doing it later in life."

Then in 1972 when Noel Fox left the Oak Ridge Boys as the bass singer, Sterban was offered the job. "When I first took the job, I received some criticism because I was leaving the Elvis Presley show to join a group like the Oaks who really were a non-entity outside of gospel music," Sterban explains. "But I really thought that out of all the gospel groups, the Oak Ridge Boys had the most potential. When they offered me the job, I did not even hesitate to take it."

Even though Sterban thought the Oaks had potential, he never dreamed it would be as successful as it is. "We're going back and playing some of the same buildings I played with Elvis, and we're seeing them just as full as they were with him," Sterban says. "It's still very gratifying to go out on stage and see thousands and thousands of people in the audience."

While Sterban enjoys his involvement with his baseball team and looks forward to someday owning a major league franchise, he is in his glory on stage with the Oaks. "That's the ultimate to me personally," he beams. "It's a feeling you can't buy with money. I just hope that feeling continues for as long as it can."

Already Sterban has fulfilled many of his youthful ambitions. "When I was a boy I wanted to be in the best vocal group in the world," he affirms. "Certainly I am a part of one of the best. There is no question about that."

Richard Sterban may sing the bottom vocal parts, but he has risen to the top of his profession.

KELLY DELANEY

Forty-Plus

• Continued from page OR12

gan to collect songs for their recording session with him. One of the songs he found was "Y'all Come Back Saloon." That song became the first release from their album of the same name. The song shot to number three in Billboard and brought the Oaks overnight credibility with country radio.

From then on, since 1977, the Oaks have never been off the charts. And they are one of the few country acts ever to have a platinum single: "Elvira."

Of the Oaks' 11 albums, eight have earned gold records, and two others—"Greatest Hits" and "Fancy Free"—reached platinum and double platinum status, respectively.

Their honors fill entire walls. They have awards and certificates from the CMA, the Academy of Country Music, the American Music Awards, and the Amusement & Music Operators of America (AMOA), among many. They even received a gold record for singing background vocals on Paul Simon's hit, "Slip Slidin' Away."

"I look back sometimes and wonder how we did it," Sterban says. "I think that most people would probably have given it up. But somehow we didn't. We always maintained our belief in ourselves."

Over the years, there have been more than 35 different configurations of the Oak Ridge Quartet/Boys. Now, after 11 years of singing together as Joe Bonsall, Duane Allen, William Lee Golden and Richard Sterban, the Oaks are still firmly committed to the group concept. There have been no changes in the act since 1973, a testimonial to their shared devotion—and to their fans'.

"It's still exciting every night we go out on a stage," Bonsall beams. "We trip over ourselves just getting out there!"

Oak Ridge, Tenn. has given the world two products which have made a measurable impact on humanity: the atom bomb and the Oak Ridge Boys. Thank God for the latter.

"I almost wrecked my car. I was driving down Rockland Road in Hendersonville in heavy traffic, and lo and behold, there they were — The Oaks. All dressed up and smiling at me out the window of a new building.

I slammed on the brakes and pulled off the road. As I walked up to the building they were still standing there in the same position, and that's when I realized I was looking at a life-size cut-out picture of Duane, Joe, Richard and Bill. I had found myself at the new Oaks Museum, surrounded by hundreds of Oak Ridge Boys fans.

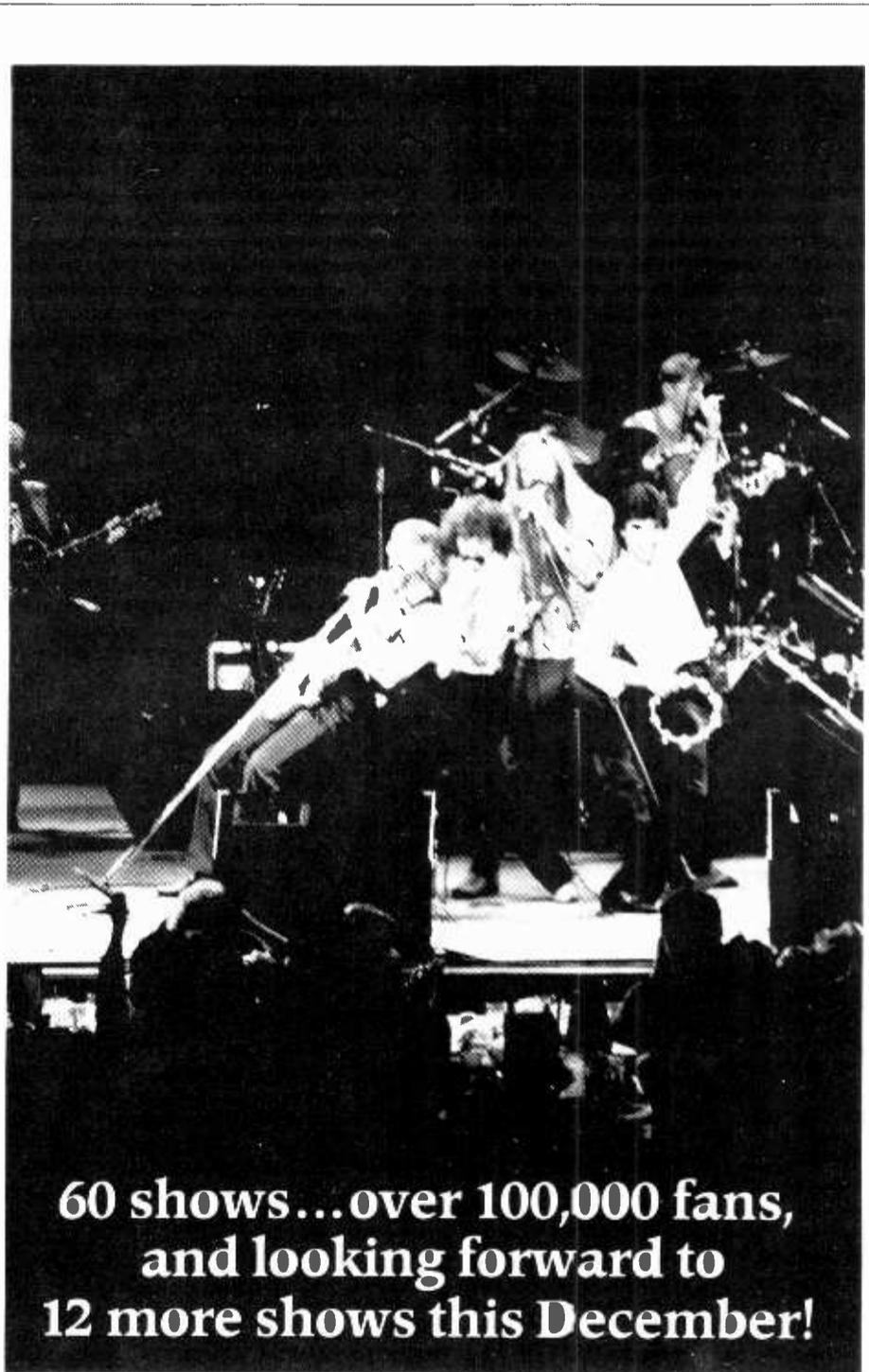
I don't get to see the guys very often, even though we live in the same town. Just the other day June said, have you heard from The Oaks lately?

I said, no, but I saw a picture of them."

JOHNNY CASH

P.S. Actually there's really no point in this story. I just wanted to say hello to my friends, The Oaks.

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Photo by Billy Robin McFarland

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JIM HALSEY

• Continued from page OR8

ning's show. It was an experience that changed my life; I'm sure it changed and moved a lot of other lives, too, during that tour.

We represented America to the Russians. And I can honestly say that Roy and the Oaks were accepted, appreciated, enjoyed, and—by the time we left—loved. We did 18 days of shows, and every show was sold out, whether it was a 5,000 seat auditorium or a 20,000 seat hall.

International has played a big part in the Oak Ridge Boys' career. They've done a lot of television overseas. They performed at a gala held in Cannes, France in 1979; they've played at MIDEM: they did the Montreux Festival one year; they've done the Wembley Festivals; they did the Millenium Festival in Brussels, Belgium.

As their booking agent and manager, I couldn't be happier about the things the Oak Ridge Boys have achieved. We've done

everything we wanted to do. Now we just want to do more of it, and do it better. We want to expand our horizons even further. There are television specials we'd like to do, records we'd like to make, places we'd like to perform... but it's all in time.

We have a planning meeting twice a year in which we lay out 12 months in advance, and then we work toward those goals. We aren't afraid to dream of bigger and better things and go after them.

I think what I respect most about the Oaks is their integrity. Not only musically, but as people. They are interested in *everything*. They listen to all types of music, and they're constantly seeking and learning.

This is a very special relationship. When relationships like this come along, when the chemistry comes together to create a force of energy, it's really unbelievable. This is how it's been for us since the beginning with the Oaks.

This is an act that 10 years from now—or 20 years from now—will be as good and as contemporary and as on top of things as they are now.

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• Continued from page OR3

of all. We came at it backwards. We had an act, then we got on television, and finally we got a hit. Which is the reason we exploded: We had all the other things lined up when we got the hit."

"Bill, Duane, Joe, and Richard have their act together better than any other group that I ever worked with. They have now had number one singles with each singer as the lead. I don't know if that has ever been done before. They work very hard. They pour a lot of their money back into their show and operation. They treat the music business as a business. Watching their development and working (and playing) with The Oak Ridge Boys stands as one of my most gratifying experiences."

JIM FOGLESONG
President, Capitol/EMI America Records,
Nashville

Today, individually or collectively, they own all or part of 1 double platinum album, 1 platinum album, 8 gold albums, 1 platinum single, 1 gold single, 5 Grammy awards, 1 American Music award, 3 Country Music Assn. awards, 4 Academy of Country Music awards, 12 Gospel Music Assn. awards, 6 Billboard awards, 2 radio stations, 2 sports franchises, real estate, cattle, a production company, music publishing companies, and so on. They have played everywhere from Carnegie Hall to the Montreux Jazz Festival, coheadlined with stars from Kenny Rogers to Johnny Mathis, and publicly spoken for AT&T, Boy Scouting, Dr. Pepper and Opryland USA.

They're so successful that it's difficult to remember they ever

weren't—that less than 10 years ago, as they were trying to make the long and dangerous leap from the gospel field into country and beyond, they floundered in debts; their nightly gospel booking fee plummeted from \$10,000 to \$1,000; their annual gospel record sales shrank from 250,000 to 30,000; and they required indispensable assistance from country superstar Johnny Cash and top country talent manager Jim Halsey.

During 1975, in which they lost \$114,000, Allen desperately approached Cash about buying the Oaks' music-publishing companies; Cash refused, saying someday they would regret selling, and instead offered to lend them \$20,000. When they refused the loan, the Man In Black packed them off to Las Vegas as his opening act and "paid us a lot more than we were worth," Allen recalls. Halsey took the Oaks on as clients July 1, 1975, and quickly made them frequent Vegas visitors. He even got them on the "Tonight Show" while urging them further down the road they had been traveling away from gospel music.

Finally, after bombing at trying to make country hits of gospel songs on Columbia Records in the mid-'70s, they saw their first nongospel single, "Y'All Come Back Saloon" on ABC (now MCA), become a country smash in 1977. That ignited the Oaks' "explosion." Just two years later, they and Kenny Rogers set a record for the largest-grossing tandem structured tour in country music history.

It's easy to forget, in the current pop environment the Oaks have helped create, how distinctive they were when they burst into mainstream music, and what made them that way. They were the first country-oriented group to consistently take group vocal harmonies into the pop marketplace, paving the way for a profusion of other country-oriented pop groups that now most notably includes Alabama.

One of the things that made them different was the kaleidoscopic variety of personality and talent they presented to the world; although Allen has tended to be their lead vocalist more frequently than the others, Bonsall has memorably filled that role on "Elvira," Sterban on "Dream On," and Golden on "Thank God For Kids."

Another key difference was the more sophisticated music training they had absorbed in gospel music, which made them



The Oaks win CMA's single of the year award for "Elvira" in 1981.

more musically adept than most country acts launched from Nashville toward the pop heavens. Most important of all, perhaps, was the fever-pitch emotionalism they learned to arouse in countless dusk-to-dawn gospel "sings," where phalanxes of groups vied for the distinction of infusing crowds with the most zeal. In gospel, the Oaks learned to point toward heaven and work like hell.

Neither country nor pop markets could withstand the Oaks' combination of happy, mellow harmony and fiery rhythm—and the bold intelligence behind them. Too intelligent for their own good in gospel, where their preoccupations with the latest clothing fashions and pop-type musical accompaniments finally made them pariahs, the Oaks' ambitious brains were much better suited to larger fields of endeavor.

Their handling of success has been just as energetic and thoughtful as the way they went about achieving it. They continue to pride themselves on offering the latest and best in lighting, sound, and other technological tools of their trade. Characteristically,—they have just made their sixth music video.

Given their emphasis on boldness and modernity, the principles behind the Oaks' philosophy of success seem surprisingly conservative. The primary one is: Always showcase strength, never weakness. Allen offers some corollaries of that rule that other performers might profitably heed:

1. Don't go on "The Dukes of Hazzard" to do anything but sing. You know you're not actors; why prove it to the world?
2. Go on TV talk shows for the same purpose. Your singing, not your talking, got you there.
3. Never do the B side of a hit on TV. It gives too many people a chance not to like it—and you.

In contrast to his three fellow Oaks—whose musical tastes run deeply in the directions of rock, blues, and jazz, thus imparting a rich mix of influences to the Oaks' repertoire—Allen appears to be an MOR rudder, picking a cohesive course among the exotic channels of the others' diversity.

His goal, he once said, is to make the Oaks run "like the 3M Corporation."



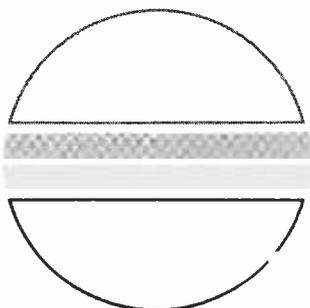
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Duane Allen

Balancing Music And Family

In some respects Duane Allen hasn't changed much since he was a boy growing up on a 160 acre farm in Taylortown, Tex. Now, as then, the two loves of his life are family and music.

"I don't consider them equal or parallel," he explains. "I consider them both the ultimate of importance. They don't compare; they co-exist."

The last of six children, Allen started singing in church with a group comprised of his family members when he was just four years old. "Today when we all get together—all eight of us—we are actually a double quartet," he says. "At Christmas time that sounds pretty good to me!"

In fact, he and his wife, Norah Lee, and their two children, Dee and Jamie, sing together as well. "We're recording right now," he adds. "It's not for release; it's a private project for our mamas and dads."

Much of Allen's childhood was spent working on the family farm. The family's chief crops were cotton and corn. They raised the usual menagerie of farm animals—cows, goats, chickens, rabbits, and hogs (Allen once raised a prize-winning hog which he sold at the county fair).

"Every day when I came home from school I would work until dark in the cotton fields or the corn fields," Allen recalls. "I also had to milk the cows and help take care of the animals on the farm."

The lanky lead singer's agrarian heritage is evident in several of his favorite pastimes. Each year he grows a lush garden of vegetables, and he always looks forward to a new litter of pups from his Yellow Labrador, "Chancey" (affectionately named after the Oak Ridge Boys' producer, Ron Chancey).

"I continually have new pets," Allen says. "I just got a brand new baby calf that I've gone to see every day I'm off. It gives me a feeling that

I'm doing something to better this earth. I feel strongly about that."

During the summer harvest months, Oak Ridge Boys employees and friends can look

(Continued on page OR17)



Duane Allen

William Lee Golden



Joe Bonsall

America's Favorite (Country) Son

How does a curly-haired kid from the streets of Philadelphia wind up singing tenor for a country supergroup in Nashville?

Ask Joe Bonsall. With a grin as big as Veterans Stadium under klieg lights—and in an accent with plenty of Philly still left in it—Joe

says, "Through gospel music."

This might sound curious, coming from an Oak Ridge Boy who strongly identifies with "West Side Story," and whose favorite musical acts include Bruce Springsteen, Lionel Richie and Journey. Yet, had it not been for Bonsall's long career with gospel group the Keystones—where he first met and worked with Richard Sterban—he might never have become a member of the Oaks.

And even after he joined the group in 1973 (a year after Sterban), it was another year and a half before the Oak Ridge Boys decided to make the transition into country music.

Recalling those uneasy days the Oaks spent trying to determine their future course, Joe says, "We had begun to realize that white southern-style gospel quartet music had a very small and very demanding market. We were always trying to move forward; we were trying to be more modern, yet we weren't modern or rock and roll enough to fit into the Jesus rock thing in contemporary Christian music. We found ourselves suddenly in a very gray area."

Enter Jim Halsey, who recognized tremendous country potential underneath the gospel trappings. "Jim told us what we already suspected," Bonsall remembers. "We knew we had a great live show and great energy onstage. Plus we knew we could sing!"

"Gospel music taught us how to sing, because when you're one of 12 acts on one show and everyone's out in the hallway afterward selling their records, the group that does the best show sells the most records. Well, we used to sell a LOT of records!"

Bonsall's energy on—and off—the stage is infectious. He tends to speak in rapid cadences, punctuating his sentences with aural italics. He has a quick and ready sense of humor. It's easy to imagine that on the road, it would be Bonsall

(Continued on page OR18)



Joe Bonsall

Richard Sterban



William Lee Golden

Music Meets Mountain Man

"Music never disappoints me," reflects William Lee Golden, measuring his words out cautiously, as if worrying that he might be letting go of them forever. In spite of the increasing attention that has been drawn to Golden's mountain-man appearance and ways, it is obvious that music remains the chief energizing force in his colorful life.

Of the Oaks, he says, "We have varied musical tastes, and I think bringing them together makes the chemistry of the group what it is." His own elemental contribution to that chemistry is emerging again; as lead singer on "Thank God For Kids" and "Ozark Mountain Jubilee," the senior member of the Oaks quietly reasserted the point that he, too, has a dramatic mastery of lyrics.

Golden admits, though, that the overwhelming appeal of "Thank God For Kids" came as a surprise: "It was the type of song you didn't know about. The first time we performed it in concert was in Pine Bluff, Arkansas, when we were taping our HBO special. It was such a strong song that you thought at the end there might be no reaction at all. Just complete silence. I've seen that happen before. But with this song, there was a moment of silence—and then it erupted into a tremendous ovation. A standing ovation."

While his genius may be in interpreting the quiet and pensive lyric, Golden's musical enthusiasms run in all directions. "I love rock'n'roll. I've been a fan of it since the beginning. But I'm a country boy. My daddy still farms. I know what farming's all about, and I know what country life is about."

As odd as the juxtaposition between mountain man and street kid may seem, Golden says that he particularly delights in the music of Bruce Springsteen. "We've seen him twice on this tour," he asserts, "and we plan to see him

again." To date, Golden has taken in five Springsteen concerts—and at every one of them he was just another fan in the audience, not a backstage crony. Always it's the music that impels him: "Springsteen and Bob Seger and the Rolling Stones—these are the tickets I buy more than one time."

The focal point of Golden's passions—music, family, friends and country living—is Golden Era Plantation, the 200-year-old, 15-room house he amiably reigns over near Hendersonville, Tenn. Yes, he does have tepees and a satellite dish in the side yard, just as the fan magazine report. And, yes, there is a restored slave cabin adjacent to the main house where Golden often holes up because "it's real peaceful" out there.

(Continued on page OR16)

"When the Oak Ridge Boys were called out of gospel music and into country music, it wasn't US who called them! We didn't even have their home phone numbers at the time; but we do now and plan to print all four of them in our next newsletter.

We're big fans of the Oaks and have all their records. Even a copy of the police record from that little fracas last week in Kansas City. That will also be printed in our next newsletter.

Please watch for OUR new album, "The True Story of The Oak Ridge Boys By The Statler Brothers," coming soon to a hardware store near you."

THE STATLERS

P.S. Joe, Duane, Bill and Richard, we love you!
Signed, Harold, Phil, Jimmy and Don.

Richard Sterban

Low Register Bas(s)is For Professional Heights

When Richard Sterban was 13 years old, something happened which would affect the rest of his life: His voice changed. Until that time, Sterban sang higher vocal parts, and actually, his first public appearance was in Sunday school singing a soprano solo.

A few years ago Sterban's rich, deep voice became one of the most recognized in music when he sang the bass part on the Oak Ridge Boys platinum single, "Elvira."

"Even as a young boy, bass singers always fascinated me," Sterban reveals. "Lawrence Welk had one of the most popular television shows when I was a boy. Every Saturday night it was a ritual for my family to watch his show. They had a guy on there named Larry Hooper who was the bass singer. His voice just fascinated me."

Sterban enjoyed listening to gospel quartet records which his parents and relatives bought for him. He particularly liked the Blackwood Brothers. "J.D. Sumner was their bass singer at the time," he says. "He was billed as the world's lowest bass singer. So, when my voice changed on me, I was very glad that it got deep enough that I could sing bass."

The oldest of three children, Sterban was born in Camden, N.J., just across the Delaware River from Philadelphia. Most of his childhood was spent in the suburb of Oaklyn. "It's really all part of the greater metropolitan Philadelphia area," he adds.

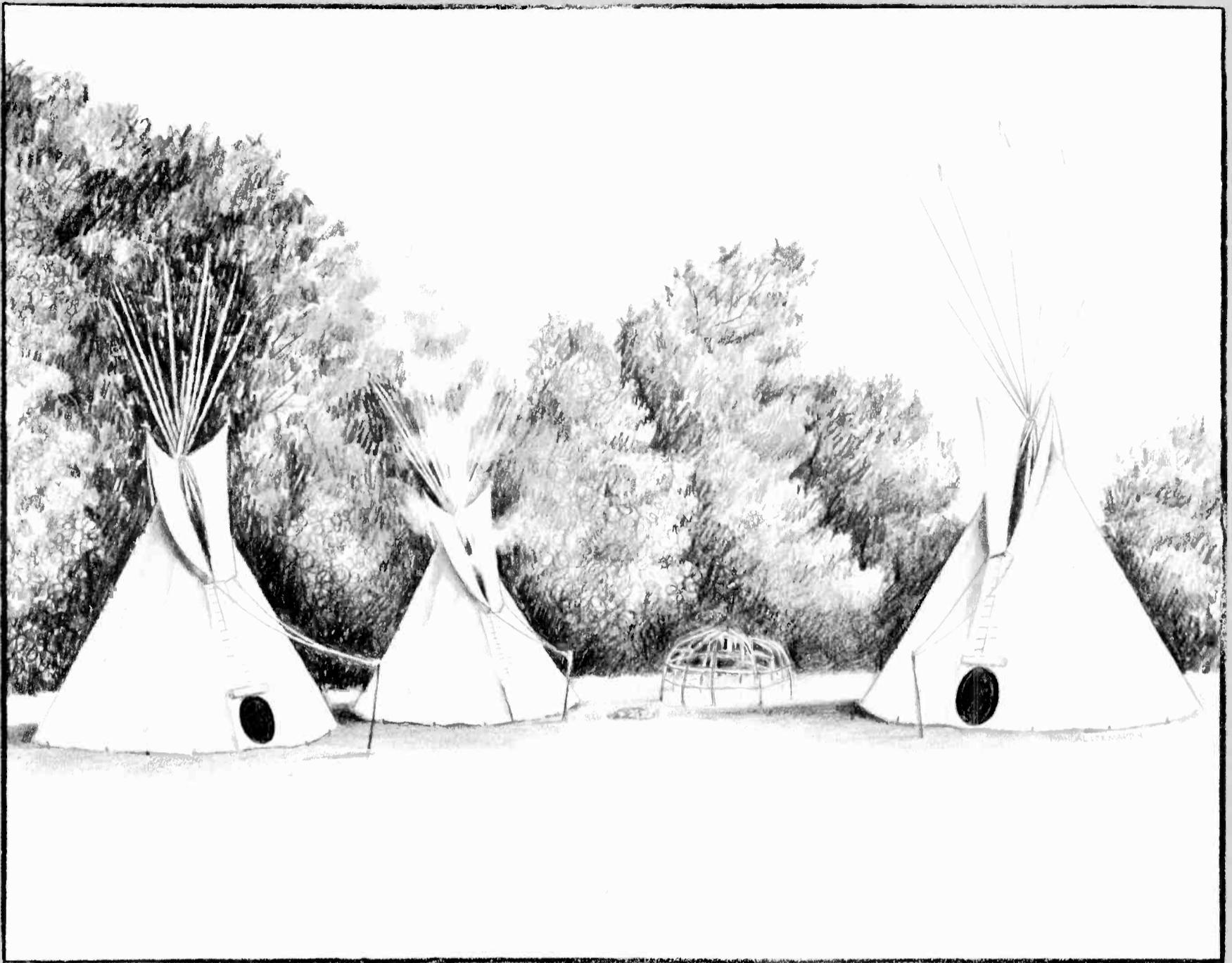
In Sterban's family, religion was of primary importance. "My parents were insistent that I go to church," he recalls. "I missed out on a lot of the school activities that I wanted to be involved in. But now that I reflect on that, I think it helped mold my character. I consider myself a fairly disciplined person, and the training I had as a child certainly had a lot to do with that."

Like many youngsters, Sterban loved athletics. He played baseball in junior high school and later he was a member of Collingswood High School's cross country and track teams. "I've always been a frustrated athlete," he says. "But my athletic talent was never the greatest. The one thing I found that I could do is run with some endurance. So that became my thing."

Sterban has maintained his interest in athletics. He is part owner in three minor league baseball teams and he stays in tip top physical shape by jogging some four miles each day.

"Sports is really a passion of mine," he says. "It's my number one diversion in adult life. I realized when I was a boy that I really didn't have any talent in that area and that my talents really lied in the field of music."

(Continued on page OR19)



Golden Era  Plantation

Team Effort And Spirit Surround Oaks

For seven years Ted Hacker drove past the Oak Ridge Boys' Hendersonville office complex on his way to work as Dr. Hook's business manager.

Uncannily, the thought used to cross his mind that someday he might like to work there, and now Hacker is General Manager of Oak Ridge Boys Music Group.

Hacker, who has 15 years experience in artist management, oversees the daily operation of the various Oaks enterprises. He also helps to guide the Oaks' career as well as to coordinate ac-

"The Oak Ridge Boys make all of us who are associated with country music proud that they are a part of the industry. Not only are they extremely talented and versatile entertainers, they are great humanitarians as well. Their contributions to country music, their fellow human beings, and their community are boundless. They are a class act. The CMA Board of Directors and staff join me in saluting them."

JO WALKER-MEADOR
Executive Director, CMA

activities with components outside the Oaks organization. He works closely with MCA Records, for whom the Oaks record; with the Halsey International Company, the firm which books the group; and with Kathy Gangwisch & Associates, Inc., who handles much of the group's public relations.

Hacker credits much of the Oaks' success to the foursome's

For five years the Oaks have hosted a benefit concert in Dallas-Ft. Worth for the prevention of child abuse in the U.S. Pictured are guests of the 1983 show including members of the Commodores, Lee Greenwood and the Brooks Brothers.



The bottom line for Oak Ridge Boys, Inc., is not just profit; it's people too. There is a moral and ethical sense of precedence which begins at the top with the four Oaks themselves and filters throughout the entire operation which employs some 80 people.

Among the Oak Ridge Boys business interests are: the Oak Ridge Boys International Fan Club; Music Marketing, Inc.; Acorn Sound Recorders, Inc.; Silverline-Goldline Music Inc.; and two radio stations, WPFR AM and FM in Terre Haute, Ind.

With the exceptions of the radio stations in Terre Haute and the publishing company located in Nashville, the corporation is headquartered in a complex of buildings at 329 Rockland Rd., in Hendersonville, just north of Music City.

These interests, coupled with the Oaks touring entourage of 18 sound and lighting crew members, drivers, and managers, and about 40 tons of equipment, represent a sizable investment. It takes three buses and three tractor trailers to put the show on the road. The Oaks travel in "Chocolate," the band in "Chocolate Chip," and the crew in "Chocolate Shake."

All this equipment represents an investment of over a million dollars and it costs about \$15,000 just to produce a concert.

The Oak Ridge Boys may be business-minded but they are also sensitive to people, both their employees and their fans. Their concern for people breeds the kind of loyalty rarely found in the music business where making money is often the prime motivator.

The perfect example of the Oak Ridge Boys' people orientation is the group's fan club.

Nobody but the Oak Ridge Boys could sponsor a new mem-

The Oaks survey the construction of their new \$250,000 control room and studio renovation, Acorn Sound Recorders, Hendersonville, 1984.



efficient and smooth-running organization. "There is a team spirit and a team effort that surrounds the Oaks," he offers. "They're a team effort themselves, and that translates to the support people too."

Another key to the Oaks success, Hacker believes, is that they are in control of their career. "They know what they want," he says. "They had the organization together before they had hits."

Hacker views the Oaks as four separate entities who comprise the whole. "Every person has a spiritual, intellectual, emotional and physical side," he notes. "I see the Oaks as four individuals who represent these certain strengths. William Lee is the spiritual one; he sees with a lot of depth. Duane is more the intellectual; he knows the business. Joe is emotional; his energy and enthusiasm are incredible. Richard is the physical one; he's the most

disciplined of all. They all have a little of these qualities in them, but their individual strong suits is what makes the whole so powerful."

Citing the Oaks as "visionaries who see the big picture," Hacker thinks the Oaks' future looms even brighter. "The Oaks continue to capture the imagination of the American public," he adds. "That's what keeps them going."

Hacker enjoys working in the family atmosphere of the Oaks' organization. "They've made people responsible for certain areas and people have responded by being tremendously loyal and creative. That's why I'm so excited about being here."

People don't work for the Oak Ridge Boys; they work with them. And for Hacker and his fellow employees it's the chance to be part of musical history.

OAK RIDGE BOYS INC.

Bottom Line Is People, Not Just Profit

Oaks, a biography, bumper sticker, sun visor, membership card, and VIP seating coupons.

The VIP coupons are another example of the Oaks personal touch. The Oaks have a clause in their concert contract which sets aside 50 tickets between rows 15 and 25 for purchase by club members. "That guarantees club members good concert seats," Burchfield says.

"We have always known them to be trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean and reverent. And after seeing one of their smooth-running shows we know the guys are always 'prepared.'"

RAUL CHAVEZ,
Director of Communications,
National Office, Boy Scouts of America

Fans also receive four newsletters a year, a Christmas gift, and this year they will each get a birthday card, signed by the Oaks.

There is also an Oaks Hotline telephone number which fans can call for the latest concert and television information. Thus far there have been over 2,000 calls to the number each month.

This year there is also a humanitarian aspect to the fan club as the Oaks hope to get members directly involved in their ongoing campaign against child abuse.

"We're working toward that right now," McClintock reveals. "The fans have always wanted to do this. They've written and called, asking what they could do to get involved. So we're setting up that vehicle right now. What the fan club members will be doing is helping in their individual communities."

"We try to keep the fan club positive, so that it helps other people," Burchfield continues.

MUSIC MARKETING, INC. (CONCESSIONS)

While the Oaks do a thriving merchandise business through Music Marketing, Inc., you won't find any beer mugs, cigarette lighters or playing cards among the items for sale. "The Oaks just aren't into those kinds of things," says Trevor Boulanger, merchandise manager.

However, there does appear to be something for everybody

(Continued on page OR14)



Ted Hacker, the Oak Ridge Boys' General Manager.

fooling around with Road Manager Raymond Hicks.



The Oaks Band, from left, are: Dewey Dorough, saxophone; Skip Mitchell, guitars; Steve Sanders, rhythm guitar; Don Breland, bass; Ron Fairchild, keyboards; and Fred Satterfield, drums.



bership drive highlighted by a drawing where the lucky fan wins an all expense paid trip to Nashville to spend a "night in William Lee Golden's tepee." Such innovative features are typical of the Oaks fan club which boasts about 8,000 paid members.

Kathy McClintock, the Oaks' Artist Development Manager is also in charge of the fan club. She organized the club in 1977 with 500 charter members. It is one of the most personalized clubs in all of country music.

"Some artists hire companies to run their fan clubs for them," she says. "We are extremely against that because it has no human touch. It's important to us that the fans are treated personally. We don't send out form letters and we answer every letter that comes in to us."

The day to day operation of the club is managed by Cindy Burchfield, who has been with the Oaks for four years. She notes that while the membership fee is \$12.50 (\$6 for fans over 55 years old), the club is not a profit making operation.

Members receive a packet containing color photos of the



ROY CLARK SALUTES HIS FRIENDS THE OAK RIDGE BOYS.

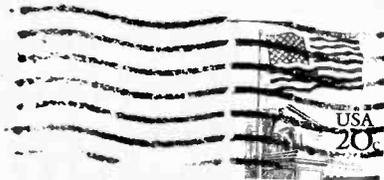
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THE SPORTING CLUB / MONTE CARLO
(and a host of others)

... I was glad to have been there!!

Wishing you all the best,



JIM HALSEY

A Labor Of Love From The Beginning

Jim Halsey, chairman of the board and president of the Jim Halsey Co., Inc. in Tulsa, Okla., has played an instrumental role in the success of the Oak Ridge Boys. Here, he speaks about how he came to be involved with the group, highlights in their career, and what makes their relationship so special.

I knew about the Oak Ridge Boys, of course, long before I started working with them. I'd heard their gospel records and knew their work. Then, in November of 1974, I believe it was, I happened to go to a CBS Records showcase at the old Ryman Auditorium.

The Oaks were on the show, and they just completely destroyed me. I'd never seen anything like this in my life. So I went backstage afterward to introduce myself to them: to William Lee, to Duane, to Joe and to Richard. I told them how impressed I was with their show. And I told them if they ever had any interest in doing something other than what they were doing then, I would be happy to talk with them.

I remember that I came away very impressed by their sincerity and genuineness. There are some people you meet that you like the very first moment you talk with them: that's the way it was for me with those four guys.

Eventually, they did come and talk with me. I told them I thought they were dynamic; I thought they were sensational—but I wasn't sure how commercial they were in the secular field. Still, I was interested in working with them.

Then in the summer of '75, I had Mel Tillis and Roy Clark working up in Rhode Island, and Roy got sick and had to go into the hospital. I called the Oaks about going in as a replacement. They went, and they were sensational.

I wanted to see them work in front of a regular country audience to see what they could do. Well, they knocked everybody out.

At this point, I was producing a continuous show at the Landmark Hotel for the Howard Hughes chain. It was called "Country Music U.S.A." Every two or three weeks, I'd change headliners. I had the opportunity to put the Oaks in for a couple of



The Oaks with Jim Halsey.

weeks. So I sat down with the guys and said, "Look, we really need to go in there and change your style from all gospel to something more country."

"I knew from the first when we were working together they had that special and rare ingredient it takes to be tops. I'm so happy for them. You know—they're like family to me."

ROY CLARK

This would be a major departure, and it was a hard decision for them. I knew it would be; but I also knew if we were going to have success together, it was necessary. The Oaks had the country/pop sound with their look and their stage excitement; but we had to do it at the music level, too.

They wrestled with the decision. They called back and asked, "Can we do ANY gospel in Las Vegas?" I checked and the

Hughes Hotel said absolutely, it was supposed to be a family show. So the guys did about 70% gospel and about 30% country. It was tremendously successful... and it was our first real beginning in making the move to country.

Jim Foglesong was one of the first people to believe in the Oak Ridge Boys. Jim Foglesong saw in them what I saw: a dynamic group that, if captured on record, would be sensational. I'm sure Jim had trouble selling the idea to his people at ABC/Doc, but he said, "Let's go with it," and the first tune they cut was "Y'all Come Back Saloon," which went to number three. And the one after that was "You're The One," and it went to number two.

It was also Jim Foglesong who put the boys together with Ron Chancey in the studio. He thought they would work well. Ron is still their producer. That's what's so special about working with the Oak Ridge Boys: from the beginning, it's been a labor of love for everyone concerned. They are very loyal guys; and people are very loyal to them.

In 1976, we put together a State Department tour of the Soviet Union with Roy Clark and the Oak Ridge Boys as a cultural exchange. To me, this was one of the most significant breakthroughs we had with the group.

We were all very apprehensive about, well, how we would be accepted in Russia, how people would like our music, what kind of audiences we would be playing to. We had a lot of false information about the Soviet Union; but we went there and people loved the show! They lined up for blocks to get in, and they were so warm and friendly.

We saw firsthand attitudes toward Americans change just during the course of one performance. We saw attitudes change from hostility to warmth and spontaneity as a result of one evening.

(Continued on page OR20)



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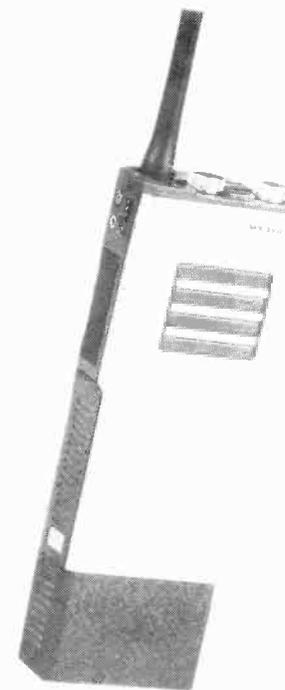
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PRODUCER RON CHANCEY

The Fifth Oak

Ron Chancey began working with the Oaks in 1977 when they joined ABC/Dot. The first single he cut with the group, "Y'All Come Back Saloon," went to number three on the country chart. The second single, "You're The One," went to number two. And the third single, "I'll Be True To You," became the first of a long string of No. 1 hits for the band. Here, he discusses his long association with the Oaks as their producer.

I was head of a&r for ABC Records at the time, and was

"When I think of the Oaks the first thing that pops into my mind is 'dedicated professionals.' I don't know of any act that gives more energy and respect to their fans. Be it on album or on stage they have a total commitment to 'deliver.' Frankly, as hot as they are, I think we'll see them blow the roof off even more in '85."

BRUCE HINTON, Senior Vice President & General Manager, MCA Records, Nashville

producing a lot of acts for the label. I first heard about the Oaks from Jim Halsey who kept talking about the group to Jim Foglesong. No one at the label was real interested in them because they thought of the Oaks as a gospel act—as I did.

One day Jim Foglesong came into my office and said, "Jim Halsey just called and the Oaks are playing in Oklahoma City. Let's just be courteous and you go check them out."

I remember I went very negatively. And what I saw on stage that night just knocked me out. I couldn't believe they weren't having hit records, so I came back and signed them. We had 'Y'All Come Back Saloon' and it all just went from there.

I felt very good about the success, because they had been trying to go country while they were still over at CBS Records.

George Richey had cut some things on them, David Malloy had cut some sides with them, but somehow they still sounded gospel. What we tried to do different was leave a little of their gospel sound in but take most of it out.

It's funny . . . Sometimes still we'll be in the studio, and I'll say, "Hey, you guys are gospeling out." It's kind of a private joke between us: they'll ask me, "Are we gospeling out too much, Ron?" Not that there's anything wrong with it, but it doesn't work in a lot of the songs.

I couldn't really tell you what we look for when we go in to cut. I like to look for something different. With the Oaks, of course, I have to look for four different kinds of songs because I have all the guys singing leads at various times.

Joe is a tenor voice, and he can sing more of the rock-oriented material, the old "Elvira" groove, the uptempo things. When we get to the real soft, pretty ballads, that's Duane. When we've got a little raw country-sounding thing, that's a William Lee Golden song. And then it takes a real special song for Richard to sing lead on. It's hard to find good bass-voice songs, though we have been fortunate to get some.

"Delivering" to producer Ron Chancey at a recording party at Woodland Sound Studios in 1984.



I think we've been successful this way, because each of the guys has had a No. 1 record as lead vocalist.

Have the Oaks changed much in the studio? Not really, although today they all trade lead vocals. When we first started out, Duane sang almost all the leads. But now they've each become stylists, they have their own styles as lead singers. I think this sets them apart from other groups, and hopefully, keeps the public from getting bored with the same sound . . .

I didn't do anything that different on "I Guess It Never Hurts To Hurt Sometimes," although I know a lot of people think I did special effects on Joe's voice. Really, it was more the song than anything else. It was a Randy Vanwarmer song that I'd wanted them to cut for a long time. I used to play it for the guys on my boat, and finally they started liking it.

It's been a great relationship, working together. We've had some funny moments . . . I remember on one of their hits, "Sail Away," Duane had sung the lead vocals and the group had gone back out on the road for a month or two, so I couldn't get them back in the studio. While I was mixing the record, I realized Duane had sung a couple of words incorrectly, but they were gone. So I went back in with the engineer and I sang the words!

And you know, they never picked up on that until I finally mentioned it to them one day. They still tease me about that!

We've done some of their records in Nashville, we've cut in Los Angeles, and we've cut a lot in Muscle Shoals. For the next album, we cut several sides at Acorn, their new studio. They never pressured me to cut with them there, but it's a great studio and we'll be doing more things there in the future.

All in all, I feel very fortunate to have been able to work with such a special group of guys. They are loyal, and they are unique. I love them all.



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working with you and
being your friend!

Produced by: RON CHANCEY

Forty-Plus

• Continued from page OR3

"I had heard the group a lot," Golden says. "I thought they were the most exciting group I had ever heard. Becoming an Oak Ridge Boy was the most important thing in the world to me."

Two years later in 1966, Duane Allen joined the group. "I took over as manager when Smitty left, and I hired Duane," Harper explains. "We knew what a great singer he was."

By the time Richard Sterban and Joe Bonsall became Oak Ridge Boys in 1972 and 1973 respectively, the group was a dominant force in gospel music. They were selling about 250,000 albums per year, an outstanding figure considering most sales were at in-concert concessions.

There were gospel hits too, such as "Jesus Is Coming Soon," which helped to net the Oaks a dozen Dove Awards from the

Gospel Music Assn. along with four Grammy Awards.

The Oak Ridge Boys were a successful but still far from traditional gospel act in the early 1970s. That reputation was, after all, one of the factors which attracted the present members to the group.

"Even back in our gospel heyday we were considered progressive," Sterban says. "We worked hard to appeal to the younger generation."

The Oaks signed with Columbia Records in 1973 and released three albums before their departure from the roster in 1976. Those albums were: "The Oak Ridge Boys," "Sky High," and "Old Fashioned, Down Home, Hand Clappin', Foot Stompin', Southern Style Gospel Quartet Music."

Their single releases during this time included: "The Baptism Of Jessie Taylor," "Rhythm Guitar," "Heaven Bound," "Where The Soul Never Dies," "Family Reunion," and "All Our Favorite Songs." (There have since been two compilation albums released on the Columbia label.)

Ironically, with the release of these albums and singles, the Oaks' original goal was to broaden the appeal of gospel music. They even appeared several times on the Mike Douglas Show—performing straight gospel music.

Although it wasn't an overnight transition, the Oak Ridge Boys were straying further from the straight and narrow lane of gospel music. Gradually, their hair inched over their shirt collars, and the foursome's on-stage attire became more colorful.

The changes affected their music, too; and set the course for where gospel music was headed. When the Oaks first hired a drummer—Mark Ellerbee, who thus became the first road drummer ever used in gospel music—they were accused of trying to bring ROCK AND ROLL into the churches!

"There's no question we received a lot of flak back in those days," says Sterban. "Not only for our hair but for our overall dress." Like their brethren before them, the contemporary Oak Ridge Boys were departing from tradition, trying new things unheard of in gospel music.

But the Oaks were building an audience of younger fans, which only made them more determined and committed to their musical mission. "We felt like we were doing the right thing—the right thing for us," says Sterban. "We had to do it, so we were not discouraged by the criticism."

The Oaks made a slow departure from all-gospel music in their shows to a mixture of gospel, country and pop. "In fact, the first time we worked with Johnny Cash in Lake Tahoe, we did all gospel in our show," recalls Sterban thoughtfully. "We really did want to make it an accepted art form; but we received so much resistance that the obvious thing to do was to incorporate country and pop songs into our repertoire."

The Oaks were caught between the proverbial rock and a hard place. Gospel music promoters, fearing they were too controversial, wouldn't book them, and country agents didn't know who



With Reggie Jackson at Yankee Stadium in the late '70s.

they were. As unfathomable as it seems, one of gospel music's premier exponents basically was out of work.

In fact, the group's total income plummeted to a paltry \$75,000 in 1975. The following year, the Oaks actually managed to lose \$100,000.

The Oaks were facing their darkest hour in 1976 as they headed west to open some Las Vegas shows for Johnny Cash. Cash helped both financially and spiritually. Several members of the Oaks have stated that he paid them much more than they were worth at the time and that his pep talks were uplifting and kept their spirits from sinking.

"John encouraged us to stick with it," Sterban says. "He told us that we really did have a great show and that there was a market for our music. He said, 'I know it and you know it, but nobody else knows it yet. No one will ever find out if you give up. You just have to hang in there and weather the storm. If you do that, your day will come.' That meant more to us than anything anyone could have done."

Then along came Jim Halsey, owner of the management-booking-recording conglomerate, Halsey International Company, headquartered in Tulsa, Okla. The turning point occurred when Halsey attended an Oaks performance in Warwick, R.I.

Five minutes into the show Halsey realized he had a potential hit act on his hands. He got the Oaks booked into the Landmark Hotel in Las Vegas for \$5,000 per week so that the members could survive while he pursued a new recording contract.

Halsey negotiated an agreement with ABC/Dot Records (now MCA Records). Jim Foglesong, then President of the country division, thought Ron Chancey would be a good choice to produce the Oak Ridge Boys. Chancey had never produced a group before, although he had produced some hit artists, such as Billy Crash Craddock. "The first thing he did was to come out on the road and see our show," Sterban says. "I think that was really important."

Chancey, impressed and excited after seeing the act live, be-

(Continued on page OR17)

"I've always been indebted to The Oaks for making a special effort to be with us to celebrate American Bandstand's 30th Anniversary on television...we really wanted The Oak Ridge Boys to be there to highlight country-crossover artists over the years. It was a difficult scheduling problem for them, but, bless them...they made it! (Secretly, I think they tried extra hard to be there because Joe Bonsall has been bragging to his friends over the years that he was an American Bandstand regular as a teenager in Philadelphia and just wanted to finally prove the point!)"

DICK CLARK

Duane, Joe, Richard and William Lee-
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Summer CES

CD 'Catches' LP? Simultaneous Release By Year End

The Compact Disc, star of last Summer's CES, is shining with added luster this year, based on recent developments in the retail marketplace. While some of the growing pains felt with the launch for this format are still evident, software marketing trends find the silvery, laser-read digital audio disk broadening its market rapidly.

During the early phases of CD marketing by U.S. record labels, early snags perceived by dealers included ordering restrictions, limited sales incentives, lack of consumer and dealer education, and, in the case of some mainstream pop and rock titles, disappointing sonic performances. Such hurdles may have been consistent with the launch for any new product, and, as such, were expected to remain significant for some time.

In the Compact Disc, however, record/tape dealers may be benefitting from closer ties between hardware and software interest. Because the Sony/Philips digital format has already been accepted as a single standard by both camps, the level of cross-marketing involvement between these two often divergent communities has been far higher than in the past.

Thus, with respect to the need for education, the CD era may already be ahead of schedule. Ambitious promotions supervised by the Compact Disc Group, as well as individual chain promotions by those record/tape skeins heavily involved with CDs, have helped raise the profile for the format. More recently, CBS helped administer the first of what are expected to be several programs designed to provide dealers with demonstration CD players at low cost; CBS' offering of Sony players, said to place as many as 900 units in U.S. retail outlets, will reportedly be repeated by other teams of hardware and software suppliers.

That keen interest among dealers is reflected in the number of accounts carrying CD products. The major labels' early need for restricting CD stocks to their trend accounts, along with policies geared to creating CD libraries through required prepack assortments rather than single title orders, have given way to a much broader-based approach. Compact Disc inventories have now spread beyond the largest chains and into the storage bins and tape cases of small independent retailers. And, as sales volume has risen, the largest branch operations, such as PolyGram and CBS, have dismantled their prepack guidelines and are now selling CD titles as they would conventional LPs and cassettes.

Another early headache for label marketers, the long production cycle required for CD pressing, is also being addressed. Although most labels believe true simultaneous release for analog and digital versions of new albums may not be a reality until late this year, when the first domestic CD

manufacturing operations will be up and running, marketers are narrowing the gap. While dealers can still expect the Compact Disc version of a hot new hit to lag behind the release

of the LP and cassette, the delay has been shaved from months to weeks.

Accompanying these signs of progress are the first indications that CD is ready for marketing as a true mass-

market commodity. Although major manufacturers continue to insist that their own costs will remain fixed for some time, their accounts are already attempting to bring shelf prices

down. May brought the first major chain promotions offering lower prices, bringing titles typically sold at \$18 to \$20 at retail down to as low as
(Continued on page CES-28)

PRIVATE SCREENINGS

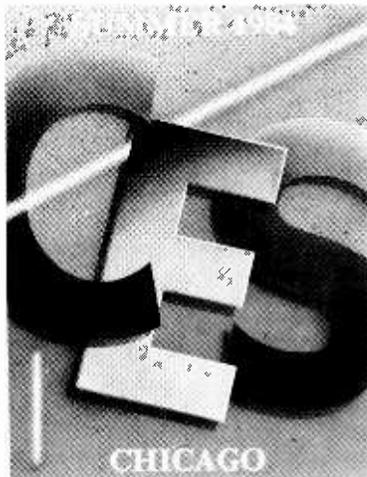
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Summer CES

Blank Brand Giants Arrive At CES In Photo-Finish

By EARL PAIGE

With new brand names the likes of Kodak, Polaroid, Verbatim, Dysan and dozens more, blank media

commands as much attention at Summer CES as any category. In blank diskettes or floppies alone there are an estimated 35 brands these days. But although floppies are

the new kids on the blank media block it's videotape that will get most attention.

Individually, the three blank media categories will likely be highlight-

ed by the hi fi video influence in videotape, a near corresponding push for audio blank tape for car stereo and in floppies the continuing focus on 3½-inch as a hopeful standard.

One reason videotape has so much going for it is that more marketing trends seem to converge in the category. Aside from the dramatic move to more high grade types to accommodate upgrading in VCRs, there's the Olympic Games. Any number of marketers see the event's rare occurrence in the U.S., with or without the Russians, as providing tremendous sales boosts. Also, videotape is characterized by a powerful and controversial new technological development—8mm.

Indeed, one reason marketers cite for the entry last Winter CES of Kodak and Polaroid in videotape is the two brand giants' vision of 8mm. Still, other marketers are not so sure 8mm is just around the corner or even practical longrange.

Noting Phillips' 8mm camera, then Kodak's cam/corder along with RCA and GE also making noise about 8mm, Konica's president Yuki Onishi is calling for time out. "Konica finds it very interesting that Japanese suppliers (for Kodak, RCA, GE but not Phillips) have refrained from introducing their own brands of integrated (8mm) systems."

A major reason Onishi cites for the hesitance about 8mm is that Japanese VCR suppliers do not want the present half-inch VCR market to be jeopardized. Onishi's caution may have more influence, others note, in that RCA's failure with CED videodisk signals what too many vying systems can mean in the video marketplace.

For blank videotape marketers, the expected 50% U.S. penetration for VCRs Onishi envisions by 1990 is mostly nothing but good news. However, suppliers first have to work through the present evolutionary period of mono to stereo VCRs. "I look for Japanese VCR manufacturers to saturate the U.S. market with mono recorders because they realize the Koreans are gearing up to come over here with low price mono units," says George Saddler, Sunkyoung. He sees all this heavy duty mono VCR activity preceding the real push for stereo video yet to come. "It could make for shortages in base film," he cautions.

At least for now, CES will see as never before a concentration on hi fi or stereo video, aided as well by all the hoopla about music video. It will even have Memtek hauling out its long-ago breaking goblet campaign to drum home the audio quality of videotape.

Whether it's audio quality or not, videotape's excitement extends far and wide. As one example, WEA the record industry distribution giant, just took on PD Magnetics' video line, which not incidentally emphasizes chrome and high quality performance.

Overall, with Kodak and Polaroid jamming shelf space and record/tape marketing entities like WEA also muscling in, blank videotape is even more competitive. CES delegates may see more and more offers like 3M's which finds incentive prizes such as a Televideo computer with certain levels of purchase.

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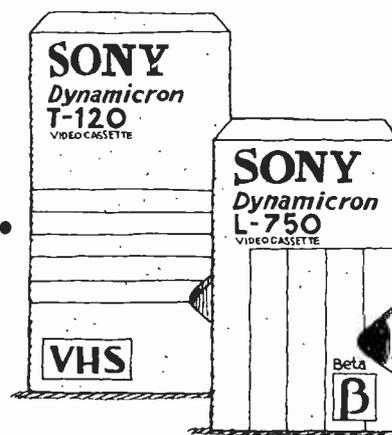
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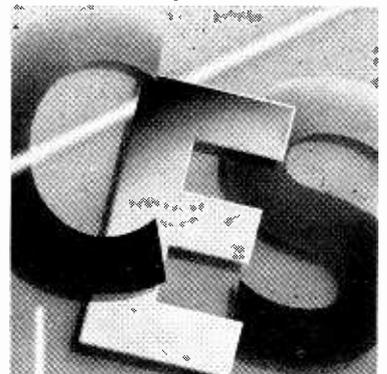
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Blank Videotape: Double Winner At Olympic Games

Videotape will be the big news in blank media at Summer CES. While there's all kinds of excitement in blank computer media, nothing tops videotape. And blank audio might be all but eclipsed except for its symbiosis with video where a major trend is high performance. In a word or two—hi fi video is here.

Also here or at least almost here is another dramatic factor sending blank videotape marketers into ecstasy—the Olympic Games. Some marketers like John Birmingham at Sony think sales of blank videotape may well double during normally flat July.

One other factor not here yet will echo nevertheless throughout Summer CES—8mm video. After all, most industry observers believe the reason Kodak and Polaroid entered videotape and rocked the Winter CES was to establish brand presence prior to 8mm's arrival.

If there need be any evidence of the excitement over 8mm's arrival delegates can stop by Denon's exhibit, a manufacturer heretofore not into any type of videotape. Yet Robert Heiblim says Denon will show samples of 8mm. "We may never get into half-inch," he says.

In terms of the expected Olympics boom, several marketers agree with Birmingham though few want to predict double normal volume. A full month prior to CES Steve Solomon at Fuji caught the trend. "We're already feeling it."

As for high performance, you know this trend has matured when BASF brings out its T-160 in high grade. "We're one of the few with high grade in 8-hour length. It has to be positioned. Price might hurt it at first," says Larry Rallo, new marketing manager.

Basically, blank media marketers the coming 8mm and Kodak along with Polaroid's presence, most marketers see continuing price volatility as an over-riding trend.

One of the factors exacerbating price erosion has been the practice of rebate, says Rallo. He says there's an unfortunate "subliminal or psychological" perception by consumers causing people to falsely assign a value and cost relationship. "What happens is the guy down the street who doesn't carry the brand being promoted by rebate, features another brand at a loss leader price to be competitive."

Rebate strategy is moreover short-lived. "We see manufacturers using rebate not holding their distribution after the rebate period." BASF intends to build beyond first trial and encourage repeat purchases through a long range marketing strategy keyed to several factors including packaging.

Videotape in blank form is enjoying wider distribution as well. An example here is the recent joint effort between PD Magnetics and WEA, the giant record/tape software firm. This move is seen as insuring continued importance for record/tape outlets as prime movers of blank videotape.

EARL PAIGE

doubt that Summer CES will be rocked as six months ago when Kodak Polaroid emerged in their midst. Now the buzz is more low level—what effect are the two giants having?

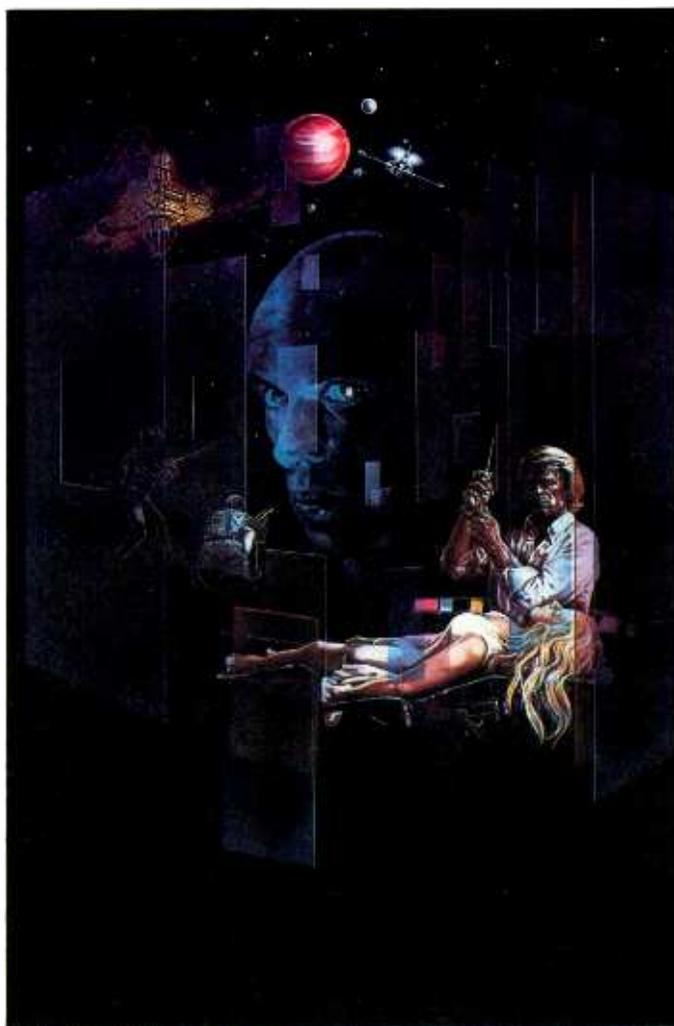
"It's just such a name," says Wally Walstrom of Kodak. Walstrom's Saxitone Tape Sales in Washington, Falls Church, Va. and Rockville, Md., also does a national mail order

business. "Polaroid is not quite the name. Everyone knows Kodak just like they know Sony." Walstrom says he had to bump BASF but still offers that brand in audio. Otherwise Saxi-

ton's video brand are TDK, Maxell, Scotch, Sony and Fuji.

Considering all the merging trends in blank video from hi fi video and expected Olympic stimulated sales to

MEDIA PRESENTS



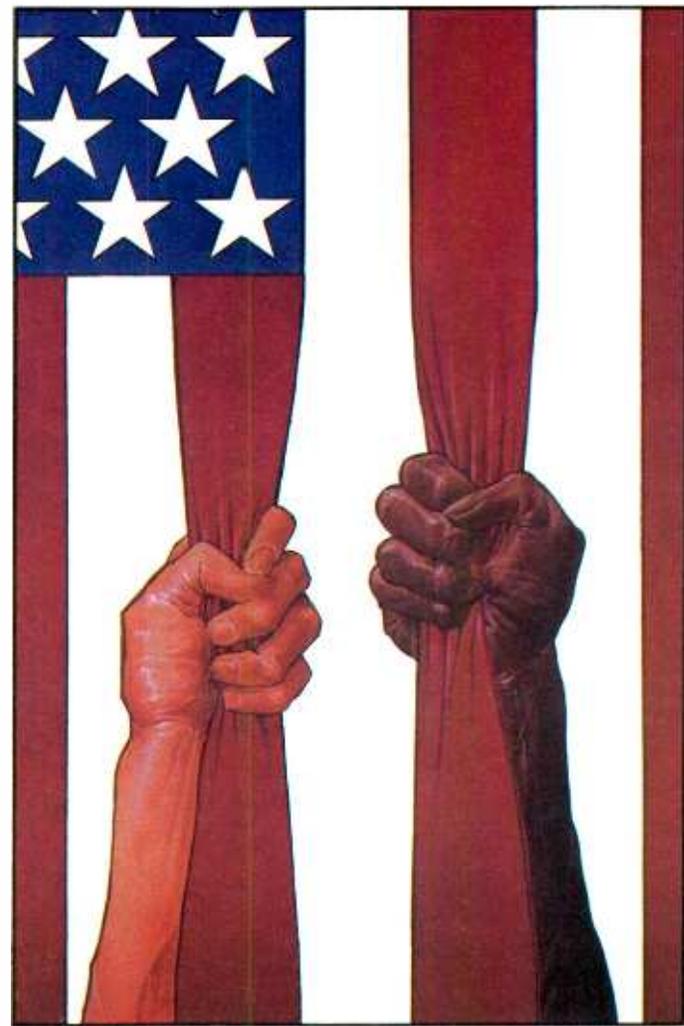
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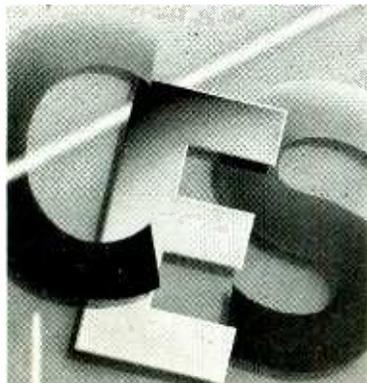
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Summer CES



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Blank Media Brand Survey

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AUDIO
FLOPPY

Two new higher grade blank videocassettes, a metal particle audio cassette and a dealer contest to emphasize its 5½-inch floppy disks highlight TDK's CES entries. The HD Pro series videotape comes in a library case. An extra high grade hi fi tape is also available. The new tape offers three times more particle density than TDK's EX high grade and eight times the density of standard grade.

The HX-5 audio cassette is claimed as the first metal particle formulation that works with high bias tape decks settings rather than metal settings. The tape is also aimed at accommodating digital sources with a 4 db higher signal than the type two tape. There's an extra 2 db midrange energy storage capacity.

In floppy disks, TDK is joining the ranks of vendors offering sub 4-inch with a 3½-inch disk in various configurations. For COMDEX and possibly for CES, a dealer incentive contest to highlight the 5½-inch product involved a \$1,299 valued starter kit with chrome wire rack given away each day of the show.

BASF
CROSBY DR.
BEDFORD, MASS. 01730

AUDIO
FLOPPY
VIDEO

High grade has finally come to 8-hour videotape but BASF principals are willing to acknowledge that the long format has yet to achieve wide acceptance. BASF is ready with its T-160 at suggested \$24.95 apt to be discounted down considerably.

While few audio product introductions are seen for CES this June, BASF will emphasize its chrome hold with merchandisers for case quantities.

In floppies, BASF is positioning itself for the coming 3½-inch market spurred by Macintosh, Apple Lisa II and Hewlett-Packard 150 with shipments right along of single-sided 3½s and soon double-sided. As an example of the efficiency of the smaller diameter disk's high density, the 80 tracks store 40 typewritten pages or equal to the capacity of the 5½-inch with 48 tracks.

While Fuji and other brands have targeted the burgeoning car stereo market, Loranger is using CES to make a major push with a total line. "We aim to develop car stereo as a niche," says Rob Loranger, president. The promotion at CES will include a car from Ford in the booth with the audio components of a 1987 Thunderbird. To stress volume, dealers will have two carrying cases to offer with purchases of a six-pack or dozen of the cassettes. Lengths are 46-, 60- and 90-minute.

Earlier, a line of 5¼-inch floppies was introduced along with computer cassettes.

JVC
41 SLATER DR. COMPUTER CASSETTES
ELMWOOD PARK, N.J. 07407

AUDIO
VIDEO

Already blitzing the consumer blank tape market with its six-pack promotion, JVC will add to the language of blank tape a new term at CES—"titanium oxide." Geared to push VHS hi fi, a line of five tapes will be launched incorporating the new coating. Dynarec VHS hi fi tapes are suggested \$22 (T-120); \$20.50 (T-100); \$17.50 (T-60); \$16 (T-40); \$15 (T-30).

Also staking its claim to another "only" is JVC's introduction of an 8-hour, 24-minute T-168 giving JVC six different lengths of standard grade tape. Price is slightly higher than the standard T-160.

The Dynarec label will also find audio tape grouped under that identity offering for the first time an umbrella concept for blank tape products. JVC's audio line includes five high performance cassette tapes.

JVC earlier introduced computer cassettes.

MEMTEK (MEMOREX TAPE)
BOX 420
SANTA CLARA, CALIF. 95052

AUDIO
FLOPPY
VIDEO

A dramatic broadening of its accessories line with the introduction of batteries, a pre-pack merchandising promotion in audio and a campaign to highlight the audio quality of its

(Continued on page CES-33)

Summer CES

Audiotape Improves Quality To Stay Competitive

Audio is getting short shrift more and more by blank media marketers because the excitement is videotape and floppy disks. All the same, two emerging trends in audio will make news at Summer CES: car stereo and high performance.

In fact, Fuji represents both trends by bowing its earlier introduced GT I car cassette in high bias. Loranger, however, is going Fuji one better. The lesser known but innovative brand is bowing a complete line targeted toward the automotive hi fi enthusiast.

"We're positioning specifically for the car stereo niche," says Rob Loranger, president. Using a Ford Thunderbird in its CES booth with 1987 style audio components wired in, Loranger's all out push will include suede and naugahyde carry cases as incentives for buying the LH 9000 series in six packs.

The movement of brands such as Fuji and now Loranger into targeting the consumer's out of home activity characterizes a basic function for audio in the blank media marketplace. Most brands recognize they need audio to present a complete line and therefore remain competitive. Audio, never mind that it's a flat sales market and dull compared to floppy and video, gives a brand that much more exposure and shelf space.

Case in point is Sunkyong where George Saddler, president, says the firm will be testing audio at CES. Like other newer brands in blank media, Sunkyong's S.K.C. entered video first, then floppies. Kodak and Polaroid, the two newest most high profile brands in blank media, also have not put emphasis on audio. Denon, once one of the few brands in audio only, to illustrate the need for line widening, is now bowing floppies and will be in 8mm video soon.

In some respects, audio represents an opportunity to gain some brand recognition while most competitors are focusing on floppies and video. At least Memtek may be thinking this way. Its CES focus will center in part on a full-blown campaign for Memorex audio high grade and pro series entries.

In fact, Memtek as teamed up with Switzer-Clark and its Clark bar candy brand for a promotion involving a game appearing on 18 million candy bar packages. More than 25,000 contest prepacks will be distributed at retail. The promotion will award winners 21,000 MRX 1 90-minute cassettes. Aimed at the rock audience, more than 500 radio stations will air spots, with spots airing as well on such shows as "American Top 40," "Westwood One" concerts and "Off The Record With Mary Turner."

The trend to video hi fi also has a strong relationship to audio where high performance has been drum beaten for years. Memtek, curiously enough, will bring back its familiar broken goblet advertising theme used for so long and so long ago for audio to emphasize the audio quality of videotape.

Often, breakthroughs in video and floppy and new family packaging provides excitement for audio. An example here is JVC's grouping under a new Dynarec label both audio and video. JVC's new audio line will include five high performance tapes. According to Gary Schwartz, national marketing and sales manager, these new models position JVC for the "digital hi fi era."

Certainly, the Compact Disc and moves like A&M and other labels to better quality prerecorded cassettes is having a rub off for audio blank media in general. TDK for example is bowing at CES a HX-5 line in 30, 60

and 90-minute lengths described as the first metal particle suitable for high bias settings rather than metal settings. The idea here is to offer blank cassettes for use with older ma-

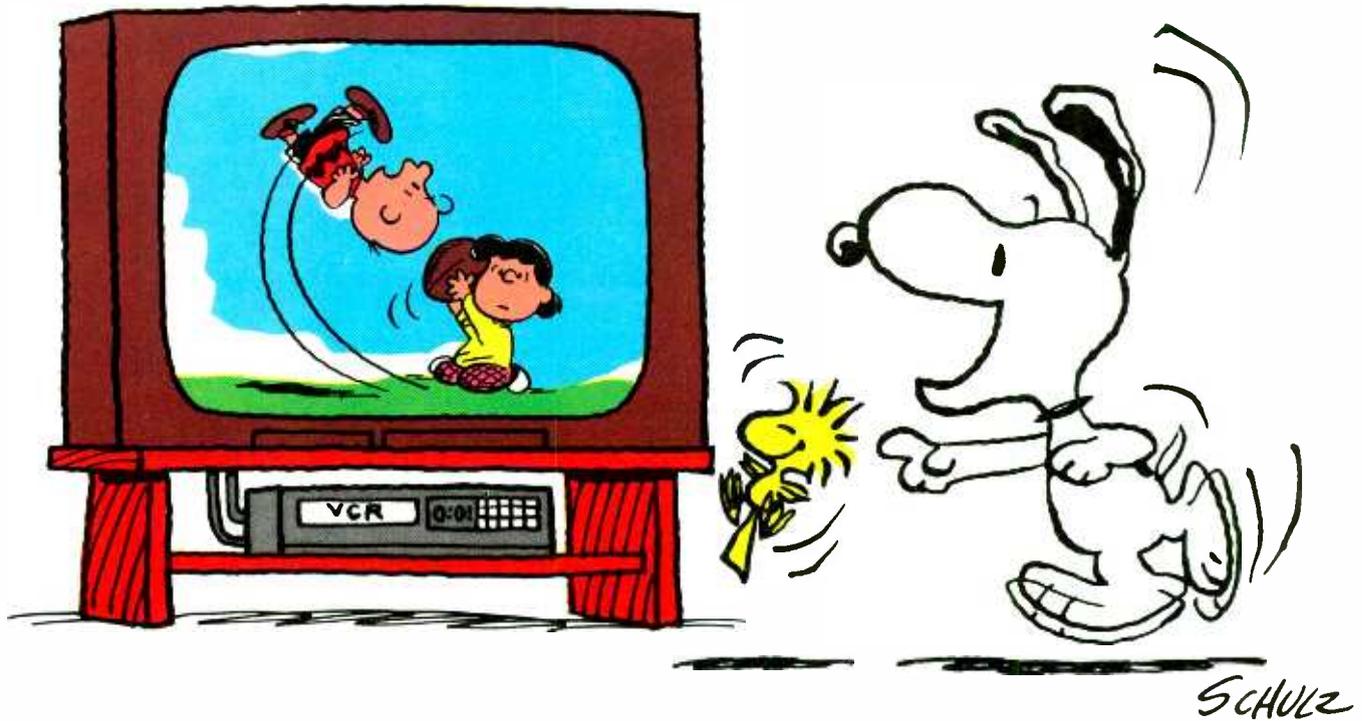
chines and for wider applications without so much confusion. One of the HX-5's characteristics is that it allows dubbing from digitally recorded sources with a 4 db higher signal.

Audio blank tape, of course, will continue to be sold nearly like soap in supermarkets in terms of its profusion and integration with the brand's total line is important. Thus Sony is

bowing two new audio tapes, retaining two models in the current line and bringing back its metal tape in a new packaging enveloping the whole line. **EARL PAIGE**



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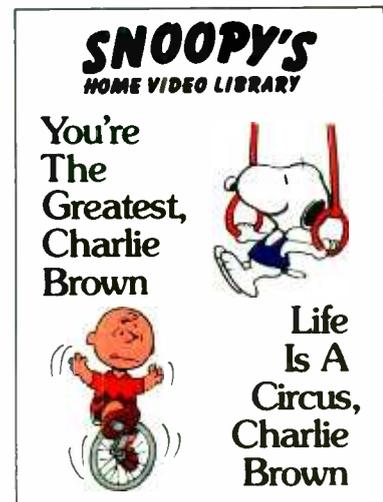
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New CD Releases Rapidly Broaden Musical Choices

The Compact Disc's maiden voyage to market may have been accompanied by lofty promises of "pure, perfect sound forever," but the CD, like preceding prerecorded audio formats, has in fact weathered its share of early technical problems. The controversial character of early digital recordings—often criticized for overly brassy high frequency information, flattened stereo imaging, altered ambience and other subtle but pervasive features—was again a bone of contention for some of the first CDs.

In the classical realm, the abundance of true digital masters has afforded greater consistency to sonic performance, with the general critical tide now running largely in favor of the Sony/Philips laser-read disk. But in the broader streams of pop, rock, jazz, black and country music, where digital recording remains a luxury for most artists, the early flights of CD releases have proved a mixed bag.

How is the digital disk faring now? Although listeners may still encounter some unwelcome surprises among some recent CD releases, the incidence of truly disappointing disks is now declining, thanks to tighter label quality control (see separate story) and more astute choices in catalog material. At the same time, label marketers are beginning to explore the longer playing times possible with Compact Disc, as attested to by Motown's initial offering of "Compact Command Performances" titles comprising hour-long anthologies by top label acts.

Recent samples of current pop CDs thus offer a rapidly broadening field of musical choices for this fast-growing new market, with label catalog offerings now augmented by closer release dates for new hit titles. Two examples of current hits already on CD are the Go-Go's "Talk Show" (CD-70041) and Joe Jackson's "Body And Soul" (CD-5000), both on A&M.

The latter is noteworthy as a true digital recording, having marked Jackson's first plunge into professional digital techniques. Ironically, however, the set represents something of a draw when compared with its seductive predecessor, "Night And Day," which proved a dazzling CD despite its analog master. For the new set, Jackson appears to have been perhaps too smitten by digital techniques; on "The Verdict," the brassy opener, there's some of the harshness to upper register horns and percussion that some critics find jarring. Overall, the set is still impressive, however.

The Go-Go's new album, by contrast, represents a solid, satisfying rock CD, gaining new punch from the crisper sonics afforded by the format. Although the music's high-decibel momentum minimizes any gains in dynamic range, the quintet's instrumental attack is still enhanced, especially with respect to Kathy Valentine's emphatic bass lines.

Van Morrison, whose European CD catalog is among the broadest, has the dubious distinction of seeing his newest album, "Live At The Grand Opera House Belfast" (Mer-

cury 818 336), arrive here in CD form even as the artist seeks a new U.S. label. Although PolyGram has reportedly made no plans to pick up Morrison for the American market, import copies of this superb concert set are reaching domestic retail bins.

Ironically, the Belfast album may carry more potential marketing clout than Morrison's excellent recent albums for Warner Bros. As the artist's first live set in nearly a decade, the album packs considerable musical force, thanks to a superb band, while the material performed provides a persuasive summary of Morrison's spiritually themed late '70s and early '80s studio albums. Like those works, the songs here are richly detailed amalgams of folk, pop, jazz and blues strains; the live format, while introducing a bit more ambient noise, also repays its CD transfer with palpable energy from audience and performer alike.

Motown's aforementioned digital anthologies meanwhile suggest a likely blueprint for future samplers from other labels. From the first batch, which also includes disks saluting Smokey Robinson & the Miracles, Diana Ross & the Supremes, the Jackson 5 and other label greats, we've auditioned "Marvin Gaye" (TCD06069TD), subtitled as the artist's "15 Greatest Hits."

While some fans might take issue with the label's choice of tracks, especially in terms of its omission of the late soul stylist's early romps, the set is still an attractive one. Sequenced in chronological order, the album moves gracefully from more conven-

tional '60s love songs to Gaye's epochal, socially conscious masterpieces from the early '70s, including "What's Going On" and "Mercy Mercy Me (The Ecology)." While the sonic quality of the original master tapes is modest for the earliest tracks, Motown's decision to transfer from the best available master sources, rather than production copies, does yield the crispest versions of these familiar pieces we've heard. Here, too, the longer playing time more than compensates for the sometimes dated production sound.

Another approach to exploiting CD playing times is evident in the first Compact Disc titles previewed from the ECM catalog. Although the German label's domestic arm won't be unveiling its initial release for at least a few more weeks, import copies of two ECM classics suggest producer Manfred Eicher is already among those eager to explore the CD's own unique benefits. Keith Jarrett's "The

Koln Concert" and Pat Metheny's "80/81" are both edited versions of double albums, affording a full hour's playing time on each. Although Eicher produced these specific sets using analog equipment, his typically pristine, spacious mixes bloom in CD, reaping added nuance without sacrificing any ambience.

ECM has also cut a number of more recent albums digitally, auguring the prospect of true, all-digital CDs in the months ahead.

Even more ambitious are the initial Compact Discs from the small but savvy Digital Music Products (DMP) of Scarsdale, N.Y. Founded last year by engineer and early digital advocate Tom Jung, DMP was designed from its inception as an all-digital line; Jung has recorded his masters using two-track digital audio recorders to capture his jazz and fusion artists live. Originally, DMP planned to release titles strictly on

(Continued on page CES-32)



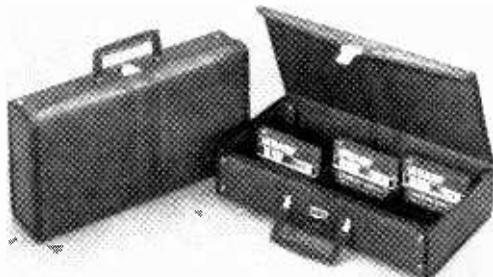
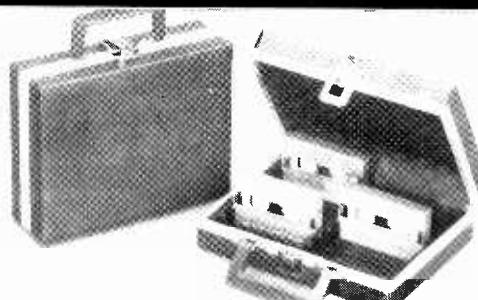
Sansui's audio-video processor AV-77 allows user to create audio and video effects on videotape or monitor and can be used with two VCRs and camera.

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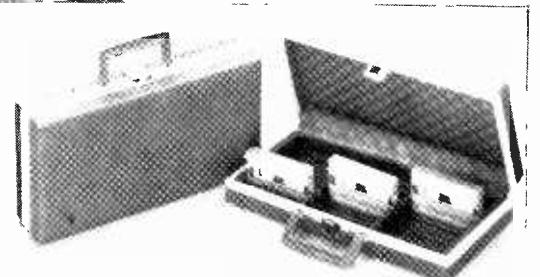


1716
Padded Cassette Case. Holds 16 cassettes. Vinyl interior. Aluminum valance. Colors: Brown Only



1424
Padded Vinyl Cassette Case. Holds 24 cassettes. Decorative Stitching. Heavy duty riveted construction. Colors: Brown Only

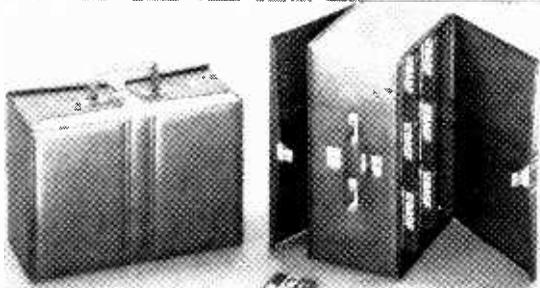
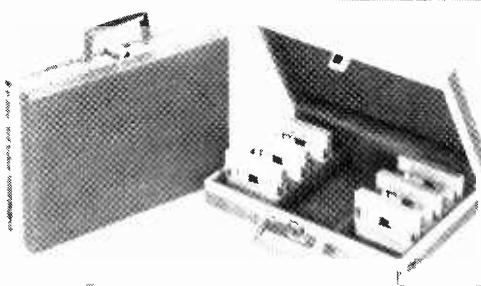
1724
Padded Cassette Case. Holds 24 cassettes. Vinyl interior. Aluminum valance. Colors: Brown Only



1430
Padded Vinyl Cassette Case. Holds 30 cassettes. Decorative Stitching. Heavy duty riveted construction. Colors: Brown Only



1730
Padded Cassette Case. Holds 30 cassettes. Vinyl interior. Aluminum valance. Colors: Brown Only



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Summer CES

Year One: CD Here To Stay, Software On The Way

By MARCIA GOLDEN

Happy Birthday CD Players. Over a year into development, the market for Compact Disc players is alive and kicking. Sales continue to build steadily as manufacturers feed second and third generation players into the pipeline. And the software shortages that plagued the category since inception are just beginning to clear up.

Out on the selling floor, many retailers regard the player market with varying degrees of enthusiasm. For some, the product has been nothing but an opportunity to improve audio profitability. The category's relatively high ticket (\$500 and up) and the high cost of software (\$16-\$20 per disk) have effectively positioned it to appeal to a well-heeled group of audio enthusiasts accustomed to "paying retail." This group, which turns to the upscale audio specialist to make its purchase (and not necessarily the supplier of esoteric equipment), is more than willing to spend additional monies to obtain a product dealers can easily demonstrate improves the sound of their music.

Other merchants say they are somewhat disappointed in the players—not with the category itself, but with the lack of manufacturing quality of individual players, or in their inability to obtain sufficient software to supplement their customer's hardware purchase. Ultra high-end dealers, appealing to the audiophile buyer, are not committed to the product. These vendors criticize the CD player publicity overdramatizing its capabilities, noting a very high-end turntable can equal or better the digital sound reproduction.

"Although the 'tweak' shops are saying the sonic improvement is not that substantial," says Bill Lipp, sales manager of the Ft. Lauderdale Sound Advice store, "or that the CD player has a more metallic sound to it than could be desirable, we find that sales for us have been excellent."

One store in a nine-store chain, the Ft. Lauderdale outlet carries three of the four available Sony players and one Yamaha system. And in one year, the store has sold 300 players. "The pitch," Lipp explains, "is simple. We tell the customer CD players are easier to use than traditional turntables, the records are easier to handle and can't scratch so they last forever."

"The biggest attraction as a dealer is that it's so easy to demonstrate the difference between the disk player and a standard turntable."

Convincing demonstrations and the comprehensive publicity program surrounding the players has prompted the strong consumer interest in CD players, says Tim Miller, a salesperson with the Cincinnati Stereo Lab store. "We've been selling really well—at the rate of two or three a week."

"People have been hearing about Compact Disc players for some time now," he continues. "They've been written up in magazines and on the radio. From that, and from word of mouth, we've got people calling us up and asking about CD players. Others walk in the store, and a salesperson stops them to ask if they've heard a disk player yet. And if they haven't, we'll give them a demo—even if they're not planning to buy a system, they can't help but be impressed once they've heard it."

Despite its easy demonstrability, the players are not exactly selling as rapidly as retailers would like them to. Price and residual gaps in software distribution are still problems in some parts of the country.

Miller notes that although there appears to be very little price cutting on the part of most retailers, consumers are still waiting to see if the cost of a player will come down.

More than one dealer is waiting to see if the price will fall as well. In Louisiana, one of the store managers of a small audio chain says like his customers, he too is looking for a CD

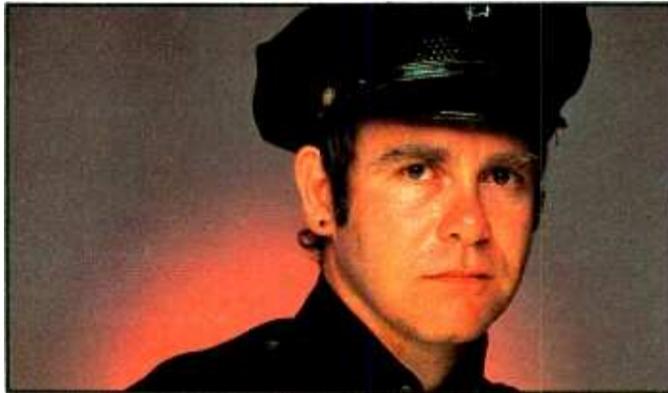
player retailing for under \$300. Commenting on the current trend to produce more streamlined players offering less frills at less fancy prices, he believes mass production could drive

player costs down and improve the product's viability as a mass market item.

Product reliability is a sore point at
(Continued on page CES-33)



PRESENTS



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Summer CES

Top Videocassette Sales

TITLE	DISTRIBUTOR
1. JANE FONDA'S WORKOUT	(Karl Video Corp.)
2. AN OFFICER AND A GENTLEMAN	(Paramount Home Video)
3. 48 HRS.	(Paramount Home Video)
4. FLASHDANCE	(Paramount Home Video)
5. DURAN DURAN	(Thorn/EMI Home Video)
6. STAR TREK II: THE WRATH OF KHAN	(Paramount Home Video)
7. AIRPLANE 2:THE SEQUEL	(Paramount Home Video)
8. BLADE RUNNER	(Embassy Home Entertainment)
9. RAIDERS OF THE LOST ARK	(Paramount Home Video)
10. HIGH ROAD TO CHINA	(Warner Home Video)
11. FIRST BLOOD	(Thorn/EMI Home Video)
12. MAKING MICHAEL JACKSON'S THRILLER	(Vestron)
13. RISKY BUSINESS	(Warner Home Video)
14. BLUE THUNDER	(RCA/Columbia Home Video)
15. GREASE	(Paramount Home Video)
16. ALICE IN WONDERLAND	(Walt Disney Home Video)
17. THE OUTSIDERS	(Warner Home Video)
18. GANDHI	(RCA/Columbia Home Video)
19. PINK FLOYD:THE WALL	(MGM/UA Home Video)
20. POLICE AROUND THE WORLD	(I.R.S. Home Video)

Research based on Billboard chart performance during the 12-month eligibility period ending May 5, 1984.

Break Dance Commotion Grips Portables

By STEVEN DUPLER

Except for the addition of a few more bells and whistles to the hardware (auto-reverse, dbx and Dolby C noise reduction, etc.) and a continued reduction in the size of the units, the personal portable electronics market remains relatively unchanged as the 1984 Summer CES approaches. Record/tape retailers continue to report brisk sales of personal cassette players as well as "boom boxes" and other portable audio hardware. Camelot's vice-president for purchasing and marketing, Joe Bressi, put it this way: "Basically, anything with a cassette player attached to it is really moving."

"The lower end product is what we sell the most of," Bressi continues. "The personal cassette systems in the \$20 to \$30 range are especially hot for us. Boom boxes are really moving well too, even the higher priced units. I think all the publicity the break dancing phenomenon has received is really helping there."

Camelot's best-selling personal cassette player line is the low end Grand Prix series, Bressi reports, though he mentions that Camelot also stocks Sony, JVC, and other name brand manufacturers' lines. Not moving quite as fast are higher-priced specialty items like Sony's Watchman micro-televisions.

Although sales of personal electronics products aren't a huge area of profit for Camelot, Bressi notes that seasonally adjusted sales for the summer months typically represent a healthy 4 to 5% of the chain's business.

"We load up the front of our stores with small electronics product during this season," he says. "This end of the business was zero for us just a couple of years ago. Now, it's big dollars and, of course, it helps drive up our pre-recorded and blank tape sales considerably."

Howard Applebaum, president of Kemp Mill, says his 27 stores throughout the mid-Atlantic region

stock very little in the way of personal electronics, save a few Sony Walkmans and less expensive Walkman-type units. "We're in the business to sell records and cassettes," he says. "Moving hardware requires a different type of sales staff, a different sort of approach."

Applebaum estimates that hardware sales comprise less than 1% of his trade, and he feels it's not necessary to stock personal cassette players to beef up cassette tape sales in his stores. "What sells a lot of cassettes is that so many people already own portable cassette players," he says. "I don't necessarily have to stock them to reap the benefits of that."

As far as name brands versus generic items, Applebaum believes that most customers have their minds pretty much made up before they come through the door: "For some people, a \$25 item will do, others insist on the name brands," he says. "It's difficult to change their minds."

One chain taking a very aggressive approach to the personal electronics market is Record Bar. According to audio buyer Susan Austin, the firm only recently began to stock electronic portables, but after "phenomenal success" during Christmas 1983, it has made a strong commitment to such products.

"We carry lines from Sanyo, Toshiba and Aiwa," says Austin. "Since we're not in the position of being able to carry 50 or 100 manufacturers' lines, we made a point of selecting product along staggered price lines, with each unit offering distinct, selective benefits."

Austin says that Record Bar's projected sales in the personal electronics area for 1984 are about 3%. To achieve this goal, the chain plans a number of in-store promotions involving sale prices on both hardware and the cassettes themselves. One such promotion, titled "Ready, Cassette, Go!" has one sale-priced cassette player culled from each of the

three lines Record Bar stocks teamed with sale-priced pre-recorded cassettes. A major chain-wide promotion is set for July, although the theme has not been finalized.

To aid in educating both Record Bar sales personnel and customers, the company tags each unit with special "fact tags." These list the name of the manufacturer along with four to six key features the unit offers. Additional information, such as spec sheets and catalogs is supplied to the sales staff.

How well record/tape outlets do with sales of personal electronics items seems to depend on their willingness to actively promote the merchandise, both in-store and through advertising, as well as maintaining the fighting spirit dealers must have to go head-to-head with electronic specialty retailers and discounters.



PDMagnetics VHS T-120 Super Saver Video Cassette 10-Pak comes with a manufacturer's coupon good for consumer's choice of either a \$10 rebate on 10-Pak or 10 free video cassette storage boxes.

Top Videocassette Rentals

TITLE	DISTRIBUTOR
1. 48 HRS.	(Paramount Home Video)
2. FLASHDANCE	(Paramount Home Video)
3. AN OFFICER AND A GENTLEMAN	(Paramount Home Video)
4. JANE FONDA'S WORKOUT	(Karl Video Corp.)
5. FIRST BLOOD	(Thorn/EMI Home Video)
6. HIGH ROAD TO CHINA	(Warner Home Video)
7. PORKY'S	(CBS-Fox Home Video)
8. GANDHI	(RCA/Columbia Home Video)
9. RAIDERS OF THE LOST ARK	(Paramount Home Video)
10. BLUE THUNDER	(RCA/Columbia Home Video)
11. SOPHIE'S CHOICE	(CBS-Fox Home Video)
12. ROAD WARRIOR	(Warner Home Video)
13. RISKY BUSINESS	(Warner Home Video)
14. THE VERDICT	(CBS-Fox Home Video)
15. THE TOY	(RCA/Columbia Home Video)
16. BEST FRIENDS	(Warner Home Video)
17. TENDER MERCIES	(Thorn/EMI Home Video)
18. MAKING MICHAEL JACKSON'S THRILLER	(Vestron)
19. MY FAVORITE YEAR	(MGM/UA Home Video)
20. NATIONAL LAMPOON'S VACATION	(Warner Home Video)



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Summer CES

First In Quantity, Cassettes Aim Beyond LP Quality

With the audio cassette's graduation into the role of the industry's dominant prerecorded configuration, U.S. record labels and their allies in the tape duplication field are now upgrading the technical performance of conventional tape product. Recent months have brought major announcements from several majors signalling a concerted effort to refine duplication technology and improve the sonic impact of the finished product through revised mastering techniques, tighter quality control and better raw materials.

Until recently, such a shift in manufacturing priorities might have been viewed skeptically by tape enthusiasts, who had traditionally viewed conventional prerecorded cassettes as technically inferior to the home copies attainable on modern consumer cassette recorders. Now, however, a new generation of audio cassettes is not only closing the gap between real-time home copying and high-speed duplication, but also rivalling the standards set for LPs.

However belated this initiative might seem to audiophiles, the industry's current emphasis on significantly improving cassettes can be traced to the overall recorded music marketplace and its recent transformation by changing audio technology. The economies of scale which impeded investments in better tapes during the configuration's infancy have now swung dramatically in favor of cassettes, with the greater demand for tapes bringing unit manufacturing costs down. In a recent analysis of mastering, duplicating, packaging and shipping costs (Billboard, March 31), typical cassette releases cost 14 to 20 cents less than equivalent LPs to bring from drawing board to retail bin.

With 1983 RIAA market statistics confirming that the cassette has at last overtaken the LP, exceeding that configuration by 13% in unit shipments last year, the message is clear: major manufacturers must tackle quality as well as marketing considerations for the cassette in order to retain their competitive edge. While industry losses to home taping may have been somewhat counterbalanced by the recent emergence of the personal cassette player and its success in adding new consumers who lack recording gear, few veterans are likely to minimize the ongoing rivalry between home taping and prerecorded sales.

Thus, the mission for today's record companies is to create a prerecorded tape that can compete favorably with LPs, not just tapes copied at home from disks. Toward that end, an increasing number of labels and their duplicators are exploring new quality ploys:

Higher grades of tape have generated the most press coverage, since past critics of mass produced cassette product have frequently cited the use of older ferric tape formulations as

restricting quality for the finished product. A&M Records, which began releasing selected titles by top artists in BASF chrome tape during 1982, announced this spring that all

future new releases would be offered on that premium compound. Atco Records has meanwhile tested Agfa-Gevaert's Magnetite 12, a premium ferric tape, via cassettes of Yes' suc-

cessful comeback album, "90125," generating favorable response among consumers and dealers.

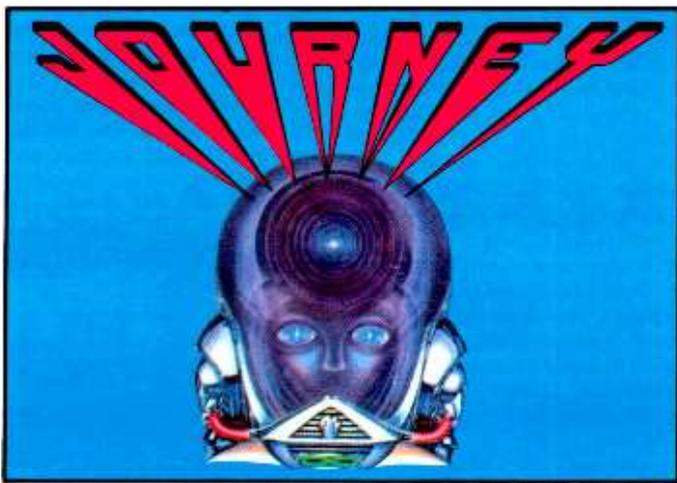
Raw materials alone don't tell the story of the trade's current push for

quality, however. While the cost-effectiveness of cassette duplication may have yielded incremental savings, the volume needs of the trade (Continued on page CES-28)

MUSIC MEDIA PRESENTS



In the mid '60s, 13 chart-topping recording acts assembled for two of the greatest dance concerts ever filmed. Together in this rock 'n' roll extravaganza are Chuck Berry, James Brown, Ray Charles, Bo Diddley, Marvin Gaye, Gerry & the Pacemakers, Lesley Gore, Jan & Dean, Smokey Robinson & the Miracles, the Ronettes, the Rolling Stones, the Supremes and Ike & Tina Turner.



FRONTIERS AND BEYOND

On the road and backstage with Journey—candid film footage from their record-breaking 1983 world tour. The group gives a glimpse of rock 'n' roll superstardom, as well as the trials, tribulations and disappointments.



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A Division of Media Home Entertainment Inc.
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David Bowie SERIOUS MOONLIGHT

David Bowie—making his long-awaited return to pop music—seizes the stage during his 1983 world tour, highlighted by 19 of his best-known songs.



JAMES BROWN Live in concert

The most-successful soul artist of all time, James Brown, struts, shouts and spins during a concert at the 1979 Summer Festival in Toronto, proving once again that he is the undisputed king of soul.

©1984 MEDIA HOME ENTERTAINMENT, INC



Summer CES

Cassettes Aim Beyond

• Continued from page CES-25

have made high-speed duplication a necessity, despite the traditional objections of audiophiles who contend that slower speeds than the 64:1 and

32:1 ratios favored would be essential for any serious rivalry with LPs. On the strength of the present generation of duplicators, and the quality now possible in the finished tapes, it

would appear that the earlier assumptions about high-speed transfers need updating.

Capitol's XDR cassette program, founded in the mid-'70s to improve the Angel classical tape line, has evolved into a systematic approach built around high duplication speeds

and standard ferric tapes as market necessities. At Capitol, the path to quality has thus focused on maximizing its ferric compounds and shell construction, improving mastering techniques, and implementing a far-reaching quality control system that uses computer techniques to monitor

tape performance from the mastering room to the retail bin.

Present generations of high-speed duplication equipment is responding to this trend by providing various on-line monitoring capabilities, but Capitol's customized duplicating chain may represent a current leading edge to duplication technology. The company's adoption of a wider one-inch duplication master format, transferred exclusively from digital copies of the original album master tape rather than later generation dubs, has reportedly led to plans for similar cassette master formats at other majors.

Meanwhile, Capitol uses its own electromagnetic footprint—a soft sequence of jising tones encoded at the beginning of every duplication master—to permit precise, computer-assisted tracking of frequency response for the master as well as finished copies, which also carry the tag.

Capitol, along with A&M and the WEA group, is also among the first companies using Dolby HX Professional headroom extension processing.

These various quality measures, whether mundane or high-tech, are finally highlighting the cassette format's potential for not only meeting LP product head-on, but in certain respects surpassing that venerable format. Producers, engineers and artists were among the first to revise their expectations when high quality, real time cassette dubs became a commonplace during sessions. Because of the saving in generational loss normally incurred by disk cutting and stamper production, these tapes began to display imaging and separation advantages.

Now, conventionally manufactured prerecorded cassettes are beginning to dramatize that prospect, with technical editors at consumer audio buff books acknowledging that labels need no longer apologize for their cassette product. Should major duplicators and their clients continue their quest for better sounding cassettes, it shouldn't be long before audio merchants start using the best prerecorded titles for demonstration purposes, a trend which would reverse over a decade of dealer disdain for mass produced tapes.

SAM SUTHERLAND

CD Software

• Continued from page CES-17

\$15.99. Less obviously, those sales marked the first instances of co-op advertising support from label vendors, and while the majors claim regular co-op funding is as yet untenable, it's likely the number of programs available will increase in frequency and depth.

Helping these plays work with consumers are parallel developments in the hardware field, where CD player prices continue to tumble. With the lowering of price, audio marketers, like their record company cousins, have revised early projections of an older, audiophile market for CDs to portray a much wider target encompassing the youth market traditionally seen as one of the most fertile market segments.

Finally, the product itself appears to be outgrowing its early technical gremlins, with the incidence of truly disappointing CDs declining. Labels have tightened their production and quality control functions to minimize the likelihood of inferior digital submasters.

Overall, these strides add credence to the emerging view that the Compact Disc is poised for a dramatic upsurge by the end of this year.

SAM SUTHERLAND

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each

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And that's going to convert your renting customers into buying customers.

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*TV Digest and Video Magazine.

Summer CES

Welcome to 'The Fifth Cycle' Of Computer Software

• Continued from page CES-12

creating cars, dolls, etc. It's imaginary play—similar to how youngsters play normally."

Preschool programs from newly formed Angelsoft, headed by children's book author/illustrator Mercer Mayer and John R. Sansevere, are described as "friendly and cozy. A world that any young child can identify with." One of its titles, "Tink! Tonk!," teaches children how to use a keyboard and say one's ABCs.

Programs geared toward a preschool target will be debuted by DLM. These titles focus on learning readiness skills. Also, Gladstone Electronics based in Buffalo, N.Y., will premiere educational software. One program, "Discovery," uses animated graphics, color and sound as a motivational tool to encourage learning acceptance.

Sierra On-Line has pact with Sydney Development Corp. in Canada to launch "WizType." This typing program contains an assortment of cartoon gags "mingled among 'hard-core' typing activities," spokesman for the firm describes.

Spinnaker Software and Tronix Publishing are also rolling out educational offerings. The Spinnaker products are themed around well-known children's books such as "The Wind And The Willows," and "The Swiss Family Robinson." Tronix, a Los Angeles-based firm, has developed a spelling tutor.

Edu-Ware's new products for junior high school students will include mostly simulations to teach youngsters how to react in real-life situations. Also look for the firm to come out with educational products for la-

serdisk technology.

Educational programs with an adult target in mind are published by Blue Chip Software based in Canoga Park, Calif. These programs truly bridge the gap between educational and entertainment categories as they teach financial investment in a game fashion.

For the title "Millionaire," for example, the player can become independently wealthy, or lose it all, when determining how one invests \$10,000 in the stock market. "Tycoon," another adult-oriented program from Blue Chip Software, is being billed as fiercely competitive. It deals with the highly volatile world of commodities trading. For "Baron," another game, real estate investments are the featured financial action.

In the entertainment category, Epyx's Botch points out, "Most companies are getting away from designing shooting games. You will see more imaginative and inventive products this year."

Synapse's "Rainbow Walker" is an example of an imaginative title. It contains the kind of three-dimensional graphics Synapse popularized with "Blue Max." It also features rich colors as a walker searches a rainbow leaving behind an incandescent array of colors.

Arcade game, "Mr. Do," will be featured by Parker Brothers. The character—Mr. Do—contains the kind of personality and appeal Parker Brothers is famous for including in its computer software products. The company is hoping that the character's appeal or "cuteness" will generate sales.

Creative Software also has injected

personality into its "Chinese Juggler" program by featuring an appealing juggler character.

As for high-level thinking games, text adventure publisher Infocom, has rolled out a sequel to "Enchanter" entitled "Sorcerer." In this adventure, the user starts out as a member of the "Circle Of Enchanters." (The evil warlock Krill has been defeated).

Muse has launched the long-awaited sequel to its top-selling strategy/adventure game "Castle Wolfenstein." The sequel, "Beyond Castle Wolfenstein," contains pictorial representations of the player's moves as he/she escapes from a prison during World War II.

Both Electronic Arts and Atarisoft have plans to introduce fast-action simulation titles. The Electronic Arts title, "Sky Fox," by Ray Tobey simulates flying an aircraft. Atari's "Space Simulation," teaches youngsters about the solar system while "cruising" through space.

Another interactive adventure will be introduced by the Avalon Hill Game company. This title by Scott Lamb, called "Jupiter Mission 1999," is an outerspace scenario. It contains some arcade action as well as role-playing. It comes packaged with four separate disks. No price has been set yet.

Broderbund Software has introduced software that could pass for either entertainment or home management. The company is calling these programs "software tools." One tool entitled "Dazzle Draw," for Apple II computers, allows users to create graphics, illustrations and animation in an array of colors. "It is similar to 'MacPaint.' But it uses col-

or," says Gary Carlston, vice president of product planning for the San Raphael, Calif. firm.

Penguin Software, based in Chicago, has announced plans to introduce a modem software package that will make communicating to an outside computer data storage system easier. Also a graphing and plotting package is in the planning.

According to Dave Albert, marketing director for the Chicago firm, personal productivity/home management functions are rapidly becoming a justification for buying a computer. "Educational and home management products are a double-edged sword. We have to focus on communicating to the user the purpose of these products, and make products that are helpful and easy to use."

Practicorp., based in Newton Upper Falls, Mass., recently introduced a three-tiered, integrated home management package for \$250, or \$99.95 for each tier. The bundled package

contains a word processor, filing program and spreadsheet that can exchange information for printing or forecasting purposes.

Entitled "PractiWord," "Practi-Base" and "PractiCalc," it marks one of the first lower cost home office programs for the IBM Personal Computer. "AppleWorks," at similar price points, piqued the trend of bringing integrated applications into the home. It works on Apple computers only.

Arrays, Inc./Continental Software, maker of "The Home Accountant," will be converting many of its home management products to run on the Apple IIc. Additionally, the firm will be publishing a series of books entitled "Quick And Easy." They will retail for \$4.95 and basically serve as how-to guides on several different computer applications like word processing, spreadsheet and databases.

FAYE ZUCKERMAN

Floppy Brand Wars

• Continued from page CES-10

ersted density range. This comes right out of the familiar super high grade videotape which is rated at 600 oersteds."

By way of explaining what the new density level means, Solomon notes that the "average vanilla flavored 5½-inch diskette" contains 200 pages of typewritten material. The 3½-inch at 600 oersteds allows for an incredible three times that amount of data storage.

That 3½-inch is closer to the pack is emphasized by Memorex's boast that it's supplied a large order in that size for Shugart, a disk drive manufacturer. Memorex, a division of office supply leader Burroughs, is not to be confused with the popular blank tape brand from Memtek (which also markets floppies under the Memtek brand but retains the Memorex brand for tape).

Assessing the current standardization movement, Memorex's Brendan Staveley indicates that three vying disk sizes have recently suffered in popularity. The 3-inch (championed by drives from Hitachi, Matsushita and Maxell), the 3¼-inch (boosted by Tabor, Dysan and Seagate) and 4-inch, now abandoned by IBM.

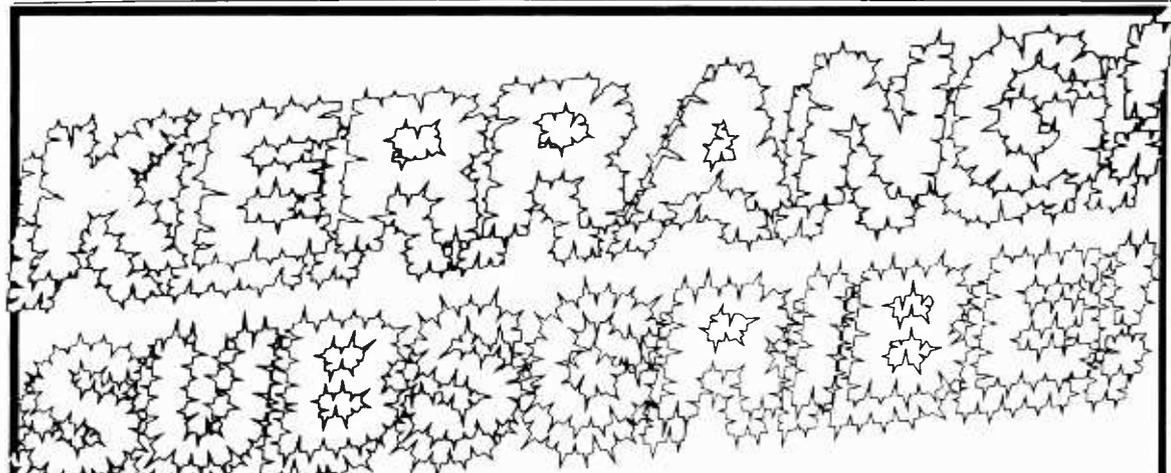
Also bullish, understandably, on

3½-inch is Sony, which claims its 1980 word processor was the first in the size format. Now, Sony is pointing out how the Apple Macintosh and Lisa II along with Hewlett-Packard's 150 and Sony's own SMC-70 all use the 3½-inch.

Among other prominent brands known to be entering the 3½-inch race at CES is Maxell with single and double-sided versions in both 40- and 80-track.

As more and more brands vie in floppy media many are broadening lines to now include accessories. An example is 3M which at CES will show a 10-cycle disk-drive head cleaning kit, computer cassettes and a floppy disk storage unit.

Floppy suppliers are also increasingly identifying vertical markets as with Nashua and record/tape and audio stores, according to Mike Yag, retail manager. Yag says Nashua will bow at a CES suite a dealer starter kit of 250 diskettes, a 250 page compatibility book, a thermoform black plastic counter display and other P.O.P. "We're seeing the consumer who is into stereo the same consumer buying a personal computer." What's good about floppies Yag says is that dealers can stay competitive and still markup 50%.
EARL PAIGE



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Top 20 Non-Theatrical Videocassettes

TITLE	DISTRIBUTOR
1. JANE FONDA'S WORKOUT	(Karl Video Corp.)
2. DURAN DURAN	(Thorn/EMI Home Video)
3. MAKING MICHAEL JACKSON'S THRILLER	(Vestron)
4. POLICE AROUND THE WORLD	(I.R.S. Home Video)
5. PLAYBOY PLAYMATE REVIEW	(CBS-Fox Home Video)
6. DO IT DEBBIE'S WAY	(Raymax Productions)
7. STRAWBERRY SHORTCAKE IN BIG APPLE CITY	(MGM/UA Home Video)
8. THE COMPLEAT BEATLES	(MGM/UA Home Video)
9. THE CARE BEARS IN THE LAND WITHOUT FEELING	(MGM/UA Home Video)
10. GIRL GROUPS	(MGM/UA Home Video)
11. EDDIE MURPHY—DELIRIOUS	(Paramount Home Video)
12. BILLY JOEL: LIVE FROM LONG ISLAND	(CBS-Fox Home Video)
13. PLAYBOY VOLUME 1	(CBS-Fox Home Video)
14. PLAYBOY VOLUME 4	(CBS-Fox Home Video)
15. TWIST OF FATE	(MCA Dist. Corp.)
16. EVERY DAY WITH RICHARD SIMMONS	(Karl Video Corp.)
17. JANE FONDA'S WORKOUT CHALLENGE	(Karl Video Corp.)
18. WALT DISNEY'S STORYBOOK CLASSICS	(Walt Disney Home Video)
19. JAZZERCISE	(MCA Dist. Corp.)
20. A WALT DISNEY CHRISTMAS—1983	(Walt Disney Home Video)

Research based on Billboard chart performance during the 12-month eligibility period ending May 5, 1984.

No games.

There's a time for playing games... and a time for not playing games. We're not about to play games with you. Over the years we've built a relationship based on honesty, fairness and reliable business practices. We plan on continuing that. And that's no game.

Responding to a wider variety of hardware in the industry is no game either. We're ready with hit titles across the strongest systems. Activision titles are now available for the Commodore 64, Atari home computers, Atari 2600, Atari 5200, ColecoVision, Adam and soon for the IBM PCjr and Apple II systems.

We never play games with quality. Original creative work like *Pitfall II: Lost Caverns*, our fourth number-one hit, brings fresh excitement to the entire industry. Our new enhanced computer versions of *The Activision Decathlon* will be arriving with the summer Olympics. And the promise of terrific new entertainment and

broad market appeal arrives with games like *H.E.R.O.*, *Zenji*, and *Beamrider*.

Marketing support is no game. We back our work with the kinds of programs that bring customers into your store. Solid support that includes network, cable, spot and syndicated television. Campaigns in mass circulation and special interest magazines like *TV Guide*, *People*, *Compute!*, *Electronic Games* and *Enter*. Plus promotional information mailed directly to a large and loyal group of your customers.

We're ready to meet you and the many challenges of a changing industry. With an exciting new direction in advertising. With new packaging that promises to set standards for the industry. With impactful programs that work... and with some very special new games.

The only kind of games we want to play.

The Activision logo features the word "ACTIVISION" in a bold, sans-serif font. To the left of the text is a square icon composed of horizontal lines of varying lengths, creating a stylized 'A' or a grid-like pattern.

Summer CES

New CD Releases Broaden

• Continued from page CES-22

CD, but the roster's eagerness to own copies reportedly prompted Jung to precede his first digital disks with real-time cassettes. Programs in both formats run about an hour.

The first two DMP CDs we sampled were "Warren Bernhardt Trio '83" (CD-441) and "Tricycle" by Flim & the BB's (CD-443). The first teams pianist Bernhardt with two of his partners in Steps Ahead, bassist Eddie Gomez and drummer Peter Erskine, in an evocative set of acoustic piano performances. That skeletal format showcases the digital medium's utter absence of tape hiss, vinyl noise or surface debris, as well as the wide frequency response, low distortion and quicksilver transient response possible. As for Flim & the BB's, this fusion ensemble performs attractive, melodic originals that em-

ploy electronic keyboards and sweeping percussion parts, both worthy tests of the sonic limits at hand.

Two other jazz releases offer contrasting views of how properly mastered Compact Discs can capture a performer. "Moonlight In Vermont" by the late Sonny Stitt (Denon 38C38-7046) was recorded digitally in 1978, with the alto and tenor saxophonist framed in a relaxed quartet setting. The overall character of the recording is undeniably well-detailed, yet there is none of the harshness often detected in earlier digital sessions; while capturing Stitt's timbres in minute detail, and portraying drums and piano in equally bold relief, the music still preserves warmth.

Sonny Rollins' playful saxophone likewise reaps startling, lifelike presence on his first Compact Disc, but in this instance the sonic performance is

more a testimonial to human engineers than modern digital devices. Originally recorded live to two-track analog in 1957, "Way Out West" (Mobile Fidelity Sound Lab MFCD 801) lives up to the audiophile label's goal of using digital audio to optimize older analog masters. Tape hiss from the original tape is very slight, and drummer Shelly Manne's snare work sometimes seems more muffled than contemporary mixing techniques would permit. But more crucial here is the sheer richness of the leader's instrument, captured with a naturalism that is truly "state-of-the-art," regardless of vintage.

Another analog recording that serves digital well is Bob Dylan's "Highway 61 Revisited" (Columbia CK 9189), a recording which, on paper, might seem an unlikely choice, given the often clamorous performance. Despite the seething, not-quite-out-of-control vocal style and the layered keyboards and guitars of the various backing players, the folk-rock classic proves a worthwhile test for CD, retrieving greater clarity, improved stereo separation and lower distortion.

Playing time again provides an edge, too, since the original album is approximately 55 minutes in length. Apart from providing Columbia with a chance to use more of the CD's available storage capacity, the album also suggests some of the disadvantages in etching longer programs onto LPs; because that challenge necessarily demands lower cutting levels during mastering (and, thus, lower playback level for the finished LP), the CD submaster represents a substantial improvement in terms of program level.

If such classic genres and recognized performers are important consumer draws, the fast-growing Compact Disc library is also moving into more contemporary areas. In the realm of black music, CD releases are still being geared more to crossover stylists than hard-core funk, with the lush, more fully orchestrated sets a prime attraction to CD marketers. Two recent examples include James Ingram's "It's Your Night" (Qwest 23970-2) and Jeffrey Osborne's "Stay With Me Tonight" (A&M CD-4940), in which both artists project romantic personae balancing the sensuous with the courtly.

Quincy Jones' reliably sublime production for Ingram offers brassy horn choruses, thickly textured keyboards and sizzling percussion as digital signposts, while the set's single smash, "Yah Mo B There," adds a sinuous synthesized bass line that takes on new depth. For Osborne, producer George Duke taps a similarly lush, expansive style, and reaps an added sonic edge by having mixed the album digitally prior to its conventional LP and cassette release.

For new music fans, typical recent releases include top sellers from both British and American bands. The Eurythmics bring a stately demeanor to their electronic pop which fares well in CD, which may explain why RCA has chosen to release both the duo's albums in digital form. Our audition of the debut album, "Sweet Dreams (Are Made Of This)" (PCD 14681), did uncover some slight trace elements of the album's analog origins, including very slight tape hiss, but, on balance, the set is impressive in digital form.

A&M is placing even more emphasis on new music in CD, with current releases by The Alarm, R.E.M., Simple Minds and others. Among the most impressive are those by R.E.M., an Athens, Ga, quartet, whose 1983 album, "Murmur" (CD-70604) is an often hypnotic work, paced by stately but urgent folk-rock guitars.

Toying With Appliances

• Continued from page CES-8

like Cannon, Konica and Nikon making their first appearances.

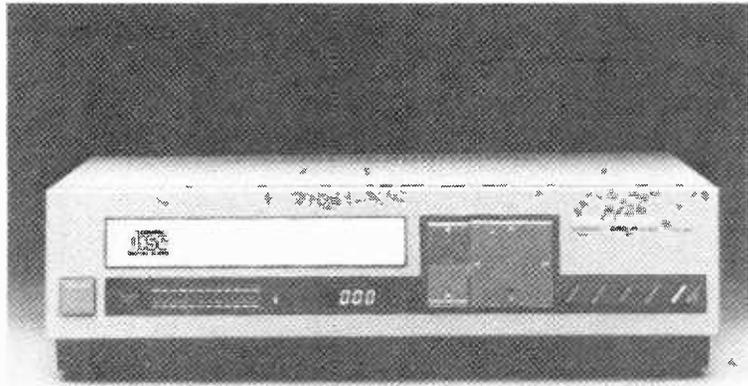
Established technologies will get polished at this show rather than new ones broken. With the FCC's semi-approval of a stereo standard, tv sound quality will leap up by an order of magnitude, manufacturers will have a new, profit boosting accessory to add to their sets, and programmers will be able to design their shows to fit a far more roomy sonic environment.

VCR's next generation seems to be stumbling rather than leaping onto the economic stage, with 8mm VCRs getting a far softer than expected push given all the noise that was made during the Winter Consumer

Electronics Show.

Some technologies will still be in the first stages of their product life-span. Compact Disc, only on the market since last year, faces a future with more questions than their are CD titles out on the market. Too little time has passed to be able to tell if the product will ever be able to carve a mass-market niche; but manufacturers are increasing their support of the ultra-high fidelity system, with at least 25 exhibitors showing units at the show.

As the number of technologies offered by exhibitors expands, so does the size and variety of the CES audience. For the first time, the show will be seeing a large population of camera dealers, says CES executive video president Jack Wayman.



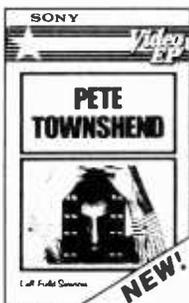
Marantz' CD54 Compact Disc player has suggested list of \$649.95.



Media Home Entertainment's "That Was Rock" features Diana Ross & the Supremes, the Rolling Stones, Chuck Berry and James Brown.

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PETE TOWNSHEND



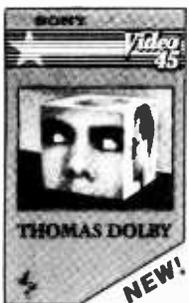
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SAM SUTHERLAND

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Blank Media Brand Survey

• Continued from page CES-20

videotape are major themes for Memtek (its floppies are marketed under the Memtek brand while Burroughs has rights to Memorex as a brand for floppy disks).

Initially, the battery line will feature rechargables ranging AA, AAA, D, C and 9-volt. An alkaline line will bow by year end.

The pre-pack audio merchandising campaign will be in three themes: Christmas, sports and rock'n'roll, with emphasis on a high grade pro series and the DB 90 high bias. Display racks will be included.

In videotape, for both its high grade and pro series, Memtek is re-launching the famous broken globet theme of years ago used then in audio.

Memtek recently announced a \$10 million advertising push emphasizing primetime television and major print consumer magazines.

JANUS FLOPPY
1860 BARBER LN.
MILPITAS, CALIF. 95035

While a lot of new entries in floppies emphasize the disk, Janus is extending its product positioning to the jacket. The company's "bird nest" advertising theme stresses a 25% greater thickness of jackets with the claim of doubling the strength. As with only a few other floppy marketers, Janus diskettes come color coded (red—single sided, single density, etc.). With product in both 8- and 5 1/4-inch, the company sells direct to dealers with pricing based on quantity. As an example of pricing, suggested retail of a 10-box single-sided, single density, \$27 if 1-24 boxes down to \$13.40 for 500+ boxes.

MAXELL AUDIO
60 OXFORD DR. FLOPPY
MOONACHIE, N.J. 07074 VIDEO

The brand giant in blank tape will continue to pace other blank media marketers in floppies by bowing at CES a line of 3 1/4-inch disks. Configurations will be single and double sided in 40-track and single and double sided in 80-track. Maxell is also bringing back its diskwriter promotion. Four of the felt-tip markers will be given with each box of 5 1/4-inch floppies. CES plans and introductions for audio and blank videotape were not available by press time.

SENTINEL FLOPPY
HYANNIS, MASS. 02601

One of the leading OEM manufacturers for other floppy disk vendors,

Sentinel Computer Products will be at only its second CES show with its line of floppies. Five models are available in 5 1/4-inch size. According to Jim Sandberg, national sales manager, the prices will range around \$20 for a box of 10 although he finds prices fluctuating wildly depending on markets. "You see everything from \$22 to \$32 for boxes of 10 in single-sided double density."

XIDEX FLOPPY
BOX 3418
SUNNYVALE, CALIF. 94088

A name so new it is not on many cross-reference lists yet, Xidex is reportedly already in the top 10 brand share indexes of some computer analysts following floppy disk activity. In 5 1/4-inch size, Xidex offers six models in single-sided double density, and another half dozen in double density with half the line in 96-TPI or maximum track densities. Xidex (pronounced "Zi Dex") also offers four models in 8-in.

DENON AUDIO
27 LAW DR. FLOPPY
FAIRFIELD, N.J. 07006 VIDEO

A manufacturer heretofore only in audio blank tape, Denon will surprise CES visitors by now offering floppy disks in both 8-inch and 5 1/4-inch configurations but also by its entry into video blank tape. However, Robert Heiblim, marketing director, says the firms will probably shock some observers because it will leapfrog an entry into half-inch videotape and move directly into 8mm. At CES, Heiblim indicates only samples will be on exhibit.

Denon's entry into floppies was a natural, says Heiblim, because of the manufacturer's OEM activity. Under its own brand, Denon's entry is so recent it could not exhibit at COMDEX. "We'll be at the next one," says Heiblim.

Audio blank tape plans not firm at press time are to include an extensive radio advertising campaign in various markets and a tape case.

3M AUDIO
MAGNETIC AUDIO/VIDEO FLOPPY
PRODUCTS DIVISION VIDEO
ST. PAUL, MINN. 55144

3M is among those firms emphasizing premium video blank tape with the introduction at CES of HGX in T-120 and L-750. Also new, the "Scotch Video Camera Cassette" featuring a high impact package. Also bowing are T-120 and L-750 entries in hi fi videotape with a static barrier back coating. Promotions in both au-

dio and video blank tape are expected.

In floppy disks, 3M is much more aggressive in design and packaging, adding several accessories. A leading accessory item, a disk drive cleaning kit. Also new are two personal com-

(Continued on page CES-34)



"A Night With Lou Reed," a music video directed by Clark Santee and produced by Bill Boggs and Richard Baker for RCA Video Productions.

CD Here To Stay

• Continued from page CES-23

Empire Audio/Video in Denver. According to Randy Leske, the store has carried Hitachi, Sansui and Akai in the past and has consistently had problems with all three systems. Either they had mechanical difficulties, he says, or when they did work they produced "some very unusual sounds—rather mechanical, not smooth like you'd expect." Empire recently took on the Sony CDP-200, after dropping the other lines and Leske says they are waiting to sell one now.

"Most people coming into the store," he says, "are still waiting to buy a CD player for the price of an inexpensive cassette recorder. They are waiting for the price to come down. It hasn't yet. It's still fairly typical to get \$700 for a Sony system, although I have heard that Hitachi's player is now selling for \$500."

Lou Berg, owner of Audio Video Plus in Houston is still disappointed

by the continued shortage in software. Currently selling a single Sony player at the rate of one or two a month, he believes he could really add to those sales if he were able to offer compatible software.

"People here are having a really hard time locating enough software," he says. "We don't really carry any. We should, but we can't get it. The record companies don't deal with us, preferring to sell to the record stores. They tell us there isn't enough to go around. So we have to refer our customers to the record stores. I think it would be better to have them be able to buy a system and walk out with the software at the same time."

At Sound Advice, Lipp disagrees with Berg's contention that carrying software would boost hardware sales. "We don't carry software, although we did in the beginning. But there's 500 titles out there and more on the way. We're not a record store. We're selling hardware."

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DENON

DESIGN INTEGRITY

Denon America, Inc., 27 Law Drive, Fairfield, N.J. 07006 201-575-7810
Nippon Columbia Co., Ltd., No. 14-14, 4-Chrome, Akasaka, Minato-Ku, Tokyo 107, Japan
Queen Imports, 3950 Griffin St., Montreal, Quebec H4T 1A7, Canada, 514-735-4338

Top 10 Music Videocassettes

TITLE	DISTRIBUTOR
1. DURAN DURAN	(Thorn/EMI Home Video)
2. MAKING MICHAEL JACKSON'S THRILLER	(Vestron)
3. POLICE AROUND THE WORLD	(I.R.S. Home Video)
4. THE COMPLEAT BEATLES	(MGM/UA Home Video)
5. GIRL GROUPS	(MGM/UA Home Video)
6. BILLY JOEL: LIVE FROM LONG ISLAND	(CBS-Fox Home Video)
7. TWIST OF FATE	(MCA Dist. Corp.)
8. THE WHO ROCKS AMERICA	(CBS-Fox Home Video)
9. FLEETWOOD MAC IN CONCERT-MIRAGE TOUR '82	(RCA/Columbia Home Video)
10. NEIL DIAMOND: LOVE AT THE GREEK	(Vestron)

Research based on Billboard chart performance during the 12-month eligibility period ending May 5, 1984.

Blank Media Brand Survey

• Continued from page CES-33

puter cassettes in 10-and 20-minute lengths and a floppy disk storage case.

In floppy packaging, 3M offers its Scotch brand in single, 2, 3, 5 and 10 pack for pegboard display.

**CONTROL DATA FLOPPY
BUSINESS PRODUCTS**
P.O. BOX 0
8100 34TH AVE. S.
MINNEAPOLIS, MINN. 55440

Control Data Corp. now offers both 8-inch and 5½-inch floppy disks under the StorageMaster brand. Prices are geared to quantity purchases but as a guide smaller quantities of five to nine 10-disk packages are at suggested \$45-\$65. Most of the line is hard sector. A large line, StorageMaster comes in 17 different 8-inch models and 12 models in 5½-inch.

**CAPITOL DATA SYSTEMS FLOPPY
DIV. CAPITOL RECORDS**
1750 N. VINE ST.
LOS ANGELES, CALIF. 90028

Capitol, once among several record companies in the blank tape business, is back again this time in floppy disks. Formed last year, Capitol Data Systems is emphasizing a design feature claiming its disk is "universal." An unusual feature is the ability for single-sided disk drive users to flop the disk over. A 5½-inch size, the product under the brand name Platinum is suggested for use in single-sided single density, single-sided double density, double-sided double density and so-called quad density. Suggested list price is \$55 for box of 10.

**SONY AUDIO
SONY DR. FLOPPY
PARK RIDGE, N.J. 07656 VIDEO**

Sony is introducing new packaging highlighted by starburst ecliptical

outlines for its videotape, a new audio tape line also featuring new packaging and a variety of package configurations. In audio, the HF series replaces the LNX; the HF-S replaces the BHF, but AHF, UCX and UCX-S remain available. Moreover, a metal tape, ES-90, is back in the line. Package configurations are bags of two or three, blister cards or individual boxes.

In video, Sony bows ultra high grade Beta in 125, 250, 500, 750 and 830 replacing the HG series. The new series has graphics emphasis on "hi fi, for hi fi recording." Also new is a VHS ultra high grade series.

Sony is also more aggressively promoting its 3½-inch floppy disk line by emphasizing its disk drive keying to the use of the drive in Macintosh and Lisa II Apple computers.

**KODAK VIDEO
KODAVISION PRODUCTS**
ROCHESTER, N.Y. 14650

Kodak is expected to show its 8mm blanks at CES but isn't expected to be the dominant buzz of the last Winter show when both Kodak and Polaroid entered the blank media crunch.

Kodak's half-inch line, now beginning to be a factor according to retail reports, consists of 10 VHS blank models and seven Beta. Models and suggested list: T-30 (\$14.95); T-60 (\$15.59); T-90 (\$16.29); T-120 (\$16.99); T-160 (\$25.49); T-30 HGX (\$18.69); T-60 HGX (\$19.49); T-90 HGX (\$20.39); T-120 HGX (\$21.19); T-160 HGX (\$31.89); L-250 (\$12.19); L-500 (\$14.79); L-750 (\$16.29); L-250 HGX (\$15.29); L-500 HGX (\$18.59); L-750 HGX (\$20.39); L-830 HGX (\$27.49).

**DYSAN FLOPPY
5201 PATRICK HENRY DR.
SANTA CLARA, CALIF. 95050**

Maintaining its strong position, Dysan continues to offer a wide variety of configurations within each ma-

ior diskette size, whether 8-, 5¼- or 3¼-inch. As an example, in 5¼ size, three single-sided, single density units are available in soft sector with two for hard sector application; in single-sided double density another three models are available; and similarly three models each in double-sided single density and double-sided double density.

**S.K.C. AUDIO
SUNKYONG INTERNATIONAL FLOPPY
30 CONGRESS DR. VIDEO
MOONACHIE, N.J. 07074**

Sunkyong is bowing at CES high grade T-120s and L-750s with suggested lists respectively of \$14.95 and \$12.95 that George Saddler, president, says will probably be in the actual "\$9.99 list ballpark." He insists that Sunkyong is "very selective" in its distribution and will not sell to discounters. Audio samples will be shown for trade reaction.

In floppies, Sunkyong continues to offer 5¼-inch sizes in various configurations featuring 10-packs but Saddler hints that the firm is considering entering the fast-growing sub-4-inch market. He indicates three models in

**NASHUA FLOPPY
COMPUTER PRODUCTS DIVISION
44 FRANKLIN ST.
NASHUA, N.H. 03061**

Nashua is making a strong effort to target record/tape and audio stores with a retailer starter kit and a compatibility book. The kit says Larry Meyers, marketing manager, will have a standard mix of various 5¼- and 8-inch product. Nashua is among those companies feeling the crunch of CES space problems and will not show according to Meyers' latest attempt to secure exhibit space.

**POLAROID VIDEO
575 TECHNOLOGY SQUARE FLOPPY
CAMBRIDGE, MASS. 02139**

The brand along with Kodak that rocked the blank media community at the Winter CES is expected to continue emphasizing its market entry. Polaroid in blank videotape introduced VHS tapes and Beta versions in standard and super high grade. In the floppy disk area, Polaroid has combined with two firms, Perfect-Data Corp. and PermaByte Magnetics to bow products in this area.

**KONICA AUDIO
KONISHIROKU PHOTO IND. USA VIDEO
440 SYLVAN AVE.
ENGLEWOOD CLIFFS, N.J. 07832**

One of Konica's major efforts at CES will be its launch of a "Video Valet" three-pack promotion offering consumers a free silver carrying case with each three-pack of T-120s. Also new, a "Gift Botique" coupon program running through March 1985. Consumers win varying amounts of points redeemable for gifts ranging from sweatshirts and solar calculators to pocket televisions and 35mm cameras. Konica is also watching closely the 8mm videotape market. Yuki Onishi, president, believes the 8mm market has yet to firm up. Following introductions by Phillips and then Kodak of 8mm video, RCA and General Electric have indicated introduction of integrated 8mm systems. But Onishi wonders why the Japanese OEM suppliers of most of the 8mm equipment (exception Phillips) have yet to bow their own systems.

**FUJI
MAGNETIC TAPE DIVISION
350 FIFTH AVE.
NEW YORK, N.Y. 10118**

**AUDIO
FLOPPY
VIDEO**

inch as the standard, it could be the boost that format has needed according to Solomon.

**MEMOREX FLOPPY
SAN TOMAS AT CENTRAL EXPRESSWAY
SANTA CLARA, CALIF. 95052**

This well known brand (Memorex is a subsidiary of Burroughs now) is steadily positioning itself for the continuing evolution in disk size and format. Already entrenched in 8- and 5¼-inch floppies, Memorex recently filled a larger order from Shugart for 3½-inch diskettes. Among vying systems Memorex is watching are the 3-inch (Hitachi/Matsushita/Maxell), the 3¼-inch (Tabor/Dysan/Seagate) and IBM's 4-inch which may drop from contention.

Memorex's newest entries are two 5¼-inch 96-track floppies.

EARL PAIGE

Computer Music

• Continued from page CES-11

note's center on sheet music. Today, it is popularly called "speed music," and is widely used for music instructions.

"Our primary purpose is to make music learning easy. The programs are geared toward novice users," Billings points out.

In addition to licensing "hit" songs for speed music purposes, the company attached computer music rights to many songs. Over the years, the company has accumulated hundreds of songs ready for publication on computers. According to Billings, songs from Lionel Richie and Michael Jackson are some artists' works Sight & Sound has obtained the rights for. "We plan to publish a series of computer music albums that can interface with our 'Music Processor' program," Billings adds.

The most intriguing of the Wisconsin firm's offerings is a program by jazz guitarist Ryo Kawasaki called the "Kawasaki Synthesizer." It was developed by the artist when he could not find synthesizer equipment that would make the sounds he desired for his compositions. The program contains originally produced music by Kawasaki that cannot be found on any of his albums.

According to Billings, this program is geared toward a more advanced musician. Its "Music Proces-

sor" package has a novice musician in mind.

Interestingly, both Sight & Sound and music software developer Waveform's Commodore products will be able to interact with Musical Instrument Digital Interface (MIDI).

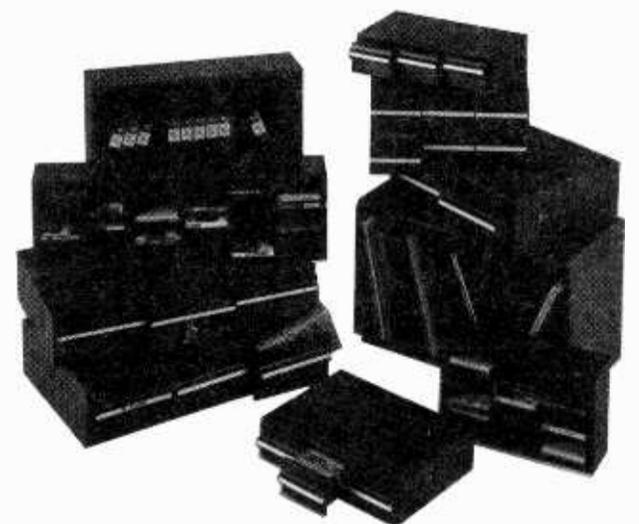
Waveform's products will include MIDI connectors. "Hence, Commodore 64 owners can connect their computers to any MIDI synthesizers making the computer have far more voices than the three built-in the computer," Billings says.

Another music-related software package for Commodore computer owners is published by Access Software based in Bountiful, Utah. The program enables users to enter musical notes onto a computer screen. A 50-page manual and a series of "help" functions act as an aid in learning programming and music composition skills.

As for Apple II computers, a Cranston, R.I. company, Sweet Micro Systems, has developed a "Mockingboard," which attaches to Apple computers to give the computer stereo music, sound effects and speech synthesis. Sound for musical programs like Syntauri's "Musicland" is greatly enhanced with the addition of a "mockingboard."

FAYE ZUCKERMAN

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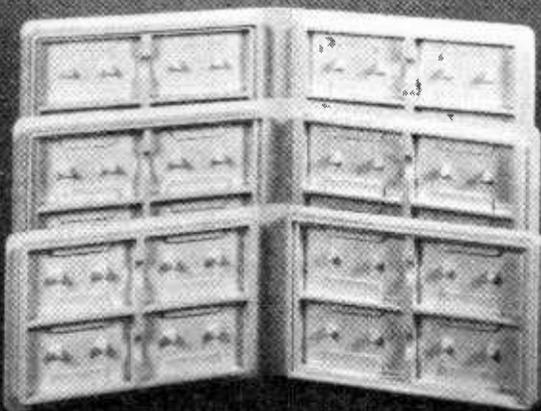
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Video

Capitol, Sony Join In Urban Push Ashford & Simpson, Maze Clip Packages Released

By TONY SEIDEMAN

NEW YORK—In what they claim marks a dual first, Capitol Records and Sony Video Software Operations have teamed up to help promote the Video 45s of Capitol groups Ashford & Simpson and Maze.

Capitol vice president of radio promotion Ronnie Jones says the campaign marks the first time the record label has officially joined with a video software company to help push a specific product, while Sony says the sales effort marks the first time a home video company has directly targeted black consumers with black music video product.

Video outlets being used in the campaign include the syndicated urban contemporary syndicated video show "New York Hot Tracks" and cable tv's Black Entertainment Television. In addition to the standard advertisements, contests are also being staged to promote the titles.

The "Hot Tracks" promotion started at the beginning of May and ended on Saturday (2), with a drawing to decide winners of a contest whose top prize included a complete Sony video system. The 25 second

place winners got Sony Video 45s and Ashford & Simpson and Maze albums.

The Black Entertainment Television effort, scheduled to run in July, will involve a similar contest and prizes. Current plans call for Sony to give away a Profeel monitor, a Beta Hi-Fi VCR and an amplifier with speakers in that promotion.

"We've never done a promotion of this type before with a major conglomerate such as Sony," says Jones. He describes the promotion as a way "to further promote Capitol Records."

Hitching on to Sony's sales effort helps open up new possibilities in record promotion, Jones suggests: "It opens the door to a future as an alternative means of promoting records besides video promotion."

Tying in with Sony has proven a cheap, effective way of promoting both Capitol artists and catalog releases, says Jones. He notes that Capitol's contribution thus far hasn't been much more than a few hundred posters and catalog albums, and that although the company may help sponsor advertising costs in the fu-

ture, its expenses in the current effort won't rise much above present levels.

Capitol is enthusiastic about getting involved with similar such promotions in the future, says Jones. He won't rule out the possibility of the company eventually putting out Video 45-type releases itself.

Sony Video Software Operations promotion coordinator Michael Rudich says that his company sees "urban contemporary shows as a viable outlet to promote urban contemporary product."

The Ashford & Simpson Video 45 includes the songs "Working Man," "Who Will They Look For," "Street Corner" and "Times Will Be Good Again." Clips on the Maze package are "We Are One," "No One's Let You Down," "Southern Girls" and "Happy Feelin's."



MORE MUSCLE MANIA—Director/cameraman Richard Jackson of Sun-west Productions oversees the filming of K-tel's "Armed Forces Workout" program, while military men give Jane Fonda a run for her money. The video is distributed by Vestron.

Three-Pronged Promo For 'Streets Of Fire' Package

NEW YORK—MCA has created a three-legged promotional beast to help push its \$19.95 video clip compilation "Music Video From 'Streets Of Fire'" off the home video store shelves, tying together its film, record and home video divisions to help boost sales.

The title is due to be shipped in July. The 26-minute videocassette will consist of three clips and one seven-minute "featurette" called "Inside 'Streets Of Fire'," about the making of the film.

July was the earliest date the cassette could be released, says MCA Home Video director of new product development Suzie Peterson. Official release announcement of the cassette couldn't come until the music videos to be used were actually ready, she says, and that didn't happen until a week or two ago. "There was just no way to get it out sooner," says Peterson.

Peterson's hope is that the feature film connection will help push the music-oriented title onto the shelves of movie-oriented video stores, which have heretofore shortchanged the program category. MCA will be "taking orders as the movie is opening," she says, and the promotional materials for the cassette will be rooted in those used by the feature film.

The MCA executive has noted before that movie and rental-oriented video specialty stores are sometimes reluctant to give sale-price music titles the push they need (Billboard, April 28). With its heavy feature film link, Peterson is hoping "Fire" will circumvent these problems.

Helping the music videocassette will be the fact that the clips in "Fire" will be considerably longer than those playing on MTV. In fact, the "Fire" videos will have footage that doesn't even show up in the motion picture.

280 OUTLETS INVOLVED

Warner Japan Rental Grows

TOKYO—Warner-Pioneer's Warner Home Video operation had 280 outlets for its rental system as of the end of May, around 40% of them in the Tokyo area, and it looks to have at least 1,000 by year's end.

So far there are 108 titles available for rental, with eight more added in June, and the target is around 170 by December. Most outlets have a total of 100 titles available, with a 65/35 ratio of VHS to Beta.

Koji Kobayashi, who heads the operation, says that most of the outlets are video specialty stores, followed by record stores. "Movies with proven boxoffice success are the

backbone of the rental business in Japan," he says, citing the most popular features thus far as "Superman II," "Blade Runner," "For Your Eyes Only" and "Rocky III."

Kobayashi says the great majority of those using the Warner rental system are men in their 20s and 30s, with "surprisingly few" women among the customers. One-day rental fees here range from \$5.10 to \$6.40.

To make the rental scheme more attractive for potential outlets, Warner-Pioneer has reduced its charges to traders for the first month from \$21.30 to \$17.10, with proportional cuts for the following months.

"Twist Of Fate" was designed to promote the MCA/Universal soundtrack album rather than the 20th Century-Fox feature film, says Peterson. "Music Video From 'Streets Of 'Twist Of Fate'" was designed to promote the MCA/Universal soundtrack album rather than the 20th Century-Fox feature film, says Peterson. "Music Video From 'Streets Of Fire,'" she adds, is designed to push both.

TONY SEIDEMAN

Billboard Videodisk Top 20

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Survey for Week Ending 6/9/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	SUDDEN IMPACT ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
2	3	12	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
3	6	13	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
4	2	17	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
5	4	22	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
6	15	2	REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	NR	CED Laser	19.98 29.98
7	8	6	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
8	9	24	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
9	10	13	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
10	12	3	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
11	7	12	KRULL •	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED Laser	19.95 29.95
12	5	23	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
13	11	26	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
14	14	24	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
15	17	8	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Marel Hemingway Eric Roberts	1983	R	CED Laser	19.98 34.98
16	NEW ENTRY		ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
17	13	9	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
18	19	18	CUJO •	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
19	20	15	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
20	16	4	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	CED	19.98

• Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 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).

Music Monitor

Keeping busy: **MGMM Overview's** recent relocation to New York evidently hasn't gotten in the way of its video work, with the company and its staffers doing videos for **Duran Duran** and **Queen**. **Russell Mulcahy** did directorial duties on Duran Duran's "The Reflex," overseeing a live shoot done at a Toronto concert. Mulcahy's association with the band is a long one, and includes the direction of "Rio" and "Hungry Like A Wolf." **Scott Millaney** acted as producer for "The Reflex," and **Daniel Pearl** was director of photography. The concert took place at Toronto's Maple Leaf Garden, and the shoot used five cameras, one Luma crane and 35mm film. Editing was done at ECV in Sydney, Australia, and the results were transmitted by satellite

to New York and London. **MGMMO's** Queen video was "I Want To Break Free." **David Mallet**, director of the group's "Radio GaGa," did the same duties for the latest clip, which looks at the world of women, starting out with shots of the band dressed in drag and going through dreary female lives and then jumping to an expressionistic dream sequence. Limehouse Studios in London provided the soundstage, and editing was also done in England's capital city, at Carlton, by **Mark Costa**.

Pacific projects: Hollywood-based post-production company **Pacific Video** has done work on a long and a short video, providing editing services for **Ian Cussick's** "Supernatural" clip and for the 90-minute "Su-

pertramp ... The Story So Far." Production for "Supernatural" was done by **Jill McDonald** of **Exposure Productions**, while **Yuri Sivolop** directed. Locations used included the Mojave Desert and the Wattles Mansion Garden Park, while an ADO was along with some blue tinting for special effects. Cussick is an A&M artist. Doing production and direction on "Supertramp" were **C.D. Taylor** and **Norman Hall** respectively. Pacific Video's **Russel Srole** edited the show, which was made up of clips from the band's earlier performances mixed with interviews and footage of more recent concerts. A standard-issue CMX 340 was used for editing. Supertramp is also on A&M.

Storm warning: **Trans-American Video Inc.** has done post-production duties for Sassy Records artist **Doug Phillips**. The firm added special effects to his "Violent Winds" video, which was shot on film in the Philippines and transferred to tape in the U.S. on TAV's own Telecine. Production and direction was handled by **Michael Mileham** of **Mileham Entertainment**. Among the equipment used to spice up "Violent Winds" were TAV's Paint Box and Mirage. As the video's name might suggest, the effects were storm-related.

Kidding around: "The Raccoons—Let's Dance," an animated 25-minute co-production of **Embassy Home Entertainment** and **Gillis Wiseman**, had its post-production work done at National Video Center/Recording Studios. **Kevin Gillis**, the show's producer/director, teamed up with NVC editor **Gerry Stoll** to get the project together in time for its June videocassette release by Embassy Home Entertainment. After its videocassette release, other projected markets for the title include cable tv, the BBC, Canada's CBC, and U.S. syndication via Evergreen Marketing Inc. The kiddie-oriented animated program has its characters dancing in proper music video style, and uses ADO and DVE video effects as well. Featured in the program are original songs by Gillis performed by such artists as **Leo Sayer**, **Dottie West** and **Rita Coolidge**. NVC's **Dick Mack** and **Bill Ivie** did audio sweetening, while **Bill Willig** finished the film-to-tape transfers.

TONY SEIDEMAN

Directors Helped In Search For Clip Work

NEW YORK—Film directors are getting their own music video talent agency with the formation of **Ingalls Inc.**

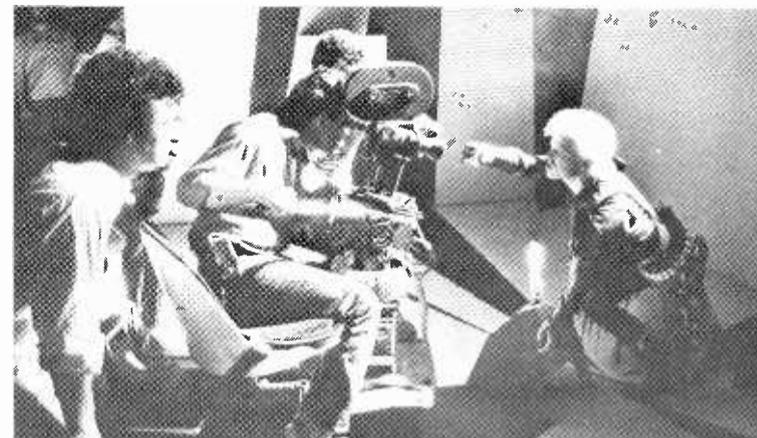
Created by former studio manager **Geoffrey S. Ingalls**, the agency plans to represent feature-film directors looking for music video work. Current members of the Ingalls roster include Academy Award-winner **Nigel Noble** and Emmy-winner **Dan Driscoll**.

MGM/UA, Family Renew Distrib Pact

NEW YORK—MGM/UA Home Video and Family Home Entertainment have renewed their distribution agreement. The companies first joined together two years ago, and MGM/UA Home Video's release of numerous "Strawberry Shortcake" titles at \$29.95 helped kick off children's home video as an important self-through category.

Other FHE product distributed by MGM/UA includes the "Care Bears" series and a number of titles

www.americanradiohistory.com



IDOL VISION—Chrysalis artist Billy Idol films a scene from his latest clip, "Eyes Without A Face." Shown from left are director David Mallet, photography director Tony Mitchell and Idol.

Low Prices Featured In Thorn EMI Catalog Push

LONDON—Thorn EMI Screen Entertainment will be re-packaging and re-promoting established titles from its video catalog list under a special series logo and at prices up to 50% below the original levels. The first six releases in the new Star Selection series will go on sale July 2, and similar batches will follow every month thereafter. Substantial advertising backup is planned for the launch.

The new strategy, to be implemented in some 30 countries, aims to address the problem of a worldwide video marketplace in which demand for software is increasing rapidly while availability of titles is slowing by providing a selling platform for a broad range of videos, many of which first appeared when VCR ownership was at a fraction of its present level and most of today's dealers were not yet in business.

Announcing the launch, TESE marketing director **Philip Nugus** said: "We believe that this new initia-

tive will enable dealers to increase their range of top quality product at very economical prices, resulting in higher levels of cassette rental." The 30-month re-marketing window the company will use may mean some titles have already been seen on television, **Nugus** conceded, but as the rolling release schedule catches up with more recent product, a six-month broadcast window will be introduced.

Although Star Selection titles will be available for either sale or rental, the retail price level chosen, around \$40, is not calculated to boost straight sale. Says **Nugus**: "We're not in the business of overnight discounting. In the U.S., where there is more disposable income, there is the beginnings of a sale market, but as far as the U.K. is concerned we are still very firmly in a rental mode.

"We would have to sell 100,000 units to get the same recoupment as we do from a big rental title today. It will come, but it could be two or three years off still."

NBC Not Kidding Around With Rock Cartoon Show

By **ETHLIE ANN VARE**

LOS ANGELES—Rock video will find itself in a new time slot this fall when NBC premieres the Saturday morning cartoon show "Kidd Video." The 30-minute program will incorporate existing music video clips along with original performances by a live band, plus new animated interpretations of top 40 songs. The hard part, says executive **Haim Saban**, will be to attract the teen audience without turning off the six- to 12-year-olds—and vice versa.

"The idea was born with **Phyllis Tucker Vinson**, vice president of children's programming at NBC," says Saban. "She wanted to bring up-to-date sounds to Saturday morning. We want to keep the younger audience tuned in, but use top 40 music to capture the teenagers."

More than 2,000 young singer/actor/musicians were auditioned for the four roles as members of the live band **Kidd Video**. Saban plans to hire a well-known rock video director for the series, and each week the "human" band will perform up to three original songs. In their animated form, the members of **Kidd Video** will have their adventures to a soundtrack of pop hits. Songs are being licensed individually from their publishers.

The show's creators had intended to animate real-life rock stars for the program, but "decided the kids would rather see the real Duran Duran than an animated Duran Duran," says Saban. Thus, existing music video will be incorporated into the show.

Saban plans to spin off a soundtrack album of the original material through his French label, **Saban Records**. "The merchandising possibilities are limitless," he adds, noting that toy manufacturers have already been contacted.

"We intend to spend a fortune in recording and promoting the soundtrack," says Saban. "This isn't kiddie-kiddy music; it's rock'n'roll."

The program, described by supervising producer **Chris Brough** as "a musical, animated, fantasy adventure," is being animated by **DIC Enterprises**, which created graphics for the "Pole Position" video game.

A panel of 40 youngsters aged six to 15 is currently evaluating "thousands of songs" in an effort to find the series' original material, says Saban.

"Of course," he adds, "there are also three NBC executives on the panel."



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Video

All Eyes On Gotham's First All-Video Venue

By KIM FREEMAN

NEW YORK—Gotham clubgoers got a taste of something completely different on May 26 when the city's first all-video venue, Private Eyes, opened its doors to the public (Billboard, March 3). Equipped with a custom built video and sound system, the club was designed to break new ground in the use of video in a non-broadcast setting, says its manager Steve Sukman.

The club has 34 video screens, all triggered by a six-channel patchbay source capable of sending six different images to any combination of screens. This, combined with a Sony SEG 2000A switcher, adds a new dimension to video's potential, says Sukman. The switcher has two mixed-effects busses, a downstream key for placing computer graphics in front of picture images, and six standard wipe patterns with an attachment for 84 additional wipes.

Sukman predicts that the club's elaborate setup will enable VJs to compete with DJs on a creativity level, and adds that he hopes Private Eyes' exploration of the video medium will encourage labels to work on clip equivalents of remixed and 12-inch records.

Private Eyes' sound and video system was designed and installed by Paul Cruz and Burt Rosen from the newly formed professional wing of the Crazy Eddie retail chain. Sukman is still experimenting with projection systems from several manufacturers. Private Eyes' screens include 12 12-inch NEC 1301s, 10 19-inch Sony Profeel monitors and two large rear-projection systems that are proto-

types from a company Sukman can't yet name.

Thirty percent of the club's material is created in a back-room facility on Panasonic and Sony 86 Series VHS editing machines. The in-house pieces are compiled from a stock of artist visuals, computer graphic software and an archive of public domain footage.

The other 70% comes from label reels, the Telegenics clip pool and unsolicited tapes. With 12 hours of continuous video per day, the venue has not restricted itself to any particular type of music, Sukman notes.

To keep track of an ever-growing supply of material, the club has three networked IBM PC XT computers with a custom-built program to locate reel position and specifics on each clip. With one terminal in the booth, the VJ can create, file and call back clip sequences. Sukman has customized the software to the club's needs and plans to market it at a later date.

While the club has both Beta and VHS cassette decks, software availability and technological advances of

the latter format have persuaded Sukman to commit to VHS. Sukman has passed on hi fi configurations, as they are relatively scarce and not time-sequenced for mixing.

Private Eyes' video system uses six miles of coaxial cables and has plug-in access to the street for mobile recording units. Sukman says the club is ready to be used as both a broadcast site and a filming location, but has not committed to either prospect yet. He says he intends to use the venue for industry parties and plans to coordinate with MTV on clip debut events. He adds that the room is wired with power packs so artists can accompany their videos with live performances.

Owned by local realtor Richard Shalom, the club had a two-year germination that incurred "substantial" costs, says Sukman. Shalom recruited Sukman from Los Angeles' first non-stop video club, Revolver. The latter left his VJ post there nine months ago to join the Private Eyes venture.

The room's capacity is 350 people, and Sukman has tentatively set a \$5 cover charge.

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New Video Releases

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

- ARMED FORCES WORKOUT**
Beta & VHS Vestron \$39.95
- THE HOUNDCATS**
Beta & VHS Trans World
Entertainment \$29.95
- THE STRANGERS**
Dan Lunham, Terri Berland
Beta & VHS Trans World
Entertainment \$49.95
- COMING OUT ALIVE**
Helen Shaver, Scott Hylands
Beta & VHS Trans World
Entertainment \$59.95
- GHOST DANCE**
Julie Amato, Victor Mohica
Beta & VHS Trans World
Entertainment \$49.95
- THE JUNKMAN**
H.B. Halicki, Christopher Stone
Beta & VHS Trans World
Entertainment \$59.95
- HAS ANYBODY SEEN MY PANTS?**
Judith Fritsch, Franz Muxeneder
Beta & VHS Private Screenings (Media Home
Entertainment) \$39.95
- SENSUAL PARTNERS**
Gina Janson, Eric Falk
Beta & VHS Private Screenings (Media Home
Entertainment) \$39.95
- STRIP FOR ACTION**
Marianne Dupont, Christa Free
Beta & VHS Private Screenings (Media Home
Entertainment) \$39.95
- LET'S BREAK**
Beta & VHS Warner Home Video ... \$39.98

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

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Video

Seminar Panelists Warn: Clip Fees Could Do Harm

By JACK McDONOUGH

SAN FRANCISCO — Charging fees for video clips could devastate the music video industry, boosting costs by setting off union demands, while at the same time dissipating momentum that might take three to four years to regain, said music video executives at a recent conference held here.

According to Tom Lynch, producer of WTBS's "Night Tracks," charging fees "will open the doors for union demands, and costs will triple. The whole industry will split apart, and it would take three or four years to regain the momentum we have now."

The remarks were made at a two-day, eight-panel seminar titled "How To Really, Really Make A Rock Video," sponsored by local FM station KRQR and BAM Magazine, and put together via a joint effort by the Film Institute of Northern California and Danseur Video Rock.

Panelists at the conference also expressed fears about the potential impact of any labels signing exclusivity

'Thriller' Hitting Japanese Mart At Low Price

TOKYO—"Making Michael Jackson's 'Thriller'" is the first video package to be sold in Japan by Pony, the country's leading producer and seller of videotapes, under its new exclusive sales/rental pact with Vestron Video.

The "Thriller" video is selling at the special low price of just \$33.30 as of Tuesday (5). The company is projecting sales of around 70,000 units, which would easily be a video sales record here.

The price tag is a key factor, being some \$5 lower than the retail price of imported "Thriller" tapes here. The Vestron Video software will be dubbed in Japanese. Both VHS and Beta versions are hi fi stereo, whereas only the Beta version is hi fi in imported versions. The first 20,000 buyers will receive special Michael Jackson posters.

agreements with MTV. DeDe White-side, head of Fantasy Records' video department, and other speakers emphasized that the labels need to have as wide a variety of exposure outlets as is possible.

Besides distribution, the conference also dealt with the making of videos and the recouping of costs. Laura Foti, manager of marketing and promotion for RCA Video, said that RCA "has recouped money on all its productions, even for shows that are not mainstream. Most of our revenues have come from home video, which is very important to us."

Foti's message to those attempting to break into the business was that they should understand how much of the industry has been built because "everyone is doing favors for everyone else." Artists and video producers seconded this, saying that relying on favors is the only way a video can get made today for less than \$10,000.

Jay Levy, manager of "Weird Al" Yankovic, repeated that point in the second panel, on artist management and perspectives. "If you make your video for less than \$10,000," he said, "you're really making it for free. It means you were able to do it by calling in favors."

Panelists called for music video makers to invest more creativity in their work before cliches damage the entire industry by making music videos seem boring. KRQR jock Peter Collins argued that to find a wider audience, directors will have to move beyond the sex and violence cliches that are now standards in the rock video vocabulary.

"It's time to slow down a little and stop going for that immediate impact," Collins said. "It's time to stop forcing songwriters into thinking they have to write songs for video."

Levy hit this point strongly during his followup session. "These videos say an awful lot about our culture," he claimed. "How you cut the images shows how you view the world. Videos should not be violent; they should be fun." It is the humor of Yankovic's clips that has made them so successful, said Levy, who also praised

(Continued on page 49)



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Billboard Videocassette Top 40

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Survey for Week Ending 6/9/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	108	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	\$9.95
2	2	23	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	4	25	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	3	8	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
5	6	18	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
6	5	12	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
7	14	3	REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	NR	VHS Beta	59.95
8	7	12	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
9	17	9	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
10	15	14	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
11	NEW ENTRY		SCARFACE	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
12	8	5	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
13	20	46	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
14	12	9	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
15	11	37	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
16	13	4	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
17	9	9	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
18	10	24	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
19	38	16	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
20	16	18	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
21	28	2	PLAYMATE WORKOUT•	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
22	26	16	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
23	18	15	MR. MOM (ITA) ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
24	21	3	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
25	22	13	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
26	24	16	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
27	23	6	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
28	25	8	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
29	27	8	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
30	19	50	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
31	NEW ENTRY		STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment MGM/UA Home Video F368	Animated	1984	NR	VHS Beta	29.95
32	29	3	LA TRAVIATA	Universal Classics, Accent Films, MCA Dist. Corp. 80048	Placido Domingo Teresa Stratas	1983	G	VHS Beta	69.95
33	37	7	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
34	33	32	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
35	30	5	MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.95
36	36	7	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
37	39	6	D. C. CAB •	Universal City Studios MCA Dist. Corp. 80061	Mr. T. Gary Busey	1984	R	VHS Beta	69.95
38	32	27	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
39	40	14	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
40	31	9	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95

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Video



PACE SETTERS—Landslide recording artist Marianne Pace visits Atlanta's Video Music Channel to plug her "Don't Call Me" clip. Shown from left are Landslide president Michael Rothschild, Pace, VJ Janet Darr and Tim Coy, the label's vice president.

Billboard Videocassette Top 40

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Survey for Week Ending 6/9/84

RENTALS

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	8	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	2	5	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
3	6	3	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
4	4	6	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
5	5	8	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
6	3	12	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
7	7	13	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
8	10	15	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
9	8	6	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
10	24	2	REAR WINDOW	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	NR	VHS Beta
11	12	7	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
12	11	9	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
13	15	26	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
14	9	8	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
15	13	14	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
16	18	3	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
17	14	18	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
18	20	12	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
19	16	25	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
20	17	8	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
21	19	7	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
22	21	13	EASY MONEY ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
23	NEW ENTRY		ANGEL	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
24	22	24	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
25	31	37	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
26	NEW ENTRY		TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
27	23	8	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
28	27	35	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
29	25	3	REVENGE OF THE NINJA	Cannon Films Inc. MGM/UA Home Video 800329	Sho Kosugi	1983	R	VHS Beta
30	29	58	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	30	28	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
32	NEW ENTRY		SCARFACE	Universal City Studios MCA Distributing Corp. 80047	Al Pacino Steven Bauer	1983	R	VHS Beta
33	26	13	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburg Rip Torn	1983	R	VHS Beta
34	34	16	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
35	33	14	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
36	37	12	KRULL •	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
37	38	25	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
38	28	10	RUMBLE FISH •	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
39	40	18	CLASS •▲ (ITA)	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
40	32	18	EDDIE AND THE CRUISERS •	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 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).

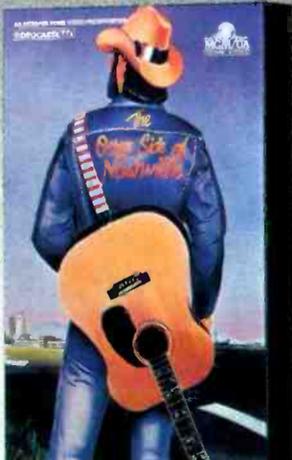


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Video

Seminar Panelists Warn: Clip Fees Could Do Harm

• Continued from page 46

Greg Kihn's "Reunited" piece—produced by Video Caroline and shown at the end of the panel—for its humor.

Collins cited NBC's "Friday Night Videos" as a key test in determining what the potential audience will be. "Even with 18 million MTV homes," he said, "that's still only 20% of the homes, whereas NBC goes into 85%. My guess is that soon enough we will see the half-hour rock video as part of daytime programming, between game shows and soaps. That would widen the audience phenomenally."

As for forcing songwriters into uncomfortable molds, Foti argued that "any kind of song can be made into a good video using animation and other devices. The artist does not even have to appear." Fellow panelist David Schwartz, editor of MIX magazine, agreed, citing "the huge libraries of stock footage, like material from the NASA archives, that can be incorporated into classic older material like Beatles songs."

The artist-management panel concentrated on costs and how to cut corners without jeopardizing visual quality. Director Ron McDonald showed Eddie & the Tide's "Running Wild, Running Free," an MTV "Basement Tapes" winner, explaining how he brought it in for \$1,700; drummer Billie Lee Lewis showed the Hoodoo Rhythm Devils' "Sucker For Love," whose cost he pegged at \$20,000; and Levy showed both "Eat It" and "I Love Rocky Road" from Yankovic's repertoire.

Levy put the "Eat It" costs at "\$35,000-\$40,000," noting that it was done on film in order to get the look of the Michael Jackson clip it parodies. "The cost was quite reasonable compared to what 'Beat It' cost," he said.

Sally Piper, video operations manager at Warner Bros., opened the afternoon panel on label perspectives by recounting how the company put together the videos for Madonna's "Borderline" and Chicago's "Stay The Night," emphasizing the speed necessary.

"Once the promotion department has the single and says 'Let's do something,' we'll hire a production company within a week and try to shoot and edit in another two weeks," she said. "It can be very complicated coordinating artists' and directors' schedules."

As encouragement to beginners, Piper noted that "Borderline" director Mary Lambert was selected on the strength of a demo she had funded herself.

Foti, again emphasizing RCA's concentration on long-form, showed Eurythmics' "Who's That Girl," noting the group also has a one-hour package available (which coincidentally aired on MTV the same night). "You can always update a one-hour program with new clips," said Foti, explaining that this may well happen with the most recent Jefferson Starship material.

In the day's final panel on marketing, producer Tom Lynch of "Night Tracks" projected "a major fallout in tv video shows" over the next six months. "Stations will not want to service 200 local shows when for the same dollars they can syndicate MTV or 'Night Tracks,'" he said.

Fantasy's DeDe Whiteside disagreed, saying that "record companies depend on local outlets to break new artists." Collins inquired about labels sending programming out

themselves via satellite, but Lynch said that "the smaller markets are not geared to the downlink technology."

In response to an inquiry by

KRQR's Collins on the possibility of MTV creating a second service, Lynch said it was highly unlikely, since it took Warner-Amex so long to move into the black on MTV. "It

would take someone like Ted Turner," he said, "to create another 24-hour service."

In closing, Fabrice Florin, president of Videowest, argued that as the

number of VCRs in American homes increases, clips will become profitable, and that eventually we will see the age of "video wallpaper" because of the proliferation of programming.

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PRODUCER PROFILE

Werman Keeps Polishing Metal

By PAUL GREIN

LOS ANGELES—As producer of one of the best-selling heavy metal albums of the past year, Motley Crue's "Shout At The Devil," Tom Werman sees the current metal market as "glutted." Still, he doesn't foresee a backlash comparable to the one that followed the disco frenzy of five years ago.

"It's going to suffer some," Werman suggests. "I don't think it will be anywhere near this big two years from now, but it will never burn out to the extent that disco did. Heavy metal and hard rock have always sold; it's the most stable commodity in the music industry."

"The success of hard rock isn't dependent as much on fads or clubs or discos or airplay," he continues. "A band like Motley Crue will never be in the position that Harry Casey is in: When disco went out of favor, he went out of favor with it."

"That can't happen to a good hard rock or heavy metal band, because it's not a trend. It satisfies an emotional need in young people, and disco didn't. It was just a fashion."

That said, Werman isn't rushing to sign heavy metal bands to his newly formed production company, Julia's Music. He has signed two acts so far, the five-man hard rock group Lion and the Boston-based group the Reflectors, which he describes as "thinking man's rock."

"I'd be foolish to look for heavy

metal right now," Werman says. "We're loaded with it. The record companies have gone overboard the same way they did with 'skinny tie groups' in the wake of the Knack. The field is very crowded, and there are only going to be a few select survivors one or two years from now."

"I just think record companies have dipped into the barrel too deep. Everybody suffers when that happens. Radio gets turned off that way. Record companies oversupply them with whatever is happening at the time, and then they bitch when they can't get their records played. But radio's just acting as quality control."

Werman sees several factors as responsible for what he calls "this current metal mania," from the recovery of the record industry and the economy to "an organic, almost nationalistic backlash among teenagers to synthesized music."

"The listener was bombarded with so much perfectly metered synthesized music that it all sounded the same," he says. "Heavy metal, whatever you think of it, is still organic music."

"Now synthesizer has been absorbed into the fabric of hard rock music. It's really helped. There's synthesizer all over the Def Leppard and Motley Crue records. You can't hear it, but it helped the sound."

Werman is 39, which begs the question of how he's able to stay on top of trends in heavy metal as he moves further away from the age

range of the bulk of his audience.

"I've just remained a fan," he says. "I still have that need for hard rock. It still gets me off. It's something that I'll never outgrow. I assume that in 15 years I'm not going to be turned on by the same music that a 15-year old is turned on by, but today I still am."

One interesting aspect of Werman's career is that he's producing a lot of second albums. "Shout At The Devil" was Motley Crue's second album, and he just finished the second album by Twisted Sister on Atlantic. In both cases, the first album sold about 100,000 copies.

"It's a nice position to be in," says Werman, "to come in after the first album has established the band with press, radio and consumers. Record

(Continued on page 55)



POET PALS—Jim Carroll, left, and Lou Reed talk after giving a poetry reading at New York's West Side YMCA. Both are now busy with the art of promoting their new albums, "I Write Your Name" on Atlantic and "New Sensations" on RCA respectively. (Photo: Chuck Pulin)

Lotta Shakin' Goin' On—But Not In U.S.

By ETHLIE ANN VARE

LOS ANGELES—For the past three years, Shakin' Stevens has been one of England's top recording acts. He's also found chart acceptance in Germany, Australia, Holland and Sweden. The success of his rockabilly stylings is said to be the main reason the Stray Cats decided to go to Europe to find their own career foothold. So how come he can't get arrested in America?

"You have to have the belief of your record company," says Stevens (real name: Michael Barrett), the son of a Welsh coal miner. "I didn't have that before. Maybe they thought I was just an overnight sensation—but I've proved them wrong."

Now, he says, Epic is firmly behind him. Stevens is in the U.S. for the first time in four years, taping "Solid Gold" and doing press promotion. But he hasn't yet toured the country.

"I'll tour on the back of the hits, but not until," he insists. "I'm not pushing myself down anyone's

Music Companies Combine Efforts

LOS ANGELES—Stiletto Ltd., a new multi-service umbrella company, has been established to oversee the operation of Townsway Entertainment, Townsway Music, Kama-kazi Music, Hastings/Clayton/Tucker/Inc., HTC Services, HTC Management and StarGlow Ltd.

Stiletto's overall operations of musical entertainment will encompass personal management, television production, tour management, concert merchandising, licensing and sponsorship, concession operations and music publishing.

While each individual company will continue to function under its existing banner and ownership, management and operations will be consolidated immediately, according to Garry C. Kief, who has been named president and chief executive officer of the new company.

Stiletto represents, in various capacities, Barry Manilow, Stevie Wonder, Melissa Manchester, Sheena Easton, Pat Metheny, Icicle Works and Richard Marx.

Stiletto's first project is "Barry Manilow: The Concert At Blenheim Palace," which was taped live for Showtime last year. Additional projects in development are "Bubbling Under," a music-oriented talk show, and two untitled music/entertainment related situation comedies.

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throat. When they want me to come over—and a hit will show that they want me—then I will."

Stevens' last visit to California was with manager Freya Miller (New Seekers, Joe Brown) to sign with Epic. It coincidentally led to his first top 20 hit in the U.K.

"I ran into a guy who knew me from England," he remembers, "and he played me the Blasters 'Marie Marie.' I went back to England and recorded it, and it was top 20 for me. I've asked their management many times for Dave Alvin to send me more songs, but got no reply. Maybe he doesn't want the money," says Stevens.

"Cry Just A Little Bit," the first

single from Stevens' new "The Bop Won't Stop" album, made a brief jaunt up the pop charts, and is holding its own on adult contemporary.

Although he has had chart success, there are drawbacks. His records are an extremely popular bootleg item in England at the moment.

"They're putting out albums that were only tapes from rehearsals," he frowns. "It's not fair to the fans, because they'll take an old record and swap a couple of tracks around, retitling the songs and put a new picture on it. There's actually an album where I'm not even singing half the songs, and they're calling it 'Shakin' Stevens.' I have lawyers looking into it, but it's a slow process."

'On Stage America' Seeks Contemporary Music Acts

LOS ANGELES—The producers of "On Stage America," the weekly two-hour variety series which debuted in April, have run into some resistance in trying to book contemporary music stars for the show. The only major contemporary music personalities to appear to date are Tina Turner, Sheena Easton and Air Supply.

"Contemporary artists will sooner go on a 'Solid Gold' or an 'American Bandstand,'" acknowledges Gary Smith, who co-produces the show with Nick Vanoff and Dwight Hemion. "The minute a show comes along that's designed to appeal to everybody, a lot of contemporary artists feel they would be selling out to go on."

"We'd like to get younger acts," Smith says. "We're fully aware that record companies and contemporary artists of stature don't need 'On Stage America.' We do need them. We would like them mainly because we'd like 'On Stage America' to be a contemporary show and one that reflects all aspects of the entertainment business and not only the oldtimers."

Smith says "On Stage America" represents a search for a winning variety concept in an era in which variety is out of vogue. "The tradition of Ed Sullivan won't work anymore. The concept of gathering the entire family in front of the one set is passe. For one thing, everybody has their own set."

"On Stage America" is unique in that it blends performance spot with a five- to seven-minute profile of the act. "This show is a hybrid," Smith explains. "We marry the magazine format with the variety format. The

theory is that people of all ages are interested in the story.

"The stories allow you to get a little insight into that performer and establish an emotional connection. It helps young people understand the old-time acts—a George Kirby or a Shelley Berman—and by the same token helps some of the older people realize what a Pee Wee Herman or an Air Supply is all about."

The show is produced in conjunction with Metromedia Producers, which committed to 13 original shows and 13 reruns. If it is picked up for a second season, it may be in a one-hour format.

(Continued on page 54)

MILWAUKEE CONCERT SERIES

Million-Dollar Summerfest

By JOHN SIPPPEL

LOS ANGELES—In its 16th year, the Milwaukee Summerfest anticipates breaking its prior high attendance, last year's 800,000, with its first talent budget of over \$1 million.

The 11-day community-subsidized event will present continuous entertainment on seven of its eight permanent lake-front stages from 11:30 a.m. to midnight daily. Daily admission is \$4 in advance and \$5 at the gate, with a five-day pass priced at \$17.50. The single ticket permits the purchaser to visit any stage.

Headliners set to perform on the main stage are Al Jarreau, the Moody Blues, John Denver, the Pointer Sisters and Lee Ritenour, Linda Ronstadt with Nelson Riddle and the Milwaukee Symphony, the

Go-Go's, the Everly Brothers and Huey Lewis & the News.

Talent on the other stages includes rock, sponsored by WQFM and Mainstream Records/Mountain Dew soda; country, sponsored by Heileman Brewing; jazz, sponsored by Miller Brewing; festival, sponsored by Pabst Brewing; comedy, sponsored by WITI-TV; and big band, sponsored by Milwaukee Insurance.

Festival coordinator Bob Babish books all talent except jazz, scheduled by Lou Volpano, and festival, scheduled by Paulmark Productions.

Profits from this year's Summerfest will be plowed back into a fund from which it is hoped that a 20,000-seat permanent facility can be constructed.

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Talent

Violent Femmes Standing On New 'Hallowed Ground'

By JEFF TAMARKIN

NEW YORK—The Violent Femmes' new album, "Hallowed Ground," finds the Milwaukee-based trio going beyond the parameters established on their Slash Records debut last year.

"We're continuing to experiment," says Victor DeLorenzo, the band's drummer/percussionist. "Because we play a variety of styles, I think there's more of a chance of this record being commercially viable than there was with the first album."

"Hallowed Ground" finds the trio—DeLorenzo, vocalist/guitarist/songwriter Gordon Gano and bassist Brian Ritchie—introducing expanded instrumentation. The debut was primarily a minimal production utilizing acoustic guitars and stripped-down percussion. On the new effort, horns, fiddle and other instruments are used, including more electric guitar.

In addition, the group tried out some new stylistic directions, from country and gospel to free jazz. "We went through a rock phase on the first album," DeLorenzo says, "but this album has more of the feel of our live show."

The Femmes' debut was a critics' favorite, and DeLorenzo says he's anxious to know what critics will think of the new record. He cites the recent success of the band overseas.

"In Germany and Australia, where we recently toured, we had lots of print coverage and also did some tv," he says. "What happened was that we ended up selling out many of the Australian shows."

Difford, Tilbrook Squeeze Out New Musical Concepts

By MARY ANNA FECZO

NEW YORK—When they disbanded two years ago, the English group Squeeze had recorded six albums for A&M. The albums featured the pop songwriting wizardry of members Chris Difford and Glenn Tilbrook, whose new collection of songs, entitled simply "Difford & Tilbrook," is scheduled for mid-June release by the label. But unlike their former, typically lighthearted chronicles, the acclaimed duo's new work is of a highly personal nature.

"We've matured as far as the eternal adolescence of Squeeze is concerned," says Tilbrook, who writes the music. "The music, lyrics and terms of performance are more adult now. Before this, our songs were written from the point of view of third person observer. Now they seem to be far more personal in conveying emotion one-to-one."

The duo's musical introspection doesn't worry Bob Reitman, A&M's vice president of marketing services, who is counting on half a dozen markets, as a result of previous sales, in order to get them to their past level of popularity and beyond. "Although alternate media is a clear part of Difford & Tilbrook's audience, it's not the core," says Reitman. "We believe that radio formats have changed enough to embrace these artists."

As marketing excitement mounts, Difford and Tilbrook remain relatively low-key. After a "history of difficulties" with management, the duo is pleased to be handled by Shep Gordon, president of Alive Enterprises, who is in accord with not having the artists' career "go bananas,"

DeLorenzo expects some controversy regarding specific tracks on the new record, in particular the songs "Black Girls" and "Jesus Walking On The Water." But DeLorenzo is

quick to point out that writer Gano is a Christian and that his faith motivates his music.

While it is unlikely that either of those cuts will be the focus of a Violent Femmes' video, the group does

plan—despite their mixed feelings about the medium—to shoot a video clip. They may even re-record a song from the album as a dance track for

that purpose.

The new album, like the first, will be distributed by Warner Bros., which has pacted with Slash to handle certain releases on the label.

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Las Vegas

Talent In Action

JOE JACKSON

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Joe Jackson isn't what you'd call a crowd-pleaser. Not that the well-filled house at the outdoor amphitheatre on May 22 didn't enjoy the show; it's just that Jackson never went out of his way to give the people what they want. He pleases himself and his band, and if the folks in the balcony happen to like it too, that's fine.

As fans hollered for "Look Sharp" and "I'm The Man," Jackson offered up jazzy renditions of songs from his "Night And Day" and "Body And Soul" albums. After the umpteenth request for "an oldie," the nebbishy-looking singer grinned lopsidedly and launched into an a cappella reading of "As Time Goes By."

But for those willing to accept Jackson on his own terms, the 90-minute show was splendid. The bass and guitar solos (by Graham Maby and Vinnie Zumbo, respectively) on "You Can't Get What You Want" were brilliant; "Memphis" gave drummer Gary Burke a chance to really rock out; the violin break by keyboardist Ed Roynesdahl on "Be My Number Two" was exquisite.

The A&M artist was in an impish mood all evening. He chose to perform "Is She Really Going Out With Him" to a backing of, believe it or not, violin, accordion and piccolo. And he

joked frequently with the crowd; for "TV Age," he put a toy gun to his head and proclaimed "Death before MTV!"

After an encore of "Jumpin' Jive," Jackson delivered a surprise punch that still has his record company reeling. "This is our last tour," he said. "I want to thank everyone for their support over the last four or five years." Leave it to a performer who does a set of club jazz for an audience of 6,000 to close with yet another unexpected whammy. **ETHLIE ANN VARE**

"WEIRD AL" YANKOVIC

Tennessee Performing Arts Center, Nashville
Tickets: \$10

At the rate he's going, "Weird Al" Yankovic may be the Spike Jones of the '80s. Yankovic showed just how outrageously funny he can be in his May 26 concert here.

The singer was booked into one of the center's smaller theatres, which was fortunate since the Memorial Day weekend date wasn't a sellout. But the crowd (many of them pre-teen or younger) were obviously MTV watchers enthusiastically acquainted with Yankovic's Michael Jackson spoof, "Eat It." And the adults, who had come along for their kids' sake, found plenty to howl over.

Yankovic's specialty is parodying rock'n'roll hits. Using a very tight section of drums, bass

and guitar, he relies mainly on an accordion (which he assures the audience "has been chosen as the official instrument of the 1984 Summer Olympics") for various riffs and fills. Visually, it's ridiculous; lyrically, it's side-splitting.

In Yankovic's zany world, the Kinks' "Lola" becomes a send-up entitled "Yoda," "Stop Draggin' My Heart Around" evolves into a plea against auto repossession ("Stop Draggin' My Car Around"), and "It's Still Rock'n'Roll To Me" is snidely refashioned into "It's Still Billy Joel To Me."

One of the highlights was an exact replica of Greg Kihn's "Jeopardy," done as a game show take-off called "I Lost On Jeopardy" (this will be Yankovic's single, and he's gotten both Kihn and "Jeopardy" announcer Don Pardo to cameo in his upcoming video).

Weird Al is immensely likable. He's the kind of guy who probably wore lampshades on his head at frat parties to overcome his shyness. In fact, he probably still does, which makes his humor both endearing and contagiously off-the-wall.

By the time he had launched into "Eat It" and "Another One Rides The Bus," Yankovic had proven that there's plenty of room for rock 'n' roll in humor—and for humor in rock 'n' roll.

KIP KIRBY

SIMPLE MINDS CHINA CRISIS

Beacon Theatre, New York
Tickets: \$13.50

More Americans probably know the Simple Minds from lead singer Jim Kerr's recent marriage to Chrissie Hynde than from their two A&M albums. Now poised to make a splash on this side of the Atlantic, the Scottish quintet has a new video for "Speed Your Love To Me" on MTV, and managed to sell out the stately old Beacon on May 25.

Like Big Country and U2, Simple Minds depends on the lead singer to draw in the audience while the rest of the band draws out its sweeping, arty rock compositions. Less strident than U2's Bono and more suave than Big Country's Stuart Adamson, Kerr is a likeable character and does a good job at the front, keeping a grip on his strong, attractive voice while bounding around the stage or affectionately touching the hands of fans.

Unfortunately, a muddy sound mix and pastel lighting that looked nice against the back wall but didn't effectively illuminate the band undermined Kerr's performance. As the band didn't try to outshine Kerr with flashy theatrics or virtuosic playing, the show was surprisingly lackluster. When Kerr wearied towards the end of the 90-minute set, his voice losing the resonance that made "New Gold Dream" such a standout on record, one was left wishing for more of the finesse on stage that the band shows on vinyl.

The show was opened by China Crisis, labelmates of Simple Minds on Virgin in the U.K. and signed to Warner Bros. in the States. The young band writes synth-rock-folk material that is not terribly complex but usually has beat and melody enough to be engaging. The 30-minute set showed the group's inexperience, as some tempos dragged, especially on "Working With Fire And Steel," and the musicians seemed to find it difficult to move around. Still, the band worked carefully and seemed determined to make a good impression that may become polished with time.

KATHY GILLIS

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AMUSEMENT BUSINESS Boxscore

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The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through May 29.

- **BILLY JOEL—\$277,590, 18,765, \$15 & \$13.50**, Albatross Productions, The Dome, Tacoma, Wash., sellout, May 8.
- **LIONEL RICHIE, TINA TURNER—\$216,262, 14,666 (17,049), \$15 & \$12.50**, Beach Club Concerts/Cellar Door Prods./Turning Point Prods., The Omni, Atlanta, Ga., May 26
- **ALABAMA—\$202,276, 15,158 (18,338), \$13.50 & \$12.50**, Salem Concerts/Keith Fowler Promos., Tacoma (Wash.) Dome, May 12.
- **LIONEL RICHIE, TINA TURNER—\$189,393, 12,925, \$15 & \$13.50**, Ruffino-Vaughn Prods./Turning Point Prods., Birmingham (Ala.) Jefferson Civic Center, sellout, May 25.
- **BILLY JOEL—\$164,045, 11,000, \$15**, Albatross Prods./Double Tee Promotions, Coliseum, Portland, Ore., sellout, May 9.
- **DAN FOGELBERG—\$164,445, 11,515 (12,486), \$15 & \$12.50**, Don Law Co., The Centrum, Worcester, Mass., May 28.
- **DAN FOGELBERG—\$162,262, 11,325 (11,797), \$15 & \$12.50**, Cross Country Concerts, Hartford (Conn.) Civic Center, May 25.
- **LIONEL RICHIE, TINA TURNER—\$161,229, 11,396 (12,402), \$15 & \$13.50**, Sound Seventy Prods., Stokely Athletic Center, University of Tennessee Campus, Knoxville, Tenn., May 23.
- **ALABAMA—\$140,586, 10,993 (12,113), \$12.50 & \$11.50**, Keith Fowler Prods., Dee Events Center, Ogden, Utah, May 17.
- **ALABAMA—\$140,452, 10,804 (12,110), \$13**, Salem Concerts/Keith Fowler Prods., Memorial Coliseum, Portland, Ore., May 11
- **LIONEL RICHIE, TINA TURNER—\$139,396, 9,554, \$15.95, \$14.95 & \$13.95**, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., sellout, May 22.
- **38 SPECIAL, EDDIE MONEY—\$123,237, 10,300 (11,000), \$12.50**, Sunshine Promos., Market Square Arena, Indianapolis, Ind., May 18.
- **ALABAMA—\$115,337, 8,655 (12,446), \$13.50 & \$12.50**, Keith Fowler Promos., Performing Arts Coliseum, Pullman, Ala., May 19.
- **ALABAMA—\$99,086, 7,622 (10,694), \$13**, Salem Concerts/Keith Fowler Promos., Yellowstone Metra, Billings, Montana, May 22.
- **ALABAMA—\$97,175, 7,774 (10,161), \$12.50**, Salem Concerts/Keith Fowler Promos., Rushmore Plaza Civic Center, Rapid City, S.D., May 23.
- **ANNE MURRAY—\$89,860, 5,948 (6,500), \$17.50, \$15, \$12.50 & \$10**, Alex Cooley Prods., Chastain Park, Atlanta, Ga., May 25.
- **ALABAMA—\$87,637, 7,011 (8,835), \$12.50**, Keith Fowler Promos., Montana State University, Bozeman, Montana, May 20.
- **ALABAMA—\$79,419, 6,151 (6,438), \$13 & \$12**, Salem Concerts/Keith Fowler Promos., Four Seasons Arena, Great Falls, Montana, May 21.
- **THE SCORPIONS, BON JOVI—\$78,356, 6,478, \$12.50 & \$11.50**, Jam Prods., Prairie Capital Convention Center, Springfield, ILL., sellout, May 19.
- **THE SCORPIONS, BON JOVI—\$78,125, 6,415 (10,532), \$12.50 & \$11.50**, Contemporary Prods., Kiel Auditorium, St. Louis, Mo., May 17.
- **DAVID GILMOUR—\$74,320, 6,141, \$12 & \$10.50**, Cross Country Concerts, Newhaven (Conn.), Coliseum, sellout, May 27.
- **CHRISTINE MCVIE—\$69,867, 5,837 (6,500), \$15, \$12.50, \$11 & \$9**, Alex Cooley Prods., Chastain Park, Atlanta, Ga., May 28.
- **DAVID GILMOUR—\$69,450, 2,800, \$13 & \$12**, Don Law Co., Orpheum Theater, Boston, Mass., two sellouts, May 25-26.
- **LIBERACE—\$67,670, 4,012 (6,487), \$17.50 & \$15**, In-House, University of Texas at Austin Frank Erwin Center, May 16.
- **OZZY OSBOURNE, MOTLEY CRUE—\$67,637, 5,411, \$12.50**, Ruffino-Vaughn Prods., Boutwell Auditorium, Birmingham Ala., sellout, May 23.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$64,287, 5,200, \$12.50**, Contemporary Prods., Five Flags Arena, Dubuque, Iowa, sellout, May 18.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$55,875, 4,500, \$12.50**, Contemporary Prods., Palmer Auditorium, Davenport, Iowa, sellout, May 17.
- **MERLE HAGGARD, DANA HAGGARD—\$38,377, 1,300, \$17.50 & \$13.50**, Electric Factory Concerts, Brandywine Club, Chadds Ford, Pa., two sellouts, May 14.
- **TED NUGENT, ALCATRAZ—\$35,680, 2,745, \$13.50**, Contemporary Prods., Old Lady of Brady, Tulsa, Okla., sellout, May 18.
- **THE CLASH, THE RUDE PETS—\$33,373, 2,674 (3,557), \$12.50**, Contemporary Prods., Kiel Opera House, St. Louis, Mo., May 21.
- **THE CLASH, B. & THE HOT NOTES—\$30,662, 2,503 (2,608), \$12.50**, Contemporary Prods., Music Hall, Omaha, Neb., May 23.
- **JOE JACKSON, HOWARD JONES—\$24,450, 1,956, \$12.50**, Rock N' Chair Prods., Civic Auditorium, Santa Cruz, Calif., sellout, May 19.
- **THOMPSON TWINS, RE-FLEX—\$22,494, 1,956, \$11.50**, Rock N' Chair Prods., Civic Auditorium, Santa Cruz, Calif., sellout, May 14.
- **THOMPSON TWINS, RE-FLEX—\$22,137, 1,925, \$11.50**, Rock N' Chair Prods., Arlington Theater, Santa Barbara, Calif., sellout, May 10.
- **HANK WILLIAMS JR., CHIP ROBERTS—\$22,053, 1,600, \$15 & \$13.50**, Electric Factory Concerts, Brandywine Club, Chadds Ford, Pa., April 17.
- **THOMAS DOLBY, MODERN ENGLISH—\$21,344, 1,856 (3,000), \$11.50**, Rock N' Chair Prods., Civic Auditorium, Bakersfield, Calif., May 23.
- **STEEL PULSE, BLACK SHEEP—\$21,048, 1,958, \$10.75**, Rock N' Chair Prods., Civic Auditorium, Santa Cruz, Calif., sellout, May 20.
- **JOHN ANDERSON, SYLVIA—\$20,931, 1,678 (3,000), \$12.50**, Rock N' Chair Prods., Civic Auditorium, Bakersfield, Calif., May 10.
- **THE CHICKEN LEGS REVUE, BONNIE RAITT, PAUL BARRERE, CAT-FISH HODGE, CORNELL DUPREE—\$16,295, 1,192 (1,500), \$15 & \$12.50**, Electric Factory Concerts, Brandywine Club, Chadds Ford, Pa., April 25.
- **EDDIE MONEY, DA PLIARS—\$13,492, 1,353 (1,500), \$11.50 & \$9.50**, Electric Factory Concerts, Brandywine Club, Chadds Ford, Pa., May 9.

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FAIR WARNING

The first list of artists -

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Talent

Dance Trax

By BRIAN CHIN

Welcome voices from the past: Except for one act whose costuming got out of date, there's hardly an artist out of disco's past who isn't actively recording or hasn't made a record within the past year or so, with some degree of market viability. This week there were four—and they represent the kind of adjustments any artist has to make for changing styles.

The great Loleatta Holloway, now signed to Streetwise, has been fit into that company's hip-hop format with startling aggressiveness; in "Crash Goes Love" (Streetwise 12-inch), she shouts and testifies with all the gusto she put into her sides with Norman Harris and Dan Hartman. The music is similarly uncompromising; for all intents and purposes, it's a standard electric boogie. Shep Pettibone mixed with producer Arthur Baker... Barbara Roy also checks in with her first new material in over two years: Borrowing sounds from recent Shannon and Toni Basil hits, "With All My Love" (Ascot 12-inch) is a clean, vibrant record with a good dub version, even if Roy is submerged too much in the overall sound... The Emotions, most recently heard on Jennifer Holliday's album, have hit the black chart already with an independently released single. Their new "You're The Best" (Red Label 12-inch) combines their angelic harmonies with an upbeat but very mainstream track; Morales & Munzibai mixed this track and also Betty Wright's "One Step Up, Two Steps Back" (Jamaica 12-inch, through Becket), which puts Wright in a New York production sound almost approaching dance-rock. It's a serious pop crossover possibility for that reason.

More independent releases: We were tipped strongly by our retail sources on L'Amour's "Let's Make Love Tonight" (Broccoli Rabe Records—that's right—15 Gloria Lane, Fairfield, N.J. 02006), a simple, straightforward electronic funk production. The dub-on-a-shoestring has some amusing vocalisms imitating electronic processing... Strafe's "Set It Off" (Jus Born 12-inch, 809 Ocean Avenue, Brooklyn, N.Y. 11226) is also a low-budget production making some substantial neighborhood noise here in New York, in the same way unusual cuts by Peech Boys and Loose Joints have:

Other singles, briefly: Art Of Noise's "Close (To The Edit)" (Island 12-inch promo) makes the machines not only hip-hop, but doo wop as well—this is the true progeny of Phil Spector's "wall of sound"... Kashif's "Baby Don't You Break Your Baby's Heart" (Arista 12-inch promo) is his hardest, sparsest production yet, though he maintains his gift for melody... Grandmaster Funk/Perussion All Stars' "Don't Stop" (Black Market Records 12-inch, 212-964-2296) is a simple rap-and-beats that's starting up on radio here; we heard it among a recent urban station's top-10 request countdown... Magnificent Three & Fearless Master's "Crush" (CCL 12-inch, 212-569-4589) is above-average rap and electric boogie, with charmingly "off" singing but a recognizably young rapper among the leads, which could be a substantial hook.

'On Stage America' Seeks Contemporary Music Acts

Continued from page 50

Smith says a two-hour format was set for the first season for two reasons. "We really wanted to make a bold statement on a new concept," he notes. "And from a practical point of view, we needed the money to do that, to convert this theatre (the old

Aquarius Theatre in Hollywood) and create this environment."

If "On Stage America" is picked up, Smith says Barry Manilow has agreed to be a guest on the first show of the new season. There would be another second season change as well.

"We tape on Thursdays and the show airs two days later, but that's killing us," Smith says. "The last three weeks the first reel was being transmitted on satellite while the second and third reels were still being edited."

PAUL GREIN

Billboard Dance / Disco Top 80

Survey for Week Ending 6/9/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	5	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203	41	34	8	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422
2	1	8	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	42	53	2	DON'T TAKE YOUR LOVE AWAY—Pushé—(12 Inch) Partytyme-Streetwise (PT-108)
3	2	9	LAND OF HUNGER—The Earons—Island 0-96958	43	60	2	HURRICANE—Kim Carnes—(12 Inch) EMI-America SPRO-9118
4	5	7	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	44	44	5	WHAT PEOPLE DO FOR MONEY—Divine Sound—(12 Inch) Specific Records 225
5	8	5	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802	45	47	4	CITY LIFE—Hassan + 7-11—(12 Inch) Easy Street EZS-7508
6	4	8	BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69733	46	46	5	10,9,8,7—Armand Duchien—A&M (Import)
7	11	5	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984	47	66	2	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403
8	6	10	NO MORE WORDS—Berlin—(12 Inch) Geffen 020195	48	45	7	I SWEAT (GOING THROUGH THE MOTIONS)—Nona Hendryx—RCA PW-13760
9	10	6	JUMP—The Pointer Sisters—(12 Inch) Planet/RCA YB-13780	49	36	13	IT'S MY LIFE—Talk Talk—EMI-Liberty 7821
10	12	5	10-9-8—Face To Face—(12 Inch) Epic 49-04989	50	65	2	IT'S A CRYIN' SHAME (SHA LA LA LA)—David Lasley—(12 Inch) EMI-America V-7823
11	7	7	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988	51	NEW ENTRY		MICRO-KID—Level 42—(12 Inch) A&M 2631
12	22	4	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 4Z9-05003	52	NEW ENTRY		LEGS—Z.Z. Top—(7 Inch) Warner Bros. WB-729272
13	13	9	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	53	30	12	BORDERLINE—Madonna—(12 Inch) Sire 0-20212
14	14	8	I'M LIVING MY OWN LIFE—Earlene Bentley—(12 Inch) TVI Records TVI 2011	54	48	16	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)
15	16	9	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8587	55	51	10	YOU MIGHT THINK—The Cars—(12 Inch) Elektra Pro ED-4963
16	24	4	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970	56	69	2	RHYTHM OF THE STREET—Patti Austin—(7 Inch) Qwest (QW) 7-29305
17	18	7	CHANGE OF HEART—Change—(LP) Atlantic 80151	57	59	3	CALL ME/GOOD FEELING—Sylvester—(12 Inch) Megatone MT-128
18	9	10	STREET DANCE—Break Machine—(12 Inch) Sire 20189-0 A	58	70	2	HURT—Reflex—(12 Inch) Capitol V-8588
19	19	6	PARIS LATINO—Bandelero—(12 Inch) Sire SR-09020190	59	49	7	HEAD OVER HEELS—The Go-Go's—(LP) I.R.S. SP-70973
20	32	4	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS-9155	60	62	2	LOVE ME LIKE THIS—Real To Reel—(12 Inch) Arista AD1-9192
21	21	7	BOB 'TIL I DROP—Larrice—Streetwise SWRL 7821	61	40	14	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830
22	20	8	TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960	62	41	5	ONE NIGHT ONLY—Scherrie Payne—(12 Inch) Megatone MT 129
23	17	8	ALIVE WITH LOVE—Tina Fabrique—Prism PDS-600	63	55	6	WHO'S YOUR BOYFRIEND—Eric—(12 Inch) Memo-10
24	28	10	TRIPPIN ON THE MOON—Claudia Barry—(12 Inch) Personal P 49808	64	63	3	MY BOYFRIEND'S BACK—Mary Buffet—(12 Inch) Moby Dick BTG 1832
25	15	11	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225	65	52	12	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601
26	29	6	ROCK BOX—Run D.M.C.—(12 Inch) Profile PRO-7045	66	NEW ENTRY		WHEN DOVES CRY—Prince—(7 Inch) Warner Bros. WB-7-29286
27	27	6	I LOVE MEN—Cinema—(12 Inch) Promise PAL-7043	67	NEW ENTRY		ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993
28	31	6	GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M GG-81203	68	38	10	BREAKDANCE—Irene Cara—Network/Geffen 0-20196
29	57	3	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA L-33-1180	69	NEW ENTRY		DETERMINATION/IT COULD OF BEEN ME—Jayne Edwards—(12 Inch) Profile PRO 70468
30	26	7	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956	70	NEW ENTRY		I'LL BE AROUND—Terri Wells—(12 Inch) Philly World 0-96944
31	25	11	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411	71	72	3	EMERGENCY—Laura Pallas—(12 Inch) TVI
32	33	4	SIBERIAN NIGHTS—Twilight 22—(12 Inch) Vanguard SPV-73	72	NEW ENTRY		THE GLAMOROUS LIFE—Sheila E.—(7 Inch) Warner Bros. WB-7-29285
33	35	5	WHO DO YOU THINK YOU ARE—Innocence In Danger—(12 Inch) Epic 49-4985	73	NEW ENTRY		BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940
34	39	3	LET ME DO YOU—NV—(12 Inch) Sire 0-20199	74	68	3	COME BACK LOVER—Fresh Band—(12 Inch) Are 'n Be RB-003
35	42	3	KEEP ON DANCING—Touch Of Class—(12 Inch) Next Plateau NP 50021	75	56	14	AMOK—Ledernacker—(12 Inch) 4th And Broadway 402
36	37	5	WITHOUT YOUR LOVE—Nina Schiller—(12 Inch) Moby Dick BTG 336	76	67	14	ALL NIGHT PASSION—Alisha—Vanguard SPV-72
37	23	14	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220	77	58	13	THEY ONLY COME OUT AT NIGHT—Peter Brown—(12 Inch) Columbia 44 04957
38	43	4	MEGA-MIX—Herbie Hancock—(12 Inch) Columbia 44-04960	78	50	9	JUST ANOTHER BROKEN HEART—Dorothy Moore—(12 Inch) Streetking SKDS-1120
39	64	2	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JD1-9194	79	73	8	STRONG ME STRONG—Yellowman—(12 Inch) Columbia 44-4964
40	54	2	STATE OF LOVE—Imagination—(12 Inch) Elektra 66975	80	61	8	NO PARKING ON THE DANCE FLOOR—Midnight Star—(12 INCH) Solar/Elektra Pro ED-4970

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Its Yours—T. La Rock and Jazzy Jay
Eye On You—Hippies With Haircuts
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Magic Man—WOW
Egypt Egypt—Egyptian Love
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Reggae Dance—Spooze Boy
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Let's Break—Baobab
Zorro—My Mine
Breakout Theme—The Breakout Crew
Chocolate City—Orlando Jackson
No Escape—Max-him
Sultana—Taracco
I Love Men—Eartha Kitt
Change of Life—i Spies
Frantic Love—Eastbound Express
All American—Toy
Right By The Moon (remix)—K. Barre
Agents Aren't Airplane—Upstroke

What's the Name Of Your Love—Jackie Graham
You'll Never Find—Bill Fredericks
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New On The Charts



ORION THE HUNTER

Named after a constellation, Orion the Hunter is now taking a stellar course of its own as its Portrait debut "So You Ran" moves to 76 on the Hot 100. The single is the first release from the group's just-released, self-titled album.

Former Boston guitarist Barry Goudreau formed the group after leaving that group and making a solo album. He says now that his main concern is to "develop a style different from Boston, a more modern approach." Goudreau's guitar work on

the album is supported by vocalist Fran Cosmo, bassist Bruce Smith and ex-Heart drummer Mike DeRosier.

After completing their album at New York's Power Station, the group moved on to Boston to put the "So You Ran" video together. With that in the can, Orion The Hunter has its eye on an opening slot on a summer tour.

The group is managed by Bob Bu-ziak, 9229 Sunset Blvd., Suite 507, Los Angeles; (213) 271-7266.

THE FORCE M.D.'s

The Force M.D.'s cut their teeth on the Staten Island Ferry, where they performed for unsuspecting passengers and tourists. But it's unlikely that you'll catch them there now, as Tommy Boy has picked up the Staten Island sextet and put them on the Black Singles chart, where "Let Me Love You" is at 58.

The group has been likened to a funk-up version of Frankie Lymon & the Teenagers. While their single is

a smooth blend of street-smart harmonies in the New Edition vein, the Force M.D.'s have also made a name for themselves on the New York hip-hop scene as a rap combo.

"Let Me Love You" was produced by Tommy Boy himself and WBLS New York air personality Mr. Magic.

The group's label contact is Monica Lynch, Tommy Boy Records, 1747 First Ave., New York 10028; (212) 722-2211.

Talent TASTY M+M

By MARY ANNA FECZO

NEW YORK—Five years ago the wistfully anthemic "Echo Beach," off Martha & the Muffins' debut album, conferred cult status on the Toronto-based group, fronted by vocalist Martha Johnson and guitarist/keyboardist Mark Gane. Today, Martha and Mark are the M's between the plus sign of M+M, whose pointed look at segregated radio, "Black Stations White Stations," is bulleted at 5 on the dance chart. The changes surrounding both the band's name and the focus of their material were hardly sudden.

"It was an evolution changing to M+M," says the 33-year-old Johnson. Signed to Virgin Records in England, the group experienced numer-

Martha & The Muffins Reborn With New Name, Hit Dance Single

ous personnel changes and difficulties in dealing with the label. Their third Virgin album, 1981's "This Is The Ice Age," established a marked rhythmic shift to dance tempo in their music, and six months later their manager Gerry Young and lawyer Joe Fodor established Current Records, to which Martha & the Muffins were signed soon after cutting ties with Virgin.

"Dance Park," the group's fourth album, was significant. Not only was it the first release on Current, distributed worldwide by RCA; it also hinted, according to Young, that Gane "got tired of being a Muffin," as witness the parenthetical M+M next to the band's original name on the album cover.

M+M appears as the official name on this year's "Mystery Walk," but more newsworthy is the possibility of the album's first single, "Black Stations White Stations," with video support, becoming the duo's first crossover hit.

RCA was skeptical in the beginning, and reluctant to invest in independent promotion, so Young hired at his own expense Brad LeBeau of Promotion. "Brad picked up stations that RCA thought we never would," says Young. "We now have four or five urban stations, including WKTU in New York. RCA now splits the bill for indie promotion with Young.

The "wider audience" and "boost" that Johnson and Gane seek may well happen this August when M+M tour the U.S. for a month.

Producer Tom Werman

• Continued from page 50

companies seem to look at me as someone they can turn to when they've got a band with a foothold and they want to break them."

Werman says he's enjoying life as an independent producer. "For the six years I was a staff producer at CBS (1976-82) I was always envious of friends who were independent producers," he says. "It seemed like the ideal professional life, just being a 'have ears, will travel' kind of guy. I liked the idea of getting to know record companies from the inside and not having to work for them."

While at CBS, Werman was responsible for signing such platinum acts as Ted Nugent, Cheap Trick and Molly Hatchet. But he left the com-

pany in January, 1983 to become vice president of a&r at Elektra. He left Elektra after four months, and has since produced four acts, two of them for Elektra: Motley Crue and Dokken.

Werman has several ambitions beyond producing. He wants to write a novel about the music business, turn it into a film and be the film's music supervisor.

But he says he's still content being a producer. "Record production is whatever you make of it. You can sit in there and just record the music, or you can really work miracles; you can bring a band's music to fruition in the space of two records where it might take someone else five records."

Chris Difford, Glenn Tilbrook

• Continued from page 51

according to Tilbrook, aiming instead for mid-level success. To this end, the duo's U.S. and Canadian tour in July will be geared towards small to medium-sized venues. A return engagement is planned for the autumn.

Ed Strait, a spokesman for Shep Gordon, notes that the duo will be doing videos in support of their singles—"Picking Up The Pieces" in the U.S. and "Love's Crashing Waves" in England—using Lime-light directors Zelda Barron and Danny Kleinman.

MARY ANNA FECZO



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TOLEDO GIRL/LITTLE JACK JINGLE
ZETA/EH AH OH
PAUL SHARADA/FLORIDA
HUST/MARIMBA TREE
FAKE/FROGS IN SPAIN
VERAGO/I DON'T REMEMBER
FUN FUN/COLOR MY LOVE
TEXAS JOHNNY/SUPERMAN
REEDS/THE GAME
SAXOPHONE/SOUVENIR
RITA/SIXTIES
MODELS/J.R. ROBOT
KLAPTO/QUEEN OF THE NIGHT
SCOTCH/DISCO BAND
BYE BYE BAND/THIS IS NOT A LOVE SONG
NO YES/OWNER OF A LONELY HEART
ANGIE/CLOUDS
LOS ANGELES T.F./LET YOUR BODY DANCE
CAROLA/HUNGER
PIERROT'S GANG/MEXICO
ROW BOB/TROUBLE COMIN' EVERY DAY

DANNY KEITH/LOVE ME AGAIN
RAF CONEY/SHE'S MINE
SHELLY BRIEN/IN THE NIGHT TIME
LEADER BAND/YOU'RE MY EVERYTHING
MR. ROCAMBOLE/I'VE GOT YOUR SOUL
LARRY DAY/FASHION GIRL
PATRICIA HARRIS/HEAVEN IS ...
CYBER PEOPLE/POLARIS
PHIL GRANT/HEY GIRL
B. DANNY/MAYA
SHIRLEY ROSS/IF YOU LEAVE ME NOW
THE FLICS/TAKE IT EASY
EUROPE/UNISEXAPPEAL
JO JO RUNNERS/EVERY DOOT YOU TAKE
B. BLASE/SHAME
M. FOBERT & FOLIE CLUB/RAP FOLIE
CRUISIN'/GANG/MY MAN
DIGITAL GAME/I'M YOUR BOOGIE MAN
BAZOOKA/ALIVE
DUKE LAKE/DO YOU
CONTROL D/VISION IN THE MIRROR
MIKE CANNON/VOICES IN THE DARK
HIPNOSIS/PULSTAR
SPLASH DANCE/MANIAC ALIVE
HIPNOSIS/OXYGENE
CAT GANG/LOCOMOTIVE BREATH
MARTINELLI/VOICE
KOTO/JAPANAISE WAR GAME

ITALIAN NEW WAVE

TORCH/SAME (NEW LP HEAVY METAL)
AXEWITCH/THE LORD OF FLIES (NEW LP HEAVY METAL)
NOT MOVING/SAME 7"
NOT MOVING/MOVIN' OVER 7"
GATHERED/SAME (COMPILATION) LP
DIAFRAMMA/ALTROVE 12"
FIRST RELATION/V.A./LP
FRIGIDAIRE TANGO/SAME LP
A.T.R.O.X./NIGHT'S REMAINS LP (WITH TUXEDO MOON)
STEVE PICCOLO/DOMESTIC EXILE LP
STEVE PICCOLO/ADAPTATION LP
LISFRANK/NAN MASK EP 12"
NEON/SAME EP 12"
BISCA BISCA/SAME EP 12"
LITFIBA/SAME EP 12"
OTHERS
ROLLERBALL/OUTLAST THE GAME (H.M.)
MAURIZIO ANGELETTI/GO FLY A KITE (FOLK ROCK)
VANADIUM/SAME (HEAVY METAL)
VANADIUM/A RACE WITH DEVIL (HEAVY METAL)
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MALLARD/IN A DIFFERENT CLIMATE (ROCK)

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Billboard® Black LPs

Survey for Week Ending 6/9/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	31	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA/MCA)	37	NEW ENTRY	8	SOUNDTRACK Breakin', Polydor 821919-1Y-1 (Polygram) POL
2	4	16	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	38	38	8	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
3	2	13	CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	39	40	24	EVELYN KING Face To Face, RCA AFL1-4725 RCA
4	8	4	JERMAINE JACKSON Jermaine Jackson, Arista AL8-8203 RCA	40	42	7	NONA HENDRYX The Art Of Defense, RCA AFL1-4999 RCA
5	5	7	ONE WAY Lady, MCA 5470 MCA	41	NEW ENTRY	16	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
6	6	9	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	42	29	16	KENNY G G Force, Arista AL8-8192 RCA
7	7	8	BAR-KAYS Dangerous, Mercury 818-478-1 (Polygram) POL	43	39	26	THE DEELE Street Beat Solar 60285-1 (Elektra) WEA
8	10	77	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	44	45	15	EURYTHMICS ● Touch, RCA AFL1-4817 RCA
9	3	25	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	45	46	31	ATLANTIC STARR Yours Forever A&M SP-4948 RCA
10	11	24	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	46	NEW ENTRY	3	SOUNDTRACK Beat Street, Atlantic 80154 WEA
11	12	29	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	47	NEW ENTRY	3	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA
12	9	11	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	48	60	3	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
13	18	3	O'BRYAN Be My Lover, Capitol ST-12332 CAP	49	49	3	MARVIN GAYE What's Going On, Motown 5339ML MCA
14	17	25	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	50	50	7	SPINNERS Cross Fire, Atlantic 80150-1 WEA
15	19	8	CHANGE Change Of Heart, Atlantic 80151 WEA	51	51	3	LENNY WILLIAMS Changing, Rocshire XR 9513 MCA
16	16	5	RUN-D.M.C. Run-D.M.C., Profile PRO 1202 IND	52	56	2	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
17	14	18	CULTURE CLUB Colour By Numbers, Virgin/Epic QE 39107 CBS	53	53	26	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
18	21	11	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	54	NEW ENTRY	29	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS
19	15	27	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL	55	55	29	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
20	20	7	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA	56	NEW ENTRY	11	ROGER The Saga Continues, Warner Bros. 23975-1 WEA
21	23	17	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA	57	43	11	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA
22	22	16	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	58	58	43	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-12284 CAP
23	24	44	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA	59	NEW ENTRY	6	L.J. REYNOLDS Lovin' Man, Mercury 818479-1M-1 (Polygram) POL
24	13	49	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	60	NEW ENTRY	13	DUKE BOOTE Bust Me Out, Mercury 818667-1M-1 (Polygram) POL
25	25	8	SOUNDTRACK Footloose, Columbia JS 39242 CBS	61	59	6	T-CONNECTION Take It To The Limit, Capitol ST-12333 CAP
26	26	26	DAZZ BAND Joystick, Motown 6084ML MCA	62	44	13	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
27	27	33	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA	63	48	28	DARYL HALL & JOHN OATES ▲ Rock 'N Soul Part I, RCA CPL1-4858 RCA
28	28	30	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	64	47	31	TEENA MARIE Robbery, Epic FE 38882 CBS
29	32	11	ART OF NOISE Battle, Island 96974 (Atco) WEA	65	67	26	IRENE CARA What A Feelin', Geffen/Network GHS 4021 (Warner Bros.) WEA
30	30	22	GEORGE CLINTON You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP	66	41	7	MARVIN GAYE Every Great Hit Of Marvin Gaye, Motown 6058ML MCA
31	31	12	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA	67	69	7	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
32	33	27	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	68	52	4	MARVIN GAYE Midnight Love, Columbia FC 38197 CBS
33	36	7	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND	69	54	9	KLEENER Intimate Connection, Atlantic 80145-1 WEA
34	34	10	LAI D BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	70	61	49	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
35	37	36	MADONNA Madonna Sire 23867-1 (Warner Bros.) WEA	71	57	29	EDDIE MURPHY Comedian, Columbia FC 39005 CBS
36	35	40	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS	72	63	24	CHERYL LYNN Preppie, Columbia FC 38961 CBS
				73	70	11	JEFF LORBER In The Heat Of The Night, Arista AL8-8025 RCA
				74	68	39	GAP BAND ● Gap Band V-Jammin Total Experience TE-1-3004 (Polygram) POL
				75	65	6	MARVIN GAYE Anthology Motown M9-791A3 MCA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

Parker Producing Prolifically Video Firm Busy Despite Time, Budget Squeezes

By NELSON GEORGE

NEW YORK — Bill Parker Productions is the most prolific black music video production company in the industry. Within the last two months the company has created videos for Shalamar's "Dancing In The Sheets" and the Earrons' "Land Of Hunger" (both of which have made it to MTV), Rockwell's "Obscene Phone Caller" and Cherelle's "I Didn't Mean To Turn You On." It's currently preparing videos for Lakeside and the Whispers.

But that doesn't mean the company is getting the budgets or the time needed to do consistently superior work, according to general manager Milton Allen. "The average budget for a video on a black artist, aside from Michael Jackson or Lionel Richie, is \$50,000 at its high end, and we've had to do projects for as low as \$7,000," he says. "Rock video budgets average a low of \$75,000, and today can go well into six figures."

Black videos are still afterthoughts, according to Allen, meaning the time frame for their conception and shooting is usually shorter than for most rock videos. "What happens is that a black act will release a single, it'll catch on, and then the record company decides to pay for a video," he says. "Suddenly, they want the video yesterday."

"For rock acts, the video is now considered part of an overall market-

ing/image-building campaign. But in black music, video's role still hasn't been firmly established, chiefly because of MTV's continuing reluctance to show videos by black acts on any consistent basis."

Parker Productions is owned by Parker and Peter Allen; both produce and direct the company's projects, and argue to the industry that receiving MTV play should no longer be the criterion for what constitutes a successful video. "We feel the number of outlets for black videos has increased to the point that play on these shows can be as important a sales stimulant as MTV," says Allen. "On the local, regional and national level, with ABC's 'Hot Tracks' syndicated around the country and Black Entertainment Television's 'Video Soul,' black acts can get a multiplicity of exposure and reach more homes than MTV on cable."

As an example, he cites the reaction to Shalamar's "Dancing In The Sheets," which Allen claims has seen an increase in sales due to its exposure on black video outlets.

Until the record industry looks beyond MTV to see how important videos can be to black acts when shown on other outlets, their budgets will remain relatively small and the preparation time for the videos will be limited, according to Allen. He adds that because of these market conditions, and despite having several videos reach MTV, Bill Parker Productions

has found making black videos "still an area of marginal profitability."

The only video of a white artist done by Parker Productions was a live performance clip of John Cafferty & the Beaver Brown Band doing "On The Dark Side" for Epic that was shown on MTV.

Much of the company's work has been obtained by account executive Karolyn Ali, former assistant to Solar Records president Dick Griffey. While still at Solar, Ali recommended Parker Productions for the shooting of Shalamar's "Dead Giveaway," which Allen says "was a turning point for the company" for two reasons: it was the first Parker Productions project to make MTV, and it established the wide-screen adventure film style the company favors.

Since then, Parker Productions has had an ongoing relationship with Solar. The company also has a good relationship with Motown, having done videos for Stevie Wonder ("Do I Do," "Ribbon In The Sky") and the Smokey Robinson-Rick James duet "Ebony Eyes," as well as Rockwell's "Obscene Phone Caller."

In fact, the company got its first real start in the rock video business after doing an animated television commercial for Wonder's "Hotter Than July" album. Many of the interior scenes in Parker Productions' videos have been shot at Wonder's Black Bull Music complex in Burbank.

Megatone Gets Respect From Urban Radio

By KIM FREEMAN

NEW YORK—Raised on the dance-floor circuit and tagged for its first two years as strictly disco, the three-year-old Megatone label is stepping into the big leagues with a strong push to urban contemporary radio.

The San Francisco-based label, formed in 1981 by former club DJ Marty Blecman and the late Patrick Cowley, was inspired by the success of dance-oriented indies in New York. Blecman decided to shoot for the urban contemporary radio market last October. Twenty-two-year-old Demetra Mavis came aboard then as national promotion director.

"It's not so much a shift in direction as an expansion of our horizons," says Mavis. "We are now get-

ting respect and airplay from stations that once regarded Megatone product as too high-energy for their markets." Those outlets include New York's WRKS and WBLS, San Francisco's KSOL, Cleveland's WJMO, Houston's KMJQ and several others.

Radio giveaways, slick 12-inch packaging and a busy tour schedule for all Megatone artists are an integral part of the label's repositioning. Sylvester is a regular on the New York and San Francisco club scene, and newly-signed Billy Preston is currently in Europe doing live dates and tv appearances. Preston's "And Dance" video will be Megatone's first video venture. It will be available later this month.

Despite the heavy push for radio acceptance, Megatone is far from abandoning its dance club roots, says

Mavis. "We've brought the beats-per-minute down enough to meet radio needs, but all our records are still ultimately dance records."

Mavis cites the flexibility of the label's roster as a key element in pushing Megatone product to urban contemporary radio. Preston's budding club hit "And Dance" is backed by the instrumental "Kickit," which r&b programmers have already jumped on. And Sylvester, a former disco stalwart, is coming out with what Mavis terms a "mainstream r&b" album this summer.

While Megatone's artists have yet to crack the black charts, Payne's "One Night Only" and Sylvester's "Call Me/Good Feeling" are both moving up the dance chart. Preston, Kenny James and Sarah Dash complete Megatone's roster.

The Rhythm & The Blues

Michael: From Jermaine To Jagger

By NELSON GEORGE

Before Jermaine Jackson's self-titled Arista debut album was released, a three-song sampler titled "The Three Sides Of Jermaine Jackson" was shipped to radio. It contained three cuts: a Paul McCartneyesque midtempo ballad; the sci-fi-influenced "Escape From The Planet Of The Ant Men," featuring the Jacksons, and "Tell Me I'm Not Dreamin'," an uptempo duet between Jermaine and brother Michael.

The latter, produced by Michael Omartian, was the obvious first single. Over 180 stations began banging it in power rotation,

dered the album and awaited the single. It looked like "Somebody's Watching Me" all over again.

But a curious thing happened to the single on the way to the stores: It never arrived. Apparently, Michael had never signed clearances to have the record released as a single, and Epic stopped Arista from issuing it. In fact, as noted in a recent Inside Track column, copies of the promotional sampler had recently been destroyed to prevent it from being sold illegally.

All CBS Records spokesmen will say is that they wouldn't allow Arista to release "Tell Me" as a single, but not why. The conventional thinking was that in the wake of Rockwell's hit with Michael, and with the Jacksons' "Victory" album upcoming, CBS wanted to prevent overexpos-

ing cal cords. Fair enough. But then why let Michael sing with Jermaine at all? It didn't take a genius to guess that programmers would play the brothers' duet out the box, single or no single. The presence of "Tell Me" on Jermaine's album has reportedly helped push sales over the 800,000 mark.

There is another element to this tale of marketing and promotion. The first single from "Victory," an album that was supposed to help establish the other boys in the marketplace, will be "State Of Shock," a duet between Michael and Mick Jagger. Jagger is the fellow who got all that money (along with his fellow Rolling Stones) to make records for CBS until 1990. CBS is clearly hoping that Michael will give Jagger's image and record sales (the Stones'



Indie Labels Moving Into Fusion

By SAM SUTHERLAND and PETER KEEPNEWS

New indie label channels for jazz continue to open up, despite chronic obstacles for product exposure. Recent weeks have seen both newly formed labels and existing lines move into the fusion field, as witnessed by roster and distribution plans for the previously announced Zebra label in Los Angeles, and the first fusion releases from the Cleveland-based Lakeside label.

Zebra's Ricky Schultz last week confirmed the label's first six releases, due between now and October. First will be the third album by Kittyhawk, expected to ship in mid-June and titled "Fanfare." Also readying Zebra albums are Cabo Frio, a Rochester-based crossover ensemble; guitarist and Roland guitar synthesist Randy Bernsen, whose sessions have included Jaco Pastorius, Herbie Hancock, Bob James, Michal Urbaniak and others; guitarist Wayne Johnson, now cutting his third album; a top Canadian fusion band, the Vancouver ensemble Skywalk; and teenage keyboard player and composer Indra Lesmana, a new discovery from Indonesia.

Zebra has set all product at a suggested list of \$8.98, which will extend to its titles in the Timeless catalog from Holland. Distributors include Malvern (Northeast), Schwartz Bros. (Middle Atlantic states), M.S. (Southeast, Midwest), Action (Great Lakes region), A.R.S. (Upper Midwest), Jem/Texas (Southwest), Jem/West (West Coast) and Western Merchandisers (Rocky Mountain region). Schultz reports the company is also setting up its own BMI and ASCAP music publishing firms.

Meanwhile, the MMI Group, the Cleveland-based combine best known for its fitness product on Mirus, Lakeside and other subsidiary labels, is testing the fusion waters with three albums on the Lakeside label. They're all licensed from Japan and revolve around producer and shaku-hachi player Kazu Matsui, a former UCLA student who first attracted attention via sessions with Dave Grusin, the Crusaders, John Klemmer, Tony Williams and Ry Cooder.

Included in the release are an album by the Kazu Matsui Project featuring guitarist Robben Ford; Kazu featuring Carlos Rios, with other players including Ernie

Watts, Abe Laboriel and Jennifer Warnes; and a Matsui solo album.

★ ★ ★

Quick, how many jazz musicians can you name whose parties are deemed worthy of coverage by MTV? Until recently, we would have said none. But that was before Columbia Records threw a bash at an elegant art gallery for—maybe you've guessed by now—Miles Davis. The party was in honor of three things: Davis' forthcoming album, "Decoy," which was played several times; his artwork, which was on display; and his birthday (despite what you may have heard, it was his 58th).

It was indeed an eclectic crowd that turned out to pay tribute to Davis. Rockers Andy Summers, Peter Wolf and Ron Wood and black music stars Ashford & Simpson and Patti LaBelle mingled with such jazz luminaries as Dizzy Gillespie, Josef Zawinul, Wayne Shorter, Milt Jackson, Jack DeJohnette, Jimmy and Percy Heath and quite a few others. Meanwhile, not just MTV but "Entertainment Tonight" had the cameras rolling, and the normally elusive Davis—who was accompanied and encouraged by his wife Cicely Tyson—actually allowed himself to be interviewed. At one point, it even appeared that Davis was going to utter a few words to the crowd, which would have been a dramatically uncharacteristic move for a man who didn't even talk on network tv when he won a Grammy. But when Columbia's George Butler called on him to make a speech, he merely leaned forward and blew, very hard, into the microphone.

Meanwhile, Davis is getting ready to make his first video clip—further indication of how heavily Columbia is getting behind "Decoy." We doubt it will make it into heavy rotation on MTV—but then again, didn't people say that about "Billie Jean" too?

★ ★ ★

Items for consideration should be sent to either Peter Keepnews, Billboard, 1515 Broadway, New York, N.Y. 10036, or Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

LATIN **Notas**

Blades Sharpening His Legal Skills

By ENRIQUE FERNANDEZ

Panamanian singer/songwriter Ruben Blades is enrolling at Harvard Law School this fall. But even before joining the Paper Chase, the artist, who holds a law degree from the Univ. of Panama, is getting a legal workout in his battle with his former label, Fania. Originally, Musica Latina International, as the record company is officially called, sued Blades on a claim of overpayment. The artist followed suit with counterclaims of breach of contract, breach of fiduciary duty and fraud.

Now the federal court in Manhattan where the case is pending has denied motions by Musica Latina to dismiss Blades' counterclaims. We can expect a few more volleys from each side before this legal battle is over.

Blades, who came on the salsa scene a decade ago and quickly rose to the top of this genre's hit parade with such numbers as "Plastico" and "Pedro Navaja," signed with Elektra this year and released the first of what is expected to be a series of albums that break with the traditional salsa format. Some of these records will have English lyrics.

"Buscando America" ("Looking for America") is the title of Blades' first Elektra album and it has already made a mark among rock critics, who very seldom pay much heed to Latin music. Favorable reviews in The Village Voice and People magazine greeted the release, along with a strong recommendation from Dave Marsh's newsletter Rock And Roll Confidential.

A lukewarm notice in Rolling Stone has been the album's weakest reception, though it's worth noting that the very act of reviewing a Latin album is a novelty for that publication. In addition, Blades has been the subject of reports on National Public Radio and forthcoming articles in

Time magazine and the New York Daily News.

This summer Blades opens for one of his acknowledged fans, Joe Jackson, at Madison Square Garden, signalling another step in what many see as Blades' crossover moves. Ironically, a film titled "Crossover" based in part on Blades' career efforts and starring the singer, has yet to find a distributor. Blades' songs are featured in what is expected to be one of the hot films of the summer, "Beat Street."

★ ★ ★

Another item from the legal beat: The litigation between SIN Inc., parent company of the SIN television network and Eduardo Caballero and Caballero Spanish Media, Inc. has been settled out of court. SIN had charged Caballero with copyright infringement and unfair competition. Caballero settled the suit without admitting liability.

★ ★ ★

The West Coast is ripe for salsa promotion, according to Charlie Lopez, who runs Casa Alegre Records in Baldwin Park, Calif. Lopez complains that salsa labels, who mostly hail from New York and Puerto

Rico, don't take the time to visit radio stations, and that artists who could be doing well out west seldom if ever come out. If this situation were to change, argues Lopez, "the L.A. Latin scene can jump once more like it used to in the '50s and '60s." Lopez's outfit is hoping to move into distribution and is looking for small salsa labels to represent. Interested parties should contact Casa Alegre Records, 14305 Ramona Blvd., Baldwin Park, Calif. 91706.

Speaking of salsa on the West Coast, Andy Gonzalez, musical director of New York's fabled Conjunto Libre, was ecstatic over the reception his band got at Berkeley's Cinco de Mayo Festival. The show, which was headlined by Ruben Blades, also featured the West Coast-based Batachanga. "They were heavy," says Andy. Coming from a salsero who is reputed to be one of the savviest connoisseurs of tropical dance music, that's quite a compliment.

★ ★ ★

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	PIMPINELA Pimpinela, CBS 11317	1	1	JOSE JOSE Secretos, Ariola 6000		
2	2	JOSE JOSE Secretos, Ariola 6000	2	2	LOS FREDDY'S Y me enamore, Profono 90302		
3	3	EL GRAN COMBO En Alaska, Combo 2039	3	4	PIMPINELA Hermanos, CBS 11320		
4	13	PIMPINELA Hermanos, CBS 11320	4	0	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
5	0	CUCO VALOY Y SU TRIBU Cuco Valoy y su Tribu, CBR 1008	5	7	LUPITA D'ALESSIO Yo, Orfeon 84		
6	4	CAMILO SESTO Amanecer 84, Ariola 6009	6	15	ROBERTO CARLOS Concavo y convexo, CBS 12322		
7	14	ROBERTO CARLOS Roberto Carlos, CBS 12322	7	6	CAMILO SESTO Amanecer 84, Ariola 6009		
8	12	WILFRIDO VARGAS El africano, Karen 75	8	3	LOS BUKIS Mi fantasia, Profono 3122		
9	0	WILLIE ROSARIO Nuevos Horizontes, Bronco 128	9	8	MARIA CONCHITA Maria Conchita, A&M 37007		
10	8	JOSE FELICIANO Me enamore, Profono 1002	10	13	PRISMA Prisma, Peerless 2333		
11	0	COMBO DEL AYER 20 anos despues, TH 1870	11	0	ROCIO DURCAL Entre tu y yo, Ariola 6004		
12	6	FERNANDITO VILLALONA Ayer y hoy, Kubaney 8004	12	0	WILFRIDO VARGAS El africano, Karen 75		
13	11	RUBEN BLADES Buscando America, Elektra 60352	13	5	LOS BONDADOSOS Jugando con lumbre, Profono 90303		
14	9	LA ORGANIZACION SECRETA La Organizacion Secreta, Mundo	14	9	LOS CAMINANTES El numero tres, Luna 1101		
15	0	MENUDO A todo rock, RCA 7241	15	0	ANTONIO DE JESUS Juntos, A&M 37005		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	1	1	JUAN GABRIEL Todo, Ariola 6001		
2	1	ROBERTO CARLOS Roberto Carlos, CBS 12322	2	11	PIMPINELA Pimpinela, CBS 11317		
3	4	WILFRIDO VARGAS El africano, Karen 75	3	8	LOS BUKIS Mi fantasia, Profono 3122		
4	10	DYANGO Al fin solos, Odeon 9024	4	2	JOSE JOSE Secretos, Ariola 6000		
5	7	NELSON NED Mas romantico que nunca, Odeon 9023	5	10	JULIO IGLESIAS En concierto, CBS 50334		
6	3	MARIA CONCHITA Maria Conchita, A&M 37007	6	0	LA MAFIA Mafiamania, Cara 053		
7	8	PIMPINELA Hermanos, CBS 11320	7	9	GRUPO MAZZ It's bad, Cara 054		
8	0	LUPITA D'ALESSIO Yo, Orfeon 089	8	15	GRUPO MAZZ 15 exitos, Cara 0899		
9	13	PERLA Confidencias, RCA 7244	9	0	MENUDO Reaching Out, RCA 4993		
10	12	MENUDO Reaching Out, RCA 4993	10	7	CAMILO SESTO Amanecer 84, Ariola 6009		
11	5	HANSEL Y RAUL Hansel y Raul, TH 2271	11	0	DANIELA ROMO Celos, CBS 80371		
12	6	EL GRAN COMBO Breaking the Ice, Combo 2039	12	0	RAMON AYALA Vestida de color de Rosa, Freddie 1285		
13	0	Massiel Corazon de Hierro, CBS 80378	13	0	PRISMA Prisma, Peerless 2333		
14	0	WILLIE CHIRINO Subiendo, TH 2268	14	1	ANTONIO DE JESUS Antonio de Jesus, A&M 37005		
15	0	JULIO IGLESIAS En concierto, CBS 50334	15	0	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
PUERTO RICO							
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	9	14	CARMITA JIMENEZ Interpreta a los Panchos, Karen 79		
2	4	RUBEN BLADES Buscando America, Elektra 60352	10	6	GUILLERMO DAVILA Un poco de amor, Sono-rodven 020		
3	2	EL GRAN COMBO En Alaska, Combo 2039	11	3	CAMILO SESTO Amanecer 84, Ariola 6009		
4	8	ROBERTO CARLOS Concavo y convexo, CBS 12322	12	13	WILLIE ROSARIO Nuevos Horizontes, Bronco 128		
5	7	PIMPINELA Hermanos, CBS 11320	13	9	ALBERTO CORTEZ Gardel...Como yo te siento, CBS 80377		
6	5	JOSE FELICIANO Me enamore, Profono 1002	14	0	SONORA PONCENA Future, Inka 1081		
7	11	YOLANDITA MONGE Suenos, CBS 10345	15	0	FANIA ALL STAR Lo que pide la gente, Fania 629		
8	0	BOBBY VALENTIN Y CANO ESTREMER En Accion, Bronco 129					

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 Expiration date _____
 Your signature _____

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 CHEAPEST PRICES IN TOWN.
 • Audio cassettes • Video cassettes
 • Mastering tapes • 8 tracks
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 Cassette • 8trk blanks, 3m tape
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 Prices start at 85¢
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 3018 Avenue "C" Holmes Beach, Florida 33510
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 C-60 as low as 50¢
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 Master, music and duplication grades. Cassette duplication, custom lengths C-1 through C-120. Labels Norelco type boxes, storage racks and more. Why spend more than you have to?
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 Deal with the professionals. N.Y.C.'s largest inventory and best prices on musical instruments, sound and recording gear.
 1-800-645-3518
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CASSETTES
 Cut-outs and imports at a budget price — we specialize in cassettes and 8-track tapes. call or write for free list and prices
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 5620 W Belmont, Chicago, IL 60634
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SOFT POLY CASSETTE BOXES
 Immediate delivery, quality construction and competitive prices. Distribution from Dallas, *Philadelphia, *Los Angeles and Waverly, Nebraska
 *Minimum order 10,000
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TOLL FREE CLASSIFIED ADS HOT LINE!
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800-223-7524
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DROP EVERYTHING AND SEND FOR YOUR FREE CATALOG NOW!
 Imports, Gospel, Soul, Rock, Country & Western, LPs, Cassettes, Oldies 45's
CUTOUTS, IMPORTS AND MORE!
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BUDGET CASSETTES & NOVELTY SINGLES!
 Willie Nelson, Bob Wills, Fats Domino, Justin Wilson, disk many instruments including the "B.S." version of "Cotton-Eyed Joe." Also, great novelty single of "Hot Nuss" and "The Wood Pecker"
DELTA/MERIT RECORDS
 Box 25326
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 (615) 242-0951 collect

MAXELL UDXL II 90
 \$228.00 per 120 piece master carton (min. order 1). Send for free catalog. Jazz and Blues imports. Surplus and deleted LP's.
 Big Time
 150 Main St.
 North Hampton, MA 01060
 (413) 584-1580

Michael Jackson 'THRILLER'
 t-shirt \$ 9.50 ea.
 sleeveless \$ 9.50 ea.
 jersey \$11.50 ea.
 button \$ 1.50 ea.
 Add \$1 per order for shipping.
 CATALOG \$ 1.00
WHOLESALE INQUIRIES WELCOME
 Quality Promotions
 670 E. Third Ave., Ste # 800BB
 San Mateo, CA 94401

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 Are among the more than 3,000 budget Album, 8-Track and Cassette titles in stock. Call or write for our free giant catalog.
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 Thousands of hard to get oldies 45's. Visa, MasterCard—Fast personal service.
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 GOLD VAULT
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 Androgynous Talent may want you for promotion in the Australian market.
 For information call:
 Carla at
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 Bensalem PA 19020 USA

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 Lowest prices ever!
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 Top LPs, \$3.99-\$4.99
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 Blank Tapes, Audio & Video at Special Prices!
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 (No Mail Orders)

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6/9

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NYC 10028**

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Meadville, PA 16335
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Duracell • Amaray • Wico • and
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We bring your songs to life inexpensively with top session players from THE DOOBIE BROS BOZ SCAGGS, THE JACKSONS, GEORGE BENSON, etc. Call write for free sample tape

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Salary range is \$40 to \$45K plus benefits. Reply to:

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Billboard Magazine
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Near college and high school.
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Sunrise, FL 33313
(305) 742-5338

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VIDEO

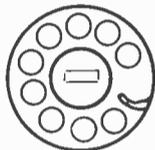
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GOLDMINE
Circulation Dept. AF9,
700 East State St. Iola, WI 54990

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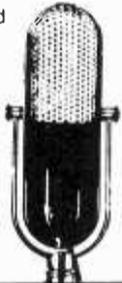
Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

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POSTERS
Rock Posters
ZAP ENTERPRISES
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Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

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- Position Wanted
- Position Available
- Services
- \$33.00 per inch



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ALL MAJOR
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Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7386 (local) or (800) 223-7524 (out of state). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

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Send only \$2.00. Special rates for Billboard readers or call 24 hours (201) 379-4183 for consultation.

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AMERICAN RADIO JOB MARKET
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Steven Fife
Phillips Music, Inc.
1 Acton Place
Acton, MA 01720

DIRECTOR OF PROMOTIONS

40 hour week, \$10,000 per week. Will require travel. Will direct promotional activities of various musical (video and live) productions. Requires strong experience, over 7 years in either broadcasting, television or singing. Prefer combination of all. No Rock or country experience will be considered. Must have proven performance ability with records or video tape on charts within last 3 years. To apply send resume with written references and either a video or sound tape, no more than 5 minutes to:

Job Service Office
105 East Broward Blvd.
Ft. Lauderdale, FL 33302

Must include job service—job number 4420766 on cover letter. Ad paid for by employer.

THE WIZ WANTS MANAGERS AND ASSISTANT MANAGERS

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THE WIZ
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Brooklyn, NY 11223
(212) 627-3400

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Su
P.O. Box 4000
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New York, NY 10036

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SEE ANNE
987 2nd Ave.
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Billboard Magazine
1515 Broadway
New York, NY 10036

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Hundreds of radio and T.V. Stations available nationwide. For complete details call:

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Sparta, TN 38583
(615) 836-3284

WANTED: PRODUCER WITH connections for new country singer. Demo cassette available for review. Contact CBT, Box 1464, Jacksonville, Texas 75766.

EQUIPMENT FOR SALE

CONSOLE SOUND WORKSHOP/SERIES 30

28 in./24 out, like new \$15,000. Call:

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ANNOUNCEMENTS

BREAKING FOR A HIT! EDDIE HAILEY & THE DREEMS ON JODY RECORDS

A-9109-A & B "Hold on Tight" b/w "This is the Day" (written by Bonnie B King). DJs & Dist write for your copy

Jody Records, Inc.
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Brooklyn, NY 11223

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THE MUSIC SERVICES
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(216) 867-1575

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NEWS ON SOUND STYLE

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P.O. Box 1053
Pacific Palisades, CA 90272

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BRITAIN

(Courtesy of Music & Video Week)
As of 6/2/84

SINGLES	
This Week	Last Week
1	4
2	3
3	1
4	2
5	11
6	10
7	17
8	13
9	5
10	8
11	26
12	6
13	9
14	7
15	25
16	14
17	21
18	12
19	NEW
20	23
21	NEW
22	NEW
23	NEW
24	18
25	19
26	15
27	20
28	34
29	NEW
30	NEW
31	28
32	30
33	30
34	39
35	NEW
36	22
37	27
38	NEW
39	29
40	NEW
ALBUMS	
This Week	Last Week
1	1
2	3
3	2
4	4
5	4
6	6
7	9
8	5
9	7
10	10
11	18
12	12
13	14
14	11
15	13
16	16
17	17
18	14
19	17
20	10
21	16
22	11
23	13
24	14
25	15
26	12
27	19
28	11
29	17
30	10
31	1
32	2
33	5
34	4
35	4
36	6
37	3
38	12
39	7
40	NEW

24	14
25	30
26	26
27	38
28	27
29	29
30	28
31	21
32	24
33	32
34	34
35	NEW
36	25
37	33
38	NEW
39	35
40	NEW

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/4/84

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	6
5	5
6	4
7	7
8	NEW
9	13
10	8
11	10
12	11
13	9
14	15
15	12
16	NEW
17	20
18	17
19	NEW
20	NEW
ALBUMS	
This Week	Last Week
1	1
2	2
3	5
4	4
5	3
6	9
7	19
8	11
9	8
10	10
11	6
12	12
13	7
14	NEW
15	22
16	NEW
17	13
18	14
19	17
20	15
SINGLES	
This Week	Last Week
1	2
2	1

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/4/84

SINGLES	
This Week	Last Week
1	2
2	1

3	3
4	13
5	4
6	6
7	18
8	8
9	14
10	14
11	8
12	14
13	7
14	20
15	NEW
16	NEW
17	17
18	19
19	12
20	10

ALBUMS	
This Week	Last Week
1	1
2	2
3	3
4	4
5	6
6	5
7	8
8	7
9	9
10	10
11	12
12	14
13	11
14	13
15	16
16	NEW
17	15
18	NEW
19	17
20	NEW

JAPAN

(Courtesy Music Labo)
As of 6/4/84

SINGLES	
This Week	Last Week
1	NEW
2	2
3	1
4	3
5	4
6	NEW
7	7
8	6
9	10
10	5
11	14
12	8
13	9
14	11
15	16
16	13
17	12
18	15
19	NEW
20	NEW
ALBUMS	
This Week	Last Week
1	NEW
2	5

3	2
4	3
5	1
6	NEW
7	4
8	9
9	7
10	NEW
11	6
12	NEW
13	NEW
14	8
15	14
16	NEW
17	NEW
18	12
19	11
20	10

ITALY

(Courtesy Germano Ruscitto)
As of 5/28/84

SINGLES	
This Week	Last Week
1	5
2	1
3	2
4	8
5	4
6	13
7	3
8	16
9	NEW
10	NEW
11	7
12	14
13	18
14	11
15	9
16	NEW
17	12
18	NEW
19	NEW
20	6

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 5/28/84

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	4
5	5
6	NEW
7	9
8	NEW
9	NEW
10	NEW
ALBUMS	
This Week	Last Week
1	3
2	1
3	2
4	7
5	8
6	6
7	4
8	NEW
9	5
10	NEW

SWEDEN

(Courtesy GLF)
As of 5/29/84

SINGLES	
This Week	Last Week
1	6
2	5
3	2
4	1
5	NEW
6	10
7	4
8	3
9	NEW
10	NEW
ALBUMS	
This Week	Last Week
1	NEW
2	2
3	9
4	1
5	7
6	NEW
7	NEW
8	NEW
9	5
10	6

DENMARK

(Courtesy BT/IFPI)
As of 5/29/84

SINGLES	
This Week	Last Week
1	NEW
2	1
3	2
4	3
5	5
6	NEW
7	5
8	10
9	NEW
10	7
ALBUMS	
This Week	Last Week
1	1
2	NEW
3	2
4	3
5	4
6	7
7	5
8	NEW
9	6
10	8

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News/International

Philips Plans VHS Launch For All Western Europe

By WILLEM HOOS and PETER JONES

AMSTERDAM—Dutch electronics giant Philips will market VHS format videocassette recorders throughout Western Europe beginning this fall, not just in the U.K. as the company originally planned (Billboard, April 7).

The corporate change of heart and strategy is seen as further darkening the shadow over Philips' own V2000 system, though top group executives insist the two configurations can live together side by side in reasonable comfort.

But in March, Philips vice president Cees van der Klugt said the VHS machines, through a manufacturing/import deal with Matsushita in Japan, would only be marketed in the U.K., where the V2000 system has only a 5% share of the total video hardware market. At that time, it was said here there were no plans, certainly not in the short term, to go with VHS in territories where V2000 had a reasonably healthy market share, notably Germany (20%). Now, Philips says, the system will be launched first in Holland, its home base, then West Germany and Scandinavia.

First Quarter BPI Figures

• Continued from page 9

sales of 111,000 units and not far off \$1 million in monetary terms.

Combined LP/cassette/CD sales were 17.447 million units, and \$58.176 million in monetary terms, up nearly 10% from the first quarter of last year. All figures in this story take a currency exchange rate of \$1.38 to the pound sterling.

Singles unit deliveries were down 5% in the quarter compared with 1983 to just under 18 million units but Scaping points out that value was up by 9% to roughly \$24.09 million. "That price increase is one major contributory figure," he says. "But additionally, the percentage of the market taken by 12-inch singles now stands at around 28%. It's possible that the retail price increases have met with consumer resistance."

Initial plans were for Philips also to sell imported Matsushita VHS recorders in North America, Australasia and Asia, where the company's own system was not available. Now the projection is for the company to produce a total 700,000 VCRs this year in its factories in Vienna and Krefeld, West Germany, increasing production to a million next year, though there's no indication of the likely ratio between VHS and V2000.

As Philips makes its Western European concession to the overall supremacy of VHS, it is in the midst of launching its two new stereo V2000 machines, the 16-hour VR 2840 and the front-loading VR 2350 aimed to give maximum tape economy. Philips claims that V2000 is ahead of Beta-max in Holland, West Germany and Austria in market share terms.

When the original Philips move into VHS was announced in London in March, Derek Hazell, head of Philips Video U.K., said the company, together with Grundig, the German firm it was in the process of taking over, had at best a potential of only two million V2000 units sales in Europe "because it arrived too late on the video scene."

But it is clear that Philips now has nothing to lose by selling VHS VCRs throughout Western Europe, and that it stands to gain a great deal, as well as increasing the share of VCR sales going to non-Japanese manufacturers.

German Market In A Classic Rut

• Continued from page 9

More new names are being unveiled at RCA, where Kees Rutters lists a "rising generation" of musicians, including pianist Francois-Rene Duchable, guitarist Kazuhiro Yamashita, conductors Thomas Wilbrandt and James Conlon, cellist Julian Lloyd Webber, pianist Anne Gueffelec, bairtone Kahan Hagegard, violinist Christian Altenburger, clarinetist Richard Stolzman, harpsichordist/conductor Ton Koopman and the I Nuovi Virtuosi Di Roma chamber orchestra and the Amsterdam Guitar Trio.

Teldec's Weritz says: "Our philosophy has always been to give a recording chance to young artists, to build their careers carefully." But today most German classical executives admit that the economic climate is such that there are several financial restraints on releases by new and untested artists.

Even so, the marketing of strong series lines, dynamic catalog campaigns and the introduction of young and vital talent are seen as the main prongs of the German record industry's determination to pull its classical sector out of stagnation or worse and into new profitability.

Canada

Ontario In Video Crackdown; Gov't Mulling New Legislation

By KIRK LaPOINTE

TORONTO—The Ontario provincial government has introduced legislation forcing all videotapes sold in its jurisdiction to be reviewed, classified and even cut by the Ontario Censor Board. The bill, brought before the legislature Monday (28) by Robert Elgie, the minister of consumer and commercial relations, is expected to be passed by the summer.

Meanwhile, in Ottawa, the federal government has introduced an amendment to the Broadcasting Act which outlaws abusive programming. Communications Minister Francis Fox added the amendment May 24 to a series of such revisions included in Bill C-20, an omnibus piece of broadcast and telecommunications legislation. But political opposition to aspects of the bill not related to the abusive programming provision make it unlikely the measures will become law.

The Ontario bill is the first of its kind in Canada, but most observers believe it won't be the last. "We have come to the conclusion that we must act; the spread of video pornography has reached staggering proportions, and the Criminal Code just isn't enough to deal with it," Elgie says.

The censor board, which began a video-by-video review of rock clips in April, has long been accused of excessive prudence. Such films as "The Tin Drum," "Pretty Baby" and "Not A Love Story" have at one time or another been banned by the board and kept out of the province's theatres.

Under the terms of the bill, the province would have the power to license video retail and rental outlets and ban from their distribution any videotape it considers offensive. The censor board would be renamed the Film Review Board, and its representation would increase to 25 from 14.

Cuts in the past have been required for "graphic or prolonged scenes of violence, torture, bloodletting, explicit portrayal of sex-violence, such as rape, sexual abuse, sexual exploitation of children, explicit portrayal of sexual activity, undue or prolonged emphasis on genitalia and ill treatment."

James Sintzel, president of the 20-member Video Retailers Assn. of Canada, says the amendments are welcome because they will clarify

CAPAC Posts Slight Drop In Domestic \$\$

TORONTO—For the first time in memory, domestic income for the Composers, Authors & Publishers Assn. of Canada (CAPAC) has dropped. Figures released recently for 1983 show domestic income and interest fell to \$23.8 million from \$24.2 million in 1982.

But there was much better news on the foreign front. Income and interest from foreign sources increased to \$2.4 million from \$1.8 million, the first time it has broken the two-million-dollar barrier.

Income disbursal included \$10.3 million to foreign affiliates, \$6 million to CAPAC publishers and \$4.9 million to CAPAC writers. Overhead accounted for about 18% of overall revenues, up more than a percentage point.

CAPAC general manager John Mills attributes the reduction in domestic income and interest to the recession and declining interest rates.

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what tapes are acceptable. As it stands, he says, police in communities confiscate tapes previously cleared for theatre use by the board.

The Ontario bill extends the reach of the board to the retail outlet by forcing distributors to submit tape for classification. Excessively violent or pornographic tapes will not be allowed to be sold.

The Ottawa bill, however, is aimed at a subtler form of offensive material. Currently, the act prevents abusive programming by broadcasters on the basis of race, religion and creed. The Fox amendment would extend that legislative definition to gender and physical or mental deficiency.

"The bill is not a censorship bill. It is a positive bill to promote positive values," Fox told a news conference.

A House of Commons subcommittee last week ended its study of the issues related to abusive programming and is expected to release its findings soon. Oddly enough, Fox's amendment follows by two weeks a similar announcement by the Canadian Radio-Television & Telecommunications Commission that it would soon extend protection from abusive programming to gender under a new set of broadcast regulations. The Fox measure would simply give the CRTC clearer legislative authority to do so, thus fully permitting the commission to revoke licenses if necessary of abusive broadcasters.

Political opponents of Fox concede

he has done the correct thing, but they still indicate they aren't willing to pass the omnibus bill. Geoff Scott, the communications critic for the opposition Conservative party, says he wants the bill broken into two pieces, with guidelines for the government to issue policy directives for the CRTC and measures to change the role of the Canadian Broadcasting Corp. divorced and debated separately.

But so far, Fox isn't biting; he wants all or nothing. Time is running out, however, on the minister and the bill. The Liberal party holds its leadership convention June 14-16, and the new chief of the ruling party is expected to quickly call a federal election to capitalize on the momentum the party is expected to generate in the coming weeks.

All of this leaves several pieces of legislation, including C-20, very much in doubt. Fox has already given up trying to push through a sound recording industry strategy (Billboard, May 26) because of the congested agenda in the Commons. Now he stands to lose the only bill in the current session.

The Elgie video bill is in no such quandary. Despite sharp criticisms from civil libertarians and the province's cultural leaders, the government is confident it has widespread public support for its move. The mildness of its political opposition indicates that the government is probably correct.

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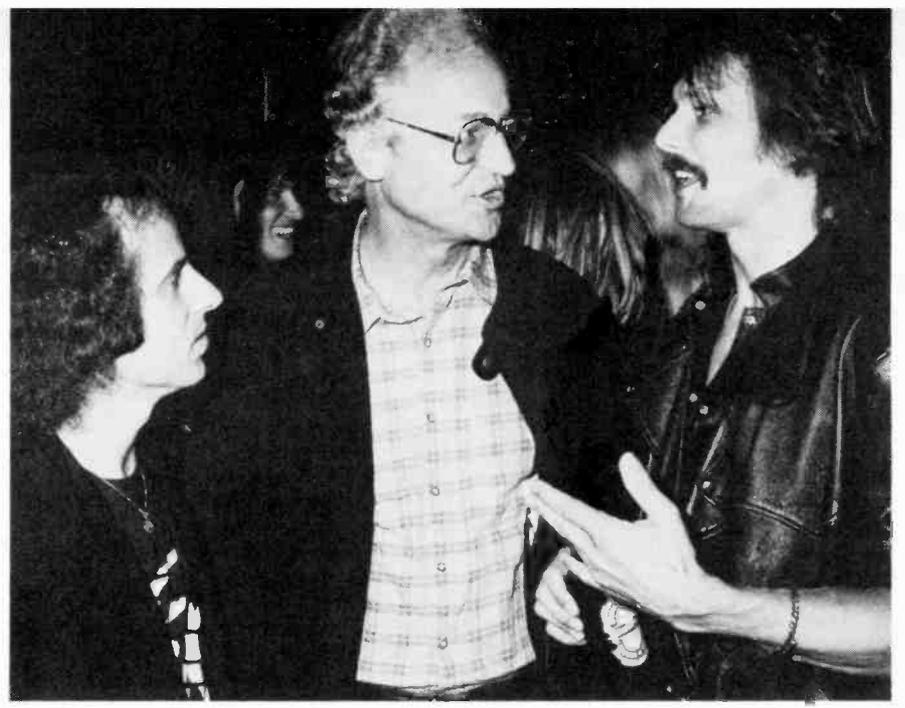
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Photo News



LAUPER LOVERS—Cyndi Lauper entertains fans backstage after a show at New York's Ritz. Shown from left are Lauper, MTV's director of talent and artist relations Gail Sparrow and programming vice president Les Garland, actress/singer Bette Midler and Lauper's manager David Wolff.



POISONOUS PUNCHLINE—The Scorpions' Rudolf Schenker, right, delivers a joke to PolyGram president Guenter Hensler, center, while bandmate Klaus Meine listens during a party following the group's Forum show in Los Angeles.



TO SIR WITH LOVE—EMI America staff celebrate the signing of Enigma act SSQ at SIR Studios in Los Angeles. Standing from left are EMI America's promotion vice president Dick Williams and president Rupert Perry, SSQ's Stacey Swain, EMI's Don Wasley, SSQ's Jon St. James and EMI's Jack Satter.



SUPPLY AND DEMAND—Atlantic's Laura Branigan practices her philosophy of self control while visiting with Air Supply's Graham Russell, left, and Russell Hitchcock during the taping of a "Solid Gold" segment.



SPACE SURFERS—The Ventures celebrate their 25th year in the music business by signing a five-year contract with Award Records. The group's label debut, a double album entitled "NASA's 25th Anniversary," is a collection of themes from space-related films. Shown from left are the Ventures' David Carr and Mel Taylor, Award's chairman Edward Astri and the group's Don Wilson.



TEEN TOAST—RCA artist Evelyn King meets Latin labelmates Menuendo. Both acts were on the West Coast promoting their current albums, "Face To Face" and "Reaching Out" respectively. Surrounding King from left are Roy Rosello, Ray Reyes, Robbie Rosa, Ricky Melendez and Charlie Masso.

WILD MUSTANGS—MCA/Curb act Jimmy & the Mustangs unwind after a show at the Palace in Hollywood. Shown from left are MCA's John Schoenberger and Thom Trumbo, band members Jeff Cranford, Marshall Rohner and Jimmy Haddox, Curb president Dick Whitehouse, MCA's Glen Lajeski, the group's Troy Mack and Curb's Marguerite Luciani.



JUNE 9, 1984, BILLBOARD

News

Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

June 3-6, **Consumer Electronics Show**, McCormick Place, McCormick Inn, Conrad Hilton Hotel & McCormick West, Chicago.

June 3-6, annual **National Cable Television Assn.'s convention**, Las Vegas Convention Center, Las Vegas.

June 4-10, 13th annual **International Country Music Fan Fair**, Nashville.

June 9-10, fourth annual **Governor's Conference on Music**, Hyatt Regency Hotel, New Orleans.

June 11-15, Annual seminar of the **Broadcasters Promotion Assn. and Broadcast Designers' Assn.**, Caesar's Palace Hotel, Las Vegas.

June 12-16, **Young Concert Artist's National Symposium & Festival**, University of Maryland, College Park.

June 13-15, **International Exhibition of Professional Recording Equipment (APRS)**, Kensington Exhibition Centre, London.

June 17-19, **Institute for Graphic Communication Slide Making With Computer Graphics conference**, Andover Inn, Andover, Mass.

June 21-23, **Great Computer Show**, Veterans Memorial Coliseum, Jacksonville, Fla.

June 23-26, **National Assn. of Music Merchants (NAMM) Expo**, McCormick Place, Chicago, Ill.

June 25, 67th annual **National Music Publishers' Assn. membership meeting**, Beverly Hilton Hotel, Beverly Hills.

June 25-28, 7th annual **Visual Communications Congress**, New York Hilton, New York City.

June 29-July 1, **Roskilde Music Festival**, Roskilde, Denmark.

June 29-July 15, **National Mountain Music Festival**, Silver Dollar City, Pigeon Forge, Tenn.

July 1-7, 6th annual **Festival of New Music America '84**, downtown Hartford, Conn.

July 5-7, **Billboard's Radio Programming Conference**, L'Enfante Plaza Hotel, Washington.

July 8-12, **Biology of Music Making conference**, Denver Center of Performing Arts, Denver.

July 10-12, **Cable '84 conference and exhibition**, Wembley Conference Centre, London.

July 12-14, 7th annual **Muscle Shoals Music Assn. Records & Producers Seminar**, Holiday Inn, Sheffield, Ala.

July 14-15, **Jamboree In The Hills**, Brushrun Park, St. Clairsville, Ohio.

July 21-24, **International Assn. of Auditorium Managers annual convention and trade show**, Las Palais des Congres de Montreal, Montreal, Quebec.

July 23-27, **Siggraph '84 11th annual conference on Computer Graphics and Interactive Techniques**, Minneapolis Convention Center.

July 23-27, **National Gospel Music Workshop**, Jackson State University, Jackson, Miss.

Aug. 2-4, **Great Southern Computer Show**, Charlotte Civic Center, Charlotte, N.C.

Aug. 6-8, fifth annual **New Music Seminar**, New York Hilton.

Aug. 26-30, **Video Software Dealers Assn.'s convention**, MGM



MATCH MADE IN HEAVEN—Mel Torme, left, lyricist Adrienne Anderson and Barry Manilow take a coffee break while recording the latter's Arista album "2:00 A.M.—Paradise Cafe" at Westlake Studios in Los Angeles. The forthcoming album will feature a Torme/Manilow duet and four Anderson/Manilow collaborations.

Lifelines

Births

Boy, John Barry, to Barry Lowenthal and Cathleen Stephens, May 24 in San Francisco. He is a member of RCA group Steel Breeze. She is a booking agent there.

Boy, Jordan, to Mary and Billy Rankin, May 22 in Edinburgh, Scotland. He records for A&M.

Marriages

Jay Beckenstein to Jennifer Johnson, June 3 in New York. He is a member of MCA group Spyro Gyra.

Bob Lampkin to Melinda Hays, June 2 in Los Angeles. He is a music buyer for Warehouse Entertainment there. She is a sales rep for Sound Video Unlimited there.

Tom Teeley to Gigi Hageman, May 10 in New York. He records for A&M. She is a singer and actress.

Deaths

Thomas Kenny, 60, of a heart attack May 22 in Sacramento, Calif. He was vice president of the American Federation of Musicians and secretary/treasurer of the California

Musicians Conference at the time of his death.

Donald McGannon, 63, of Alzheimer's disease, May 23 in New York. He retired as chairman of Group W Broadcasting there in 1981.

Onie Wheeler, 62, of a heart attack May 27 in Nashville. A rockabilly pioneer, Wheeler played harmonica for Roy Acuff's Smokey Mountain Boys (story, page 37).

Russell "Nedd" Flemming Jr., 56, after a long illness, May 21 in Easton, Pa. An air personality in the Eastern Pennsylvania area for 30 years, Flemming retired from WWIP in 1979. He is survived by his wife, his mother, two children and a grandchild.

James Baylor "Jimmy" Golden, 66, of a sudden illness May 17 in Philadelphia. A jazz pianist with several big bands, Golden toured with Jimmy Holmes of the original Ink Spots for 22 years. Surviving are his wife, seven children, six sisters and four grandchildren.

Donald L. Trube, 54, in an automobile accident May 16 in Petersburg, Va. A big band musician, Trube toured with the Artie Shaw band and played with Guy Lombardo, Bob Crosby, Buddy Morrow and several others. He is survived by his three children.

Bubbling Under The Top LPs

- 201-LOU REED, *New Sensations*, RCA AFL1-4998
- 202-FACE TO FACE, *Face To Face*, Portrait BFE 38857 (Epic)
- 203-RUSH, *Signals*, Mercury SRM 1-4063 (PolyGram)
- 204-JOE ELY, *Hi-Res*, MCA 5480
- 205-TIMMY THOMAS, *Gotta Give A Little Love*, Gold Mountain GM 8006 (A&M)
- 206-THOMAS DOLBY, *The Golden Age Of Wireless*, Capitol ST-12271
- 207-SPINNERS, *Cross Fire*, Atlantic 80150
- 208-SOUNDTRACK, *Indiana Jones & The Temple Of Doom*, Polydor 821592-1 (PolyGram)
- 209-YELLOWMAN, *King Yellowman*, Columbia BFC 39301
- 210-DENISE LA SALLE, *Right Time, Right*

Bubbling Under The HOT 100

- 101-TOO YOUNG TO FALL IN LOVE, Motley Crue, Elektra 7-69732
- 102-BABY, IT'S YOU, Stacy Lattisaw & Johnny Gill, Cotillion 7-99750 (Atco)
- 103-REUNITED, The Greg Kihn Band, Besserkley 7-69724 (Elektra)
- 104-LOVELITE, O'Bryan, Capitol 5329
- 105-SIMPLE, Johnny Mathis, Columbia 38-04468
- 106-IF YOU'RE NOT HERE (BY MY SIDE), Menudo, RCA 13771
- 107-MEGA-MIX, Herbie Hancock, Columbia 38-04473
- 108-BORROWED TIME, John Lennon, Polydor 821204-7 (PolyGram)
- 109-SOMEBODY ELSE'S GUY, Jocelyn Brown, Vinyl Dreams 71 (Prelude)
- 110-STREET DANCE, Break Machine, Sire 7-

Market Quotations

As of closing: 5/29/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61%	50%	ABC	9	997	56%	56	56 1/4	-3%
55	40%	American Can	10	268	42 1/2	41 1/2	42	1 1/2
12%	10%	Armstrong Int'l	9	4	11 1/4	11 1/4	11 1/4	unch.
74	61 1/2	CBS	9	741	71	69 1/2	69 1/2	-1 1/2
22 1/4	10%	Coleco	—	719	15 1/4	14 3/4	14 3/4	- 1/4
8%	6	Craig Corporation	—	7	6 1/2	6 1/2	6 1/2	- 1/4
69 1/2	48%	Disney, Walt	28	9095	67%	63%	64 1/2	-4%
5%	4%	Electrosound Group	4	2	5 1/2	5 1/2	5 1/2	- 1/2
35	28 1/4	Gulf + Western	8	2321	31 1/2	30 3/4	31 1/2	unch.
30 1/2	17	Handleman	14	287	28%	28%	28%	- 1/2
7%	3	K-Tel	—	20	3%	3%	3%	- 1/2
88%	70%	Matsushita Electronics	13	279	75%	75	75	+1 1/4
9 1/2	4%	Mattel	—	332	6%	6%	6%	unch.
45 1/2	33%	MCA	12	434	90%	39%	39%	- 3/4
85 1/2	69 1/4	3M	12	1006	74	73	73 1/2	- 3/4
140%	104	Motorola	14	1628	105	103%	104%	-3%
39 1/2	30%	No. American Phillips	8	71	30%	30%	30%	- 1/2
5%	2%	Orrox Corporation	4	24	2%	2%	2%	+ 1/2
32%	20%	Pioneer Electronics	46	—	—	—	22 1/4	unch.
38%	28%	RCA	13	2191	32	30%	31%	- 5%
17%	13%	Sony	18	572	14 1/4	14 1/4	14 1/4	unch.
37%	30 1/4	Storer Broadcasting	—	294	34%	33%	34 1/2	+ 1/2
4%	3	Superscope	—	—	—	—	3%	unch.
63%	49%	Taft Broadcasting	13	97	55%	55	55 1/2	- 5%
29%	20	Warner Communications	—	744	22%	21%	21%	- 1/2
17 1/2	11%	Warehouse Entertain.	11	42	13%	13 1/2	13 1/2	- 3%

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	—	—	Josephon Int'l	10100	9 1/2	10
Certron Corp.	9300	2%	2%	Recoton	2500	8%	8%
Data Packaging	—	5%	6%	Schwartz Bros.	—	2 1/2	3
Koss Corp.	8000	2%	2%				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Video Music Programming

Continued from page 36

- Joe Ely, "What's Shakin' Tonight," MCA
- Andy Fraser, "Fine Fine Line," Island
- David Gilmour, "Murder," Columbia
- Annie Golden, "Hang Up The Phone," MCA
- Golden Earring, "Clear Night Moonlight," 21 PolyGram
- Robert Gori, "Darling Don't Leave Me," Elektra
- Cory Hart, "Sunglasses," EMI America
- LaToya Jackson, "Heart Don't Lie," Private I/CBS
- Kid Creole, "My Male Curiosity," Atlantic
- Kool & the Gang, "Tonight," De-Lite
- Level 42, "Micro Kid," A&M
- Little Steven, "Out Of The Darkness," EMI America
- Madonna, "Lucky Star," Sire
- Nora, "A Matter Of Time," N.Y. Music Co.
- Pretenders, "It's A Thin Line," Sire
- Raybeats, "Jack The Ripper," Shanachie
- R.E.M., "South Central Rain," IRS
- Re-Flex, "Hurt," Capitol
- Restless, "I Wanna Know," Mercury
- Shakin' Stevens, "I Cry Just A Little Bit," Epic
- Shalamar, "Dancing In The Sheets," Columbia
- Simple Minds, "Speed Your Love To Me," A&M
- Van Stephenson, "Modern Day Delilah," MCA
- Talk, Talk, "Such A Shame," EMI America
- Pat Travers, "Killer," Polydor
- Paul Young, "Love Of The Common People," Columbia

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Pop picks

ELTON JOHN—Sad Songs (Say So Much) (4:08); producer: Chris Thomas; writers: Elton John, Bernie Taupin; publisher: Intersong, ASCAP; Geffen 7-29292. Under the loping rock'n'boogie treatment lies a classic country theme and structure; John's good humor transforms woeful lyrics in a preview of his forthcoming LP "Breaking Hearts."

GO-GO's—Turn To You (3:48); producer: Martin Rushent; writers: Caffey, Wiedlin; publishers: Daddy-Oh/Lipsync, ASCAP; I.R.S. IR-9928. Even looser and louder than their change-of-character hit "Head Over Heels," absolutely Ramonish thrashing guitars muscle into the hooks and harmonies.

HUMAN LEAGUE—The Lebanon (3:47); producers: Hugh Padgham, Chris Thomas, Human League; writers: Callis, Oakey; publishers: Sound Diagrams/Virgin, ASCAP; A&M AM-2641. Not the most likely topic for a techno-dance record, but tactfully handled, with jagged dissonances implying chaos.

RAY PARKER JR.—Ghostbusters (3:46); producer: Ray Parker Jr.; writer: Ray Parker Jr.; publishers: Golden Torch/Raydiola, ASCAP; Arista AS1-9212. It's the "bad boy" at his most playful in a call-and-response dance-rock from the film of the same name.

TALK TALK—Such A Shame (4:30); Producer: Tim Friese-Green; writer: Mark Hollis; publisher: Island, BMI; EMI America B-8215. The tradition of the Moody Blues lives on: swirling synths evoke nameless longings in this followup to "It's My Life."

TONY CAREY—The First Day Of Summer (3:28); producer: Peter Hauke; writer: Tony Carey; publisher: Rockoko, ASCAP; MCA 52388. High-spirited, rough-edged midtempo rock; hookier and more accessible than his last, "A Fine, Fine Day."

recommended

GENESIS—Taking It All Too Hard (3:54); producers: Genesis, Hugh Padgham; writer: Genesis; publishers: Pun/Warner Bros., ASCAP; Atlantic 7-89656. Intriguing fourth single from the "Genesis" album; light Latin beat and a dozen key changes.

STAR TREK III—The Search For Spock (Theme from "Star Trek III") (3:40); producers: James Horner, Group 87; writer: James Horner; publisher: Famous, ASCAP; Capitol B-5365. Synth-guitar instrumental conjures an appropriate otherworldly mood.

ASSEMBLY—Never Never (3:46); producer: Assembly; writer: V. Clarke; publisher: Emile, ASCAP; Sire 7-29357. 7-inch version of previously reviewed 12-inch, Billboard, May 26, 1984.

also received

ANNABEL LAMB—So Lucky In Bed (3:04); producers: Wally Brill, David Anderle; writer: Annabel Lamb; publisher: Rondor, PRS/ASCAP, A&M AM-2644.

RICHARD JAMES BURGESS—Breathless (3:10); producer: Richard James Burgess; writers: R. Burgess, J. Walters; publisher: Heisenberg International, ASCAP; Capitol B-5367.

4-WAY PING—Civilized Fun (3:34); producers: Bill Rankin, 4-Way Ping; writer: 4-Way Ping; publisher: not listed; Mambo 22356. Contact: (914) 429-8172.

QUESTION MEN—I Could Be Wrong (3:28); producer: not listed; writers: Parker, Miller; publisher: not listed; Samsa SAM 1004 (12-inch version also available, Samsa SAM 1001). Contact: (415) 751-5543.

SINGER & THE MUSICIANS—Generic Love (2:43); producer: not listed; writer: Jerry Vandiver; publisher: Sand County, BMI; Record SCM2841. Contact: (816) 842-6854.

WIDOW'S PEAK—Love's Been Cruel (timing not listed); producer: Cliff Taylor; writer: Cliff Taylor; publisher: not listed; Beater 9001. Contact: P.O. Box 154, Malibu, Calif. 90265.

HÜSKER DÜ—Eight Miles High (3:56); producers: Spot, Husker Dü; writers: Clark, McGunn, Crosby; publisher: not listed; SST SST 025. Contact: (213) 376-7213.

Black picks

LAKESIDE—Outrageous (4:19); producer: Lakeside;

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

writer: Lakeside; publisher: Lakesound, ASCAP; Solar 7-69716 (12-inch version also available, Solar 0-66957). Title track from a forthcoming new LP boasts a tight, snappy groove, buoyant vocals and fashionable slick mix.

KASHIF—Baby Don't Break Your Baby's Heart (6:35); producer: Kashif; writer: Kashif; publisher: Music Corporation of America/Kashif, BMI; Arista AD1-9214 (12-inch single). Seductive r&b narrative; outstanding production builds on economy, clarity and surprise.

recommended

CRUSADERS—Dead End (4:06); producers: Wilton Felder, Joe Sample, Leon Ndugu Chancler; writer: Joe Sample; publisher: Four Knights, BMI; MCA 52398. Jazz-soul instrumental.

KOKO-POP—Baby Sister (3:40); producer: Chris Powell; writers: E. O'Neal, R. Philmore; publishers: Jobete/KoKo-Pop, ASCAP; Motown 1733MF. Funky backing tracks seem a bit precocious, but the tone of teen infatuation rings true.

GEORGE HOWARD—Steppin' Out (3:29); producers: George Howard, Dean Gant; writer: G. Howard; publisher: Asphalt, BMI; TBA TB-701 (c/o Palo Alto). Mostly-instrumental jazz-funk fusion.

INGRAM—When You're Hot You're Hot (3:52); producer: not listed; writer: John Ingram; publishers: Sloopus/Family Productions/Green Mirage, BMI; Mirage 7-99747. 7-inch version of previously reviewed 12-inch, Billboard, June 2, 1984.

also received

J.R. BAILEY—I'm Still In Love With You (3:56); producer: J.R. Bailey; writers: A. Green, W. Mitchell, A. Jackson; publishers: Al Green, Irving/BMI; Spring SPR-7-3038.

IVY—Until You Love Me (3:28); producer: not listed; writer: Christopher Arthur; publisher: Jimi Mac, BMI; Heat HS2016. Label based in Akron, Oh.

INTERNATIONAL WRECKING CREW—Born To Break (4:50); producer: Bill Hagans; writers: Bill Hagans, IWC; publisher: Funky Fresh, BMI; Funky Fresh DRP-8404 (12-inch single). Contact: (404) 294-5334.

BRONNER BROTHERS—I'm Not That Bad A Man To Love (4:36); producer: not listed; writers: Nate Bronner, Kevin Dorsey; publishers: Nate Bronner/Kevin Dorsey, ASCAP; Neighbor BB003. Contact: (404) 752-8286.

LES FEMMES—Yes, You Thrill Me (6:27); producer: Warren Doris; writer: Warren Doris; publishers: Kwee/Maya, ASCAP; Kee Wee KW 8407 (12-inch single). Contact: (212) 636-8672.

Country picks

CHARLY McCLAIN & MICKEY GILLEY—The Right Stuff (3:08); producer: Norro Wilson; writers: R. Giles, B. Haynes, B. Fischer; publishers: Dejamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489. Country's latest duet team explores the magic of romance in a record that shouldn't confuse any Tom Wolfe fans.

GLEN CAMPBELL—Faithless Love (3:14); producer: Harold Shedd; writer: John David Souther; publishers: WB/Golden Spread, ASCAP; Atlantic America 7-99768. The banjo introduction belies the powerful strings that follow, but Campbell's vocal delivers the song's entire potential.

ATLANTA—Pictures (4:08); producers: Milan Bogdan, Larry McBride; writers: Carole Halupka, Tex Gosdin; publishers: Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391. The group turns in a wistful, emotional performance of this highly metaphorical love ballad.

recommended

GUS HARDIN—How Are You Spending My Nights (3:28); producer: Rick Hall; writers: Kent Robbins, Richard Carpenter; publishers: Kent Robbins, BMI/Let There Be Music, ASCAP; RCA PB-13814. Hardin's releases are starting to take on a repetitious quality, as if she's been to the same well once too often.

MIKE CAMPBELL—You're The Only Star (In My Blue Heaven) (2:48); producer: Allen Reynolds; writer: Gene Autry; publisher: Shapiro-Bernstein, ASCAP; Columbia 38-04488. Lively arrangement of a classic by an artist who's highly underrated.

DONNA FARGO—My Heart Will Always Belong To You (2:57); producer: Stan Silver; writer: Kent Vlasy; publisher: New Abany; Cleveland International 1. Fargo's distinctive vocals are well showcased here on her first for this label. Contact: P.O. Box 783, Willoughby, Oh. 44094.

JOE SUN—Bad For Me (3:39); producer: Kenny Denton; writers: Joe Sun, Max D. Barnes; publishers: Fruit Car/Blue Lake, BMI; A.M.I. 1319. Sun recites the usual vices: whiskey, cigarettes and honky-tonking.

LARRY JENKINS—You're The Best I Never Had (2:51); producer: Joe Chambers; writers: Joe Chambers, Larry Jenkins; publisher: Galleon, ASCAP; MCA 52396. Soulful vocals, perceptive lyrics and admirably understated production.

MEMPHIS—Gone But Not Forgotten (2:29); producer: not listed; writers: J.T. Slate, L. Keith, W. Morrison; publisher: Warner House, BMI; Memphis Phenix (no number). The peppy tempo and sprightly vocals nicely contrast the soberness of the lyrics.

also received

RHONDA MOORE—These Words (2:33); producers: L. Hodges, Mary B. Rains; writer: Charles C. Walling; publisher: Buttilla, ASCAP; Buttilla 111782. Contact: (606) 744-7921.

PATTY GOODMAN—Take Time To Pray (2:38); producer: not listed; writers: Stuart and Patty Goodman; publisher: Alvera, BMI; Osage 1173. Contact: (603) 752-1117.

PATTY GOODMAN—Wondrous Love (2:25); producer: not listed; writers: Stuart and Patty Goodman; publisher: Alvera, BMI; Osage 1168. Contact: (603) 752-1117.

JIMMY FAUTHEREE—I Just Can't Keep On (3:00); producer: not listed; writer: Jimmy Fautheree; publisher: Nancy Earle, BMI; Lodema 105. Contact: (505) 325-1684.

BARRY JOHNSON—I'm Not Gonna Fall (3:27); producer: not listed; writer: B. Johnson; publisher: Hickory Lane, ASCAP; Indy 5184.

OZZIE RIDINGS—I Gave You A Diamond (You Gave Me A Heartache) (3:09); producer: Nelson Larkin; writer: Ozzie Ridings; publisher: Ribbit, ASCAP; Ribbit 1003 (c/o Fischer & Lucas, Nashville).

MIKKI RUSSO—Peacetime Hero (3:35); producer: not listed; writer: Pete Mallie; publisher: not listed; Divine 311. Contact: (603) 752-1117.

BOBBY CALDWELL—Steady Drinkin' Me (2:20); producers: B. Caldwell, J. Golia; writer: John Golia; publisher: Billy-Dale, BMI; Blue Chip 1177.

VIRGE BROWN—Hard Times And Hard Country Music (3:40); producer: Norman Kelly; writers: F. Sollie, R. Sollie, C. Kennedy; publisher: Process, BMI; Country Star 1061.

COKE TOWN COUNTRY—Can't Afford To Pay Attention (4:30); producer: Norman Kelly; writer: Dave E. Brown; publisher: Process, BMI; Country Star 1060.

DENVER BILL—Picking Up The Pieces Of My Heart (2:57); producer: Norman Kelly; writer: Harry Heckrow; publisher: Process, BMI; Country Star 1059.

VALERIE ANDERSON—Dolly Is A Swinger (2:35); producer: Sam Provenzano; writer: Dee Chandler; publisher: Process, BMI; Country Star 1058.

CINDY LEONTI—His Plan Of Salvation (2:25); producer: Smitty Price; writer: W.B. Smiley; publisher: Process, BMI; Country Star 1057.

DANNY MELTON—Let My Dreams Run Free (3:45); producer: Gene Huddleston; writer: Edna M. Graham; publisher: Process, BMI; Country Star 1056.

LIZ LAWSON—Here I Am On The Radio (2:48); producers: Don Caldwell, Lloyd Maines; writer: C. Banks; publishers: Cotton Country/Turnrow, ASCAP; Texas Soul 5784.

J.W. THOMPSON—Hello Josephine (2:45); producer: not listed; writers: Fats Domino, Dave Bartholomew; publishers: CBS/Unart, BMI; Century 21 109. Contact: (615) 822-4270.

HAL WAYNE—Rhinstone Nights (2:44); producer: Hal Wayne; writers: D. Chamberlain, J. Vest; publisher: Galleon, ASCAP; Hal Kat Kountry 2082. Label based in Nashville.

JAN AND SHERI—Words (3:20); producer: Allen Cash; writers: Charlotte Dobbins, Authar Schlosser; publishers: Chatasha/Abby Army, BMI; Deep South 2003. Contact: (213) 469-5821.

RON BLAIR—Let's Make A Memory Tonight (2:25); producer: Allen Cash; writers: Jerry Winn, Mark Gibbons; publishers: Starshooter/Foxtail, ASCAP; Deep South 2002. Contact: (213) 469-5821.

STEVE HONEYCUTT—I Know How You Feel (3:47); producer: Wayne Hodge; writer: Steve Jones; publisher: Timestar, ASCAP; Stargem 2244 (c/o SIRD, Nashville).

BARRY JOHNSON—I'm Not Gonna Fall (3:27); producer: not listed; writer: B. Johnson; publisher: Hickory Lane, ASCAP; Indy 5184.

J.W. HUTCHINS—Someone Has Took Her (2:45); producer: Joe Deaton; writer: J.W. Hutchins; publisher: Timberline, BMI; Tandem 026. Label based in Bristol, Va.

Adult Contemporary

also received

SAMMY DAVIS JR.—Hello Detroit (4:57); producer: Willie Hutch; writers: B. Gordy, W. Hutch; publishers: Jobete, ASCAP/Stone Diamond, BMI; Motown 4519MG (12-inch single).

JUAN TOMAS—Sugar Bread (3:53); producer: Juan Tomas; writer: Juan Tomas; publisher: C. Martin Productions, CAPAC/ASCAP; C. Martin CMR-703. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

Disco/Dance picks

HUGH MASEKELA—Don't Go Lose It Baby (7:35); producer: Stewart Levine; writers: Hugh Masekela, Stewart Levine; publisher: Kalahari; Jive Afrika JD-9194 (c/o Arista) (12-inch single). Veteran jazzman uses poly-rhythms to hint at the exotic and a steady disco pulse to keep it all accessible; zooms to number 39 on the Dance chart this week.

PATTI AUSTIN—Rhythm Of The Street (6:09); producer: Narada Michael Walden; writers: Narada Michael Walden, Preston Glass, Jeffrey Cohen; publishers: Gratitude Sky, ASCAP/Bell Boy/Pologrounds, BMI; Qwest 0-20222. 12-inch version of previously reviewed 7-inch, Billboard, Mar 31, 1984.

DANSE SOCIETY—Heaven Is Waiting (5:25); producer: Nigel Gray; writer: Danse Society; publisher: Morrison-Leahy; Arista AD1-9205 (12-inch single). The latest in the British techno-dance mold: sparkling synthesized rhythms wedded to doomy sentiments and vocals.

recommended

REAL TO REEL—Love Me Like This (6:43); producer: Leon F. Sylvers III; writers: Leon F. Sylvers III, LeRoy Hall, Dominic Leslie; publishers: Richer/Shelltone, ASCAP; Arista AD1-9192 (12-inch single). Polished soul sound features a super-sweet falsetto lead.

C. LYNDA McCONNELL—One Step At A Time (6:07); producers: Richard Bassoff, Nicky Braddy; writers: Bassoff, Braddy; publishers: Next Plateau/Shapiro Bernstein, ASCAP/STM/Painted Desert, BMI; Atlantic 0-86946. 12-inch version of previously reviewed 7-inch, Billboard, June 2, 1984.

CAN-DEE—Lucky Day (4:24); producers: Jonathan Floyd, Stafford Floyd; writers: J. Floyd, S. Floyd, R.A. Brown; publishers: Rush Hour/Life Long, ASCAP; Kee Wee KW 8404 (12-inch single). Midtempo r&b with solid female vocals. Contact: (212) 636-8672.

New & Noteworthy

SHOXSIE AND THE BANSHIES—Dear Prudence (3:48); producers: Siouxsie and the Banshees, Mike Hedges; writers: Lennon, McCartney; publisher: MacLen, BMI; Geffen 7-29358. Former proto-punks who rose in the combustible wake of the Sex Pistols are now critics' darlings and singles chartbusters in the U.K. First Geffen release is cool, calm, thick-mixed psychedelia on a Beatles cover.

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News

Arguments Resume Over Home Video Price Points

• Continued from page 3

says that with some titles even the lowest pricing can't make much of a difference. Whether a title should go out with a high or a low price tag is determined by how it does in the movie theatres, he says, with price having little impact if the title is not a collectible one. If the word from distributors about 200,000-unit sales for "Terms" are correct, then "Silkwood" has considerably overpowered the Paramount title.

By Childs' arithmetic, sales of 180,000-185,000 units at \$39.95 are equal to sales of about 65,000 units at \$79.95, so "Silkwood" has outperformed its lower-priced competitor. He adds that he expects sales to hit the 100,000 mark by July.

"There are a few titles a year in this rental market that are truly col-

lectible," says Childs, adding that if Embassy had the proper product it would be releasing low-cost titles. But "we just don't have the right

kind of product right now," so he's choosing to stay away from the less expensive tags.

Since it began releasing titles at

\$39.95 with "Star Trek II: The Wrath Of Khan," Paramount has been the only home video major to consistently release major feature

films at a price targeted to sell through to consumers rather than be used as stock for retailers' rental shelves.

Space Odyssey For Software

• Continued from page 3

Bradbury's "Fahrenheit 451," and "Shadowkeep," by Alan Dean Foster.

In an interesting twist, the Foster game marks the first known case of a novelization developed from a game. Warner Books will be publishing a novel version shortly after the game's rollout.

Godin notes that the novelists represented by the initial games have over 100 million books in print among them, testament to a mass market that Spinnaker will pursue through a strong in-store merchandising emphasis. "We stole liberally from the record business in terms of how we'll be merchandising it," he admits, noting that the packages will be special fold-out jackets that expand from their 8 by 10-inch shelf dimensions to 32 by 40, allowing a full-color poster.

Games are programmed for Apple IIa and IIc computers and for the Commodore 64 with disk drive. "Dragonworld," "Fahrenheit 451" and "Rendezvous With Rama" will also run on Atari computers with disk drives. Godin reports prices as ranging from \$39 for Commodore systems to \$44.95 for the other formats.

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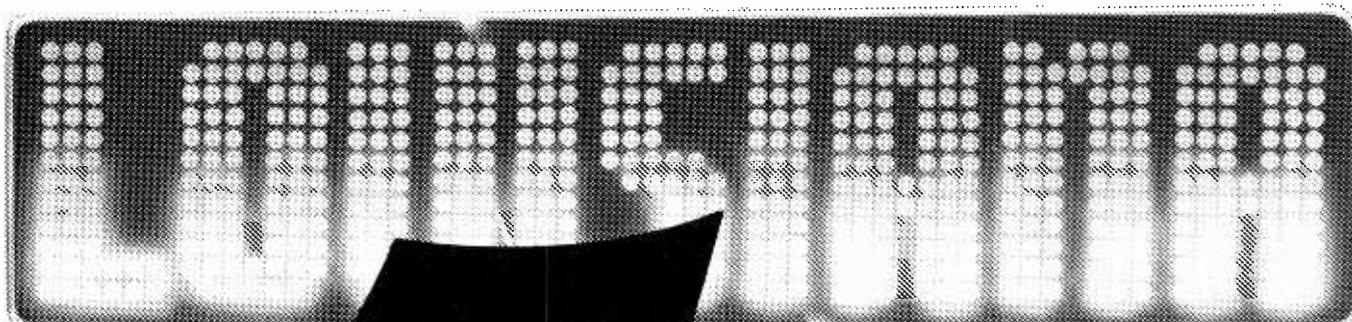
• Continued from page 3

breakout respondents in terms of their demographic profiles, purchasing behavior, media influences and other key data; by tracking the responses closely, Espy says the label has been able to monitor seasonal buying patterns, demographic highlights, and even shifts in a given title's market base as it crosses over to new audiences.

Katz also points to response rates as generally above expectations. Initial coupons, included on two Pat Benatar albums, offered consumers various premiums as inducement to reply, generating up to 9% of its total distribution in responses.

But Espy and Katz are perhaps more impressed by their subsequent experience with the Idol "Rebel Yell," which provided LS coupons only on cassette versions, and included no premium offers. Response since February has been about 2%, with Katz confirming that 1% is typically used as a reference point for viable direct mail programs.

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REGIONAL DISTRIBUTION

Record Bar Wholesaling Video

• Continued from page 1

ganized as a sister corporation, located at the Bar headquarters complex in Durham, N.C., but with its own office facilities. Warehousing is within one of the company's two Durham depots.

Mid-America is offering full-service distribution, says its senior vice president and general manager, Dan Surles, and is carrying the CBS/Fox, Warner, MGM/UA, Vestron and MCA lines, among others. Negotiations are proceeding to represent the remaining majors, Paramount and RCA/Columbia. Latter product is available from Mid-America through temporary arrangement it's made with two other distributors.

Two thousand customer prospects in the Carolinas and limited fringes have been identified, notes Surles. These include video specialty outlets, drugstores, book dealers and toy stores—but not record/tape outlets. Ron Cruickshank, who doubles as president of Mid-America in addition to his Record Bar responsibilities, says there are no plans to service them. Initial focus is on 200 active video specialty accounts, basically characterized as mom-and-pop operations.

Mid-America's inventory, put at \$1 million wholesale, embraces 3,500 titles in feature films, adult, children's, music and instructional programming. It's also carrying blank videotape, and plans to offer a range of accessories.

Major video manufacturers are believed to welcome Mid-America's debut, in what is acknowledged as a fragmented distribution territory. Among those who service it are SBI Video (the Schwartz Bros. unit) based in Baltimore, Ingram out of Nashville, VVI in Charlotte and Commtron in Atlanta.

Cruickshank suggests that one of

the firm's strong points will be "our on-location sales orientation." Surles adds, "We'll have a sales force on the street, backed by telephone service, as well as a thorough advertising and promotion capability." Record Bar's in-house agency, AD-Ventures, will play an important role, say both executives, and they note the importance to leading vendors of professional and experienced support services of this type.

Sales manager for Mid-America is Otis Henry, a former Record Bar store manager who was more recently affiliated with Schwartz Bros.' record operations in the Carolinas. Other key staffers include controller Ron Slotter and customer service representative Kaye Jenkins. Additional sales personnel are being hired now, comments Surles, whose duties as senior vice president and general manager for the company augment his responsibilities as Record Bar's senior vice president of finance.

The formation of Mid-America Distributors does not signal a full-blown entry into home video for the Record Bar chain. Its predominantly mall-located units don't lend themselves to what is still a rental business, opines Cruickshank.

The web carries music video (five deep of each title, according to Surles) in 40 stores, but will not expand on this—or introduce other program categories—until the sales/rental ratio shifts more decisively in

favor of sales. At present, home video represents less than 1% of Bar business, observes Surles. Product was supplied by SBI Video, whose general manager, Don Rosenberg, comments, "They had bought a few music titles from us."

Nevertheless, Mid-America Distributors represents "a major commitment from us," in Cruickshank's words. "We decided we wanted to be in the home video business even though we're not set up for rental, and we wanted to utilize our distribution system more fully. There appeared to be a gap in this territory, and we know we can bring innovative ideas to help expand the market for sales."

If the firm meets or exceeds budgeted targets, Cruickshank notes, "There's no reason why we can't move into other markets." At this point, however, the emphasis is on building and maintaining what he calls a "quality" operation—and arriving at profitability, expected some time during year two.

Mid-America Distributors is based at 3329 Chapel Hill Blvd., Durham, N.C. 27707; (919) 489-6593.

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Retailers See Hope For Late Spring Sales Upturn

• Continued from page 1

Jackson's album and obviously feel the Jacksons record is going to blow out the doors," says King. "We're also looking forward to potential crossover sales from Teddy and think the Springsteen album will go throughout the summer."

On the West Coast, Memorial Day action was also mixed. The 19-store Rainbow Records posted a gain of 13% over last year's holiday weekend, while Record Factory managed only a 4% hike. Superstore chain Tower reported a drop in holiday weekend sales from '83.

Despite the poor Memorial Day

showing, Tower has been running way ahead of last year's figures, owing largely to the addition of a New York outlet and rapid expansion into video. April figures for the operation show increases of 44% over 1983 for all stores and 18% for same-store comparisons. "May is always soft," says the chain's Bud Martin, despite reporting an all-store increase of 31% and a same-store of 12%.

But overall, retailers who last spring flashed on "Thriller" and thrilled to "Flashdance" miss the feeling. "We just don't have that double whammy to work with," concludes David Blaine of Washington's 18 Waxie Maxie stores.

Dance Labels' Cassette Plans

• Continued from page 1

chances are good for a cooperative campaign: "These people are all doing their own little thing. But we want to get it so that the major producers of independent 12-inch records are behind the idea."

Although Tommy Boy is the only label involved that currently releases cassettes, the others plan to make the move soon. And they see an advantage in a concerted consumer campaign.

"We tried cassettes a couple of years ago and fell right on our face," says Marvin Schlachter, president of Prelude. "But it's hard to find a slot when you stand alone, and there's no question that we will be putting out cassettes again."

"There would be an advantage to taking a universal approach to the degree that we can find some standard. There's got to be a market for our music with cassettes accounting for so much of what's being sold."

Although cassettes only account for 10% of Tommy Boy's volume, label president Tom Silverman says the market is constantly improving for small labels.

"Even though the quantities are small, it's going to grow," he says. "The margins are much better now than they were three years ago, and over the next five or 10 years the industry is going to keep moving away from the record."

"Cassettes are starting to make sense at a 12-inch price. If 10 or 12 dance labels put out cassettes of their singles as a matter of routine, everyone will benefit."

FRED GOODMAN

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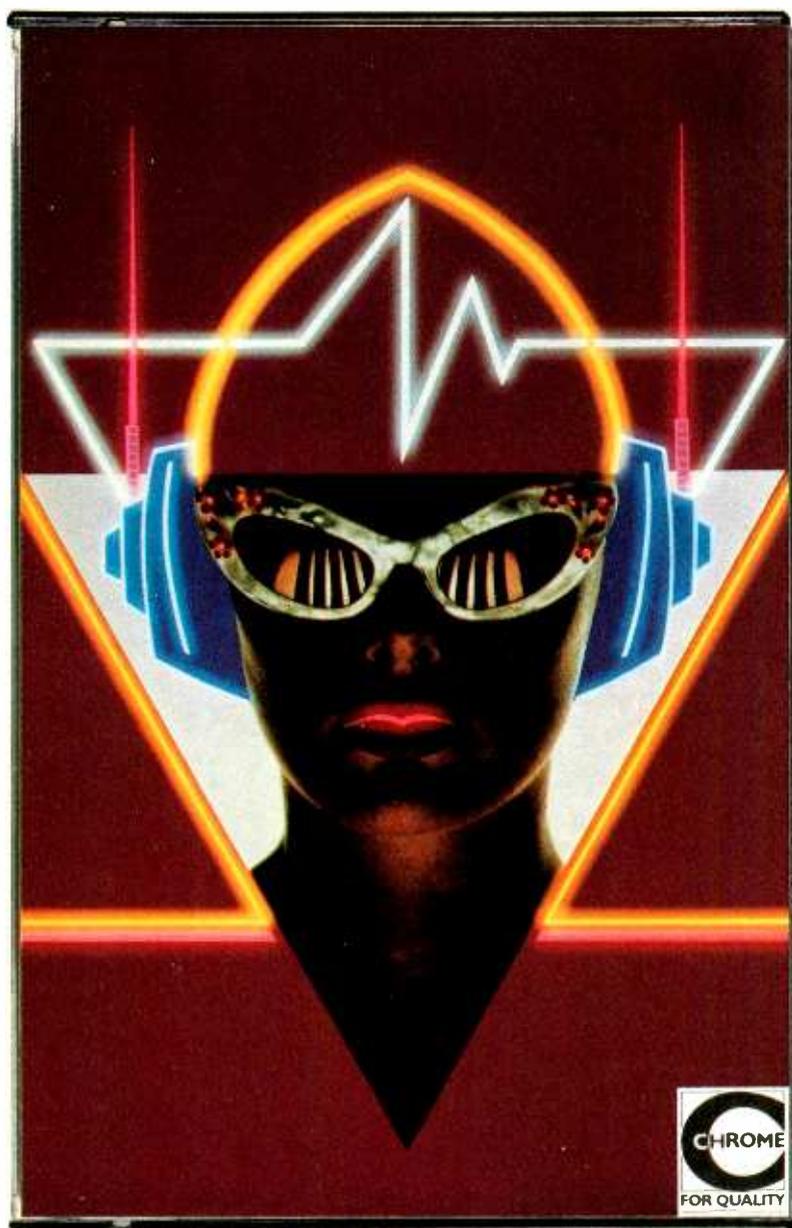
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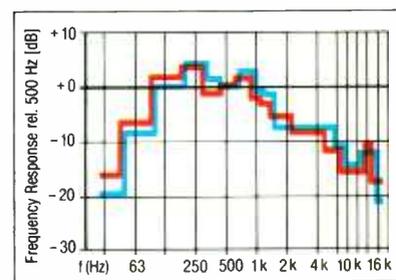
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This chart shows a frequency spectrum analysis of the studio 1/4" master tape (15 ips) of part of a recording compared with a prerecorded chrome cassette of the same passage duplicated at high speed at 120 μ s normal equalisation.

The red line shows the master, the blue line the cassette. The difference between the two is negligible.

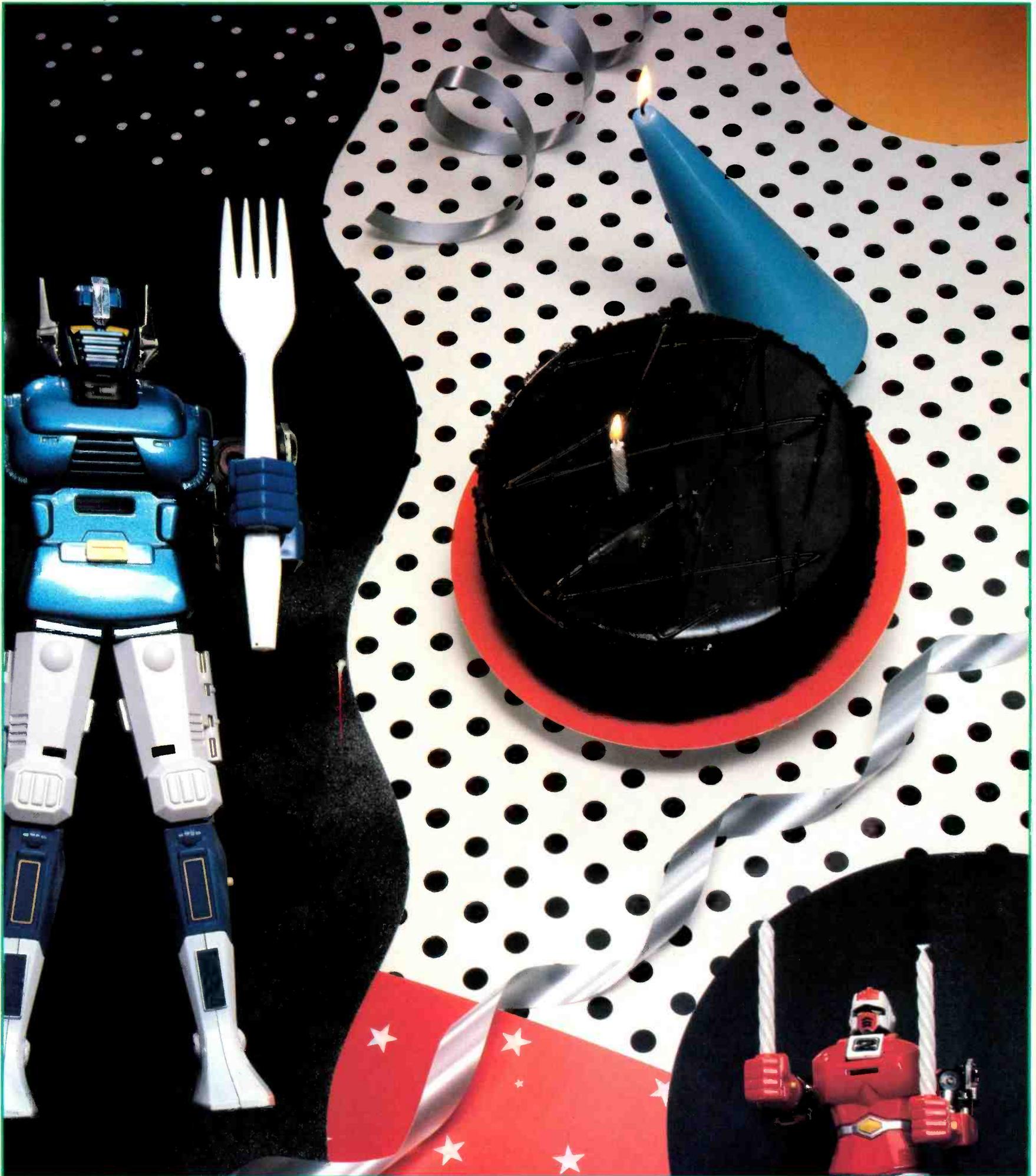
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MIDNIGHT STAR'S "FREAK-A-ZOID" IS ONE YEAR OLD.

ON MAY 16, 1983, "FREAK-A-ZOID," THE FIRST SINGLE FROM MIDNIGHT STAR'S PLATINUM-PLUS ALBUM, **NO PARKING ON THE DANCE FLOOR**, WAS RELEASED. NOW DUE TO POPULAR DEMAND, WE ARE RE-RELEASING "FREAK-A-ZOID." LOOK FOR THE NEW "FREAK-A-ZOID" VIDEO.



FOR WEEK ENDING JUNE 9, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK				THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK				THIS WEEK	LAST WEEK	Weeks on Chart								
			ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track				Black LP/ Country LP Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols				Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	
1	1	17	SOUNDTRACK Footloose Columbia JS 39242 CBS		▲			BLP 25	37	36	50	THE POLICE Synchronicity A&M SP3735 RCA		▲	8.98		72	74	29	UB 40 Labor Of Love A&M SP6-4980 RCA		●	6.98	
2	2	31	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA		▲	8.98	BLP 1	38	44	7	LAURA BRANIGAN Self Control Atlantic 80147 WEA		●	8.98		73	66	11	TONY CAREY Some Tough City MCA 5464 MCA		●	8.98		
3	3	36	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS		▲			39	31	28	YES 90125 Atco 90125 WEA		▲	9.98		74	61	13	QUEEN The Works Capitol ST 12322 CAP		●	8.98		
4	4	25	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) CBS		▲			40	37	8	STYX Caught In The Act-Live A&M SP-6514 RCA		●	8.98		75	76	14	THE ALARM Declaration I.R.S. SP-70608 (A&M) RCA		●	6.98		
5	5	10	THE CARS Heartbeat City Elektra 60296 WEA		▲	8.98		41	57	12	RATT Out Of The Cellar Atlantic 80143 WEA		●	8.98		76	92	3	INXS The Swing Atco 90160 WEA		●	8.98		
6	8	32	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS		▲		BLP 17	42	47	6	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336 CBS		●			77	113	3	ONE WAY Lady MCA 5470 MCA		●	8.98	BLP 5	
7	9	13	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram) POL		▲	8.98		43	40	13	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram) POL		●	8.98		78	NEW ENTRY		DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366 CBS		●		BLP 54	
8	6	77	MICHAEL JACKSON Thriller Epic QE 38112 CBS		▲		BLP 8	44	91	2	CHICAGO 17 Full Moon/Warner Bros. 1-25060 WEA		●	8.98		79	81	9	PAUL YOUNG No Parlez Columbia BFC 38976 CBS		●			
9	7	20	VAN HALEN 1984 Warner Bros. 1-23985 WEA		▲	8.98		45	50	41	HERBIE HANCOCK Future Shock Columbia FC 38814 CBS		●		BLP 36	80	78	152	MICHAEL JACKSON Off The Wall Epic FE 35745 CBS		▲			
10	10	6	RUSH Grace Under Pressure Mercury 818476-1 (Polygram) POL		▲	8.98		46	107	2	SOUNDTRACK Breakin' Polydor 821919-1 (Polygram) POL		●	8.98	BLP 37	81	83	17	CHRISTINE MCVIE Christine McVie Warner Bros. 1-25059 WEA		●	8.98		
11	11	43	BILLY JOEL An Innocent Man Columbia QC 38837 CBS		▲			47	59	8	ICICLE WORKS Icicle Works Arista AL 6-8202 RCA		●	6.98		82	103	4	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic) CBS		●			
12	13	7	STEVE PERRY Street Talk Columbia FC 39334 CBS		●			48	48	15	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown) MCA		●	8.98	BLP 2	83	65	11	MISSING PERSONS Rhyme & Reason Capitol ST-12315 CAP		●	8.98		
13	12	13	THOMPSON TWINS Into The Gap Arista AL 8-8200 RCA		●	8.98		49	51	10	TALK TALK It's My Life EMI-America 17113 CAP		●	8.98		84	79	13	THOMAS DOLBY The Flat Earth Capitol ST 12309 CAP		●	8.98		
14	15	27	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 CAP		▲	8.98		50	43	30	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858 RCA		▲	9.98		85	87	7	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML MCA		●	8.98		
15	19	60	ZZ TOP Eliminator Warner Bros. 1-23774 WEA		▲	8.98		51	49	37	LINDA RONSTADT What's New Asylum 60260 (Elektra) WEA		▲	8.98		86	89	71	DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL		▲	8.98		
16	21	28	BILLY IDOL Rebel Yell Chrysalis FV 41450 CBS		●			52	42	59	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) POL		▲	9.98		87	84	10	BOBBY WOMACK The Poet II Beverly Glen BF 10003 IND		●	8.98	BLP 12	
17	17	30	NIGHT RANGER Midnight Madness Camel/MCA 5456 MCA		●	8.98		53	56	8	BAR-KAYS Dangerous Mercury 818478-1 (Polygram) POL		●	8.98	BLP 7	88	62	12	HOWARD JONES Human's Lib Elektra 60346 WEA		●	8.98		
18	18	10	GO-GO'S Talk Show I.R.S. SP-70041 (A&M) RCA		●	8.98		54	55	16	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.) WEA		●	8.98		89	80	11	EARL KLUGH Wishful Thinking Capitol ST-12323 CAP		●	8.98	BLP 18	
19	14	32	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL		▲	8.98		55	45	18	ROCKWELL Somebody's Watching Me Motown 6052 ML MCA		●	8.98	BLP 21	90	94	9	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA) RCA		●	8.98	BLP 6	
20	20	10	JOE JACKSON Body And Soul A&M SP-5000 RCA		●	8.98		56	58	18	SHANNON Let The Music Play Mirage 90134-1 (Atco) WEA		●	8.98	BLP 22	91	104	2	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML MCA		●	8.98	BLP 47	
21	23	4	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203 RCA		●	8.98	BLP 4	57	54	34	SOUNDTRACK The Big Chill Motown 6062ML (MCA) MCA		▲	8.98		92	90	86	LIONEL RICHIE Lionel Richie Motown 6007 ML MCA		▲	8.98		
22	16	19	EURHYTHMICS Touch RCA AFL1-4917 RCA		●	8.98	BLP 44	58	53	27	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram) POL		●	8.98	BLP 19	93	95	28	38 SPECIAL Tour De Force A&M SP-4971 RCA		▲	8.98		
23	25	29	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA) RCA		●	8.98	BLP 11	59	85	3	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278 CBS		●			94	159	2	SOUNDTRACK Beat Street Atlantic 80154-1 WEA		●	8.98	BLP 46	
24	22	11	SOUNDTRACK Against All Odds Atlantic 80152 WEA		●	8.98		60	46	46	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA		▲	8.98	BLP 24	95	88	12	KENNY G G Force Arista AL8-8192 RCA		●	8.98	BLP 42	
25	24	19	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.) WEA		▲	8.98		61	52	11	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.) WEA		●	8.98		96	101	6	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154 CAP		●	8.98		
26	26	10	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935 RCA		●	8.98		62	64	16	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram) POL		●	8.98		97	82	8	THE CRUSADERS Ghetto Blaster MCA 5429 MCA		●	8.98	BLP 20	
27	27	6	R.E.M. Reckoning I.R.S. SP-70044 (A&M) RCA		●	8.98		63	41	12	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471 MCA		●	8.98		98	73	33	GENESIS Genesis Atlantic 80116 WEA		▲	9.98		
28	32	11	BERLIN Love Life Geffen GHS 4025 (Warner Bros.) WEA		●	8.98		64	60	25	LUTHER VANDROSS Busy Body Epic FE 39196 CBS		●		BLP 9	99	86	27	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.) WEA		●	8.98	BLP 65	
29	29	35	MOTLEY CRUE Shout At The Devil Elektra 60289 WEA		▲	8.98		65	63	8	DIRE STRAITS Alchemy Warner Bros. 1-25085 WEA		●	11.98		100	128	3	O'BRYAN Be My Lover Capitol ST-12332 CAP		●	8.98	BLP 13	
30	28	13	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204 RCA		●	8.98		66	68	10	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.) WEA		●	8.98		101	93	31	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.) WEA		●	8.98	BLP 28	
31	34	4	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290 CBS		●			67	70	6	BIG COUNTRY Wonderland Mercury 818835-1 (Polygram) POL		●	5.98		102	77	17	DWIGHT TWILLEY Jungle EMI-America ST-17107 CAP		●	8.98		
32	33	13	DAVID GILMOUR About Face Columbia FC39296 CBS		●			68	67	17	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004 CBS		●			103	97	107	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 CBS		▲			
33	30	13	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic) CBS		●	8.98		69	69	75	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS		▲			104	110	7	CHANGE Change Of Heart Atlantic RFC 80151 WEA		●	8.98	BLP 15	
34	35	18	ALABAMA Roll On RCA AHL1-4939 RCA		▲	8.98	CLP 1	70	71	45	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA		●	8.98	BLP 23	105	115	82	PRINCE 1999 Warner Bros. 1-23720 WEA		▲	10.98		
35	38	41	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA		●	8.98	BLP 35	71	72	19	JUDAS PRIEST Defenders Of The Faith Columbia FC39219 CBS		●			106	75	11	LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.) WEA		●	8.98	BLP 74	
36	39	63	JULIO IGLESIAS Julio Columbia FC38640 CBS		●																			

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

JUNE 9, 1984, BILLBOARD

ERA EMPHASIZES OLDIES

Wholesaler Bullish On Nostalgia

By SAM SUTHERLAND

LOS ANGELES—Cutout and overrun merchandise is yielding a bullish market for Glendale-based Entertainment Recordings of America Inc., founded a little more than 18 months ago by Lanny Lee as a direct marketing venture.

Lee's ERA catalogs, issued every six weeks, now reach a list of approximately 3,000 potential clients, who may then mail back their orders or place phone orders via the firm's toll-free 800 lines. Lee claims a 24-hour turnaround on most orders.

Since publishing the first wholesale catalog, Lee reports orders have mushroomed, thanks to what he sees as a steady expansion in collectible and rare release bins. The avuncular Lee flatly traces that growth to "greed," touting the much heftier markups possible for dealers who specialize in collectibles. While ERA procures its merchandise through a variety of schlock channels, including ongoing searches through label and distributor warehouses to find

deleted titles, the company has also begun promoting and marketing under its own aegis.

An agreement with Columbia Special Products has yielded exclusive reissues of vintage '40s and '50s albums. Lee's company has also produced its own syndicated radio show to tout nostalgia.

The ERA catalogs emphasize the nostalgia hook through individual sections devoted to radio and television, soundtracks, show and movie music, big bands and jazz, personalities, comedy, rock'n'roll and other market segments. Overall, Lee estimates that 80% of his unit sales represent "bread-and-butter cutouts," but the remaining 20% can provide much higher dollar figures per unit.

The most dramatic example of a true collectible record's financial clout has to be the recent offer from a Japanese record/tape chain seeking what is widely considered the rarest LP ever manufactured by a major label, the RCA soundtrack album to "The Caine Mutiny." "It was released as a promotional disk, but it

was only in the commercial marketplace about two weeks," says Lee, who adds that the set was pulled after author Herman Wouk pressured Columbia Pictures, distributors of the film, to demand the album's withdrawal.

Lee, who declines to identify the Japanese chain, claims the firm has placed \$10,000 in a trust account here—for just one copy of the elusive set. Should ERA succeed in locating the album, which includes portions of Max Steiner's musical score and dialog from the Humphrey Bogart vehicle, the album would be bicycled to different units in the chain and placed on display to generate store traffic.

'MV 60' SHUNS GIMMICKS

Teen Video Show A Chicago Hit

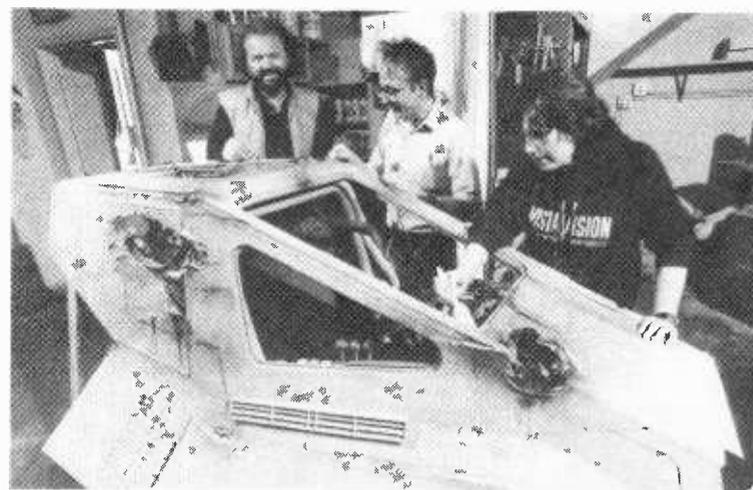
By MOIRA McCORMICK

CHICAGO—Operating under the premise that "kids want videos and only videos," WPWR Channel 60 here now has a hit on its hands with "Music Video 60."

According to program director Neal Sabin, the local UHF outlet's six-month-old weekday music video show not only outranks all other tv competition for teens during its 3:30-5:30 p.m. airing, it's also pulling respectable numbers for adults 18-49, based on Arbitron figures. All of the program's demographics, he adds, showed substantial increases from February to March this year. It's also the second highest-rated show on the station next to the weekend movie.

"MV 60" runs videos end to end, without "hosts, gimmicks, or clutter," which according to Sabin is the basis for its success. And, he says, the variety of videos aired—pop, black, new music, oldies, hard rock, even local efforts—keeps the kids tuning in.

"We're very careful about the type of clips we air," Sabin adds. "We won't play the sex-and-violence ones, for instance.



TOP PRIORITY—Packaging takes center stage for Atari/Lucasfilm's computer games. Lorne Peterson, left, Wesley Seeds, center, and Barbara Affonso of Lucasfilm's Industrial Light Magic create a life-size model of a spaceship for the company's cover art and gameplay manuals.

Chartbeat

• Continued from page 6

bums is dramatized by the fact that every album in the top 10—except Rush's "Grace Under Pressure" at number 10—has been on the chart for 10 or more weeks. That also explains why every album in the top 10 except Rush has been certified platinum.

The key to a long run in the top 10 is producing a string of top 10 singles. Jackson's album generated seven, while albums by Richie, Culture Club and Huey Lewis & the News have each produced three. Lauper's album and the "Footloose" soundtrack have each produced two top 10 hits so far, with more almost certainly on the way.

★ ★ ★

Idol Maker: Billy Idol this week breaks into the top 20 on both the pop album and singles charts. His gold album "Rebel Yell" jumps five points to number 16, while his single "Eyes Without A Face" jumps five notches to number 18 on the Hot 100.

Idol's previous highest-charting single, "Hot In The City," peaked at number 23 in 1982. "White Wedding" climbed as high as 36 last

summer.

At this rate, Chrysalis may soon have two acts with simultaneous top 10 singles and albums. Huey Lewis & the News are already there.

★ ★ ★

Dance Report: Jermaine Jackson's "Tell Me I'm Not Dreaming (Too Good To Be True)" (Arista) jumps to No. 1 on this week's dance chart, becoming one of the few album cuts not commercially available as a single to have topped that survey.

It's Jackson's first No. 1 dance hit as a solo act, though he was part of the Jackson Five when they topped the dance chart in 1975 with "Forever Came Today." This is Arista's second No. 1 dance hit in the past two months, following the Thompson Twins' "Hold Me Now."

★ ★ ★

U.K. Action: Wham! moves up to No. 1 in Britain this week with "Wake Me Up Before You Go Go" (Epic). It's the first No. 1 British hit for the group, which first hit the U.K. chart in October, 1982.

On the subject of the U.K. chart, we got a letter from Sal L. Blanco of Madrid, who pointed out that Lionel Richie's "Hello" had six weeks at No. 1 in the U.K., not five as we indicated recently. That makes "Hello" the longest-running British No. 1 in Motown history. The Commodores' "Three Times A Lady" is in second place with five weeks.

Cassettes Register Increases In Sales

Scranton, Pa., Rapid and large increases in placed orders for cassette insert cards (J-Cards) have indicated a national desire for rapid turnover, high quality and reasonable prices of printed products. KEYSTONE PRINTED SPECIALTIES CO., INC., 321 Pear Street, Scranton, Pa. 18505, has large gang runs on cassette cards printing on a rapid turnover basis. Major companies and small artists have been purchasing large and small quantities of these cards for automatic insertion into Norelco boxes. Hi-tech procedures allow fast, efficient assembly and quality. KEYSTONE'S large line of products include 1. Labels, 2. Record Jackets, 3. Cassette Cards, 4. Sleeves, 5. Box Wraps, 6. Packaging. Prices are available by calling (717) 346-1761. Customer Service can Answer your questions. (ADV)

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VIDEO, ALBUM RELEASES SET

K-tel Veteran's Firm Opens

LOS ANGELES—Jeito Concepts Inc. (JCI), the production/marketing/distributing concept masterminded by former U.S. K-tel senior vice president David Catlin (Billboard, May 26), officially opens its offices in Agoura Hills, Calif. next week.

First home video release is Kathy Smith's "Ultimate Video Workout," a byproduct of her successful K-tel

record albums. The hour-long videocassette lists at \$39.95. Over the next five weeks, Catlin also expects six album releases, including five at \$5.95 and a deluxe \$8.98 package. JCI will feature hit compilation and reissue audio product, and anticipates a total of 40 video and audio releases in its first year.

JCI is building a network of international licensees under the aegis of Alan Cordover, former K-tel franchisee topper. Domestically, former Pickwick independent distribution senior vice president Jack Bernstein is structuring domestic distribution. In the U.S., JCI product will be directed primarily through rackjobbers and record retailers.

Jerome Bowie, former product development executive with K-tel, is vice president in that area for JCI, while George Lukan, former East Coast a&r and European product development chief for K-tel, is vice president, international licensing and product development.

Catlin, a banker prior to joining K-tel 12 years ago, says his initial capitalization exceeds \$1 million, plus commitments covering future development. JOHN SIPPEL

WCI/PolyGram

• Continued from page 3

companies should perhaps think of putting together the basis of an alternative joint venture.

The rumors, which built in intensity and detail prior to Timmer's direct statement on the matter, suggested there was growing disquiet within the German record industry and elsewhere about the projected concentration of power by a Warner/PolyGram merger, which would add up to some 30% of the total market, and about diminishing turnovers for some of the other companies.

www.americanradiohistory.com

cludes better-than-national-average retail performances by certain artists aired almost exclusively on the show. "It's not as easy to get ahold of clips as we thought it would be, being the city's No. 1 teen show," he says. Country videos are particularly difficult to come by, he notes, assuring that the eclecticism of "MV 60" would encompass that genre as well were it more readily available.

As the program continues to grow in popularity, Sabin says it's becoming more involved in promotions and advertising. Recent giveaways with Epic Records and the Flip Side retail chain netted "thousands of entries," he says, and "We're looking into the possibility of sponsoring a weekly video party at an all-ages club."

Having relied for the most part on word of mouth to promote "MV 60," Sabin says Channel 60 has now begun buying radio time as well as running daytime promos on the station. (WPWR shares the broadcast day with WBBS-TV, a Spanish language station which takes over from 7 p.m. to 2:30 a.m.)

Lauper Notches First Platinum

• Continued from page 4

.38 Special's "Tour De Force," A&M. Their third.

ZZ Top's "Deguello," Warner Bros. Their second.

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

GOLD ALBUMS

Cameo's "She Strange," Atlanta Artists/PolyGram. Their sixth.

The Cars' "Heartbeat City," Elektra. Their fifth.

John Anderson's "Wild And Blue," Warner Bros. His first.

Patti LaBelle's "I'm In Love Again," Philadelphia International. Her first.

Madonna's "Madonna," Sire. Her first.

"Against All Odds" soundtrack, Atlantic.

GOLD SINGLES

Lionel Richie's "Hello," Motown. His fourth.

Phil Collins' "Against All Odds," Atlantic. His first.

Julio Iglesias & Willie Nelson's "To All The Girls I've Loved Before," Columbia. Their first.

GOLD CHILDREN'S SINGLES
Various Artists' "Robin Hood," Disneyland/Vista.

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP Country LP Chart
107	100	23	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 10
108	108	6	PAT TRAVERS Hot Shot Polydor 821064-1 (Polygram)	POL		8.98	
109	99	13	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA		8.98	
110	106	29	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 55
111	109	55	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
112	111	57	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
(113)	118	6	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
(114)	173	2	ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	BLP 56
(115)	120	4	ULTRAVOX Lament Chrysalis FV 41459	CBS			
(116)	121	5	PAT METHENY Rejoicing Epic 1-25006 (Warner Bros.)	WEA		9.98	
117	98	27	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	8.98	
118	102	23	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS			
119	112	60	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
120	122	57	SCORPIONS Blackout Mercury SRM 14039 (Polygram)	POL	▲	8.98	
(121)	126	7	SOUNDTRACK This Is Spinal Tap Polydor 816846-1 (Polygram)	POL		9.98	
122	117	69	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
123	129	45	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
124	96	10	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA		8.98	
125	130	78	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
126	114	106	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
127	127	5	GEORGE WINSTON Winter Into Spring Windham Hill WH 1019 (A&M)	RCA		8.98	
128	116	17	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
129	105	12	NENA 99 Luftballons Epic BFE 39294	CBS			
130	133	69	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
131	125	11	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 57
132	124	48	NIGHT RANGER Dawn Patrol Cameo/MCA 5460	MCA		8.98	
133	132	30	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 71
134	123	6	JEFF LORBER In The Heat Of The Night Arista AL8-8025	RCA		8.98	
135	119	26	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 26
136	135	15	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML	MCA		8.98	BLP 66

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP Country LP Chart
137	139	25	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
138	140	38	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98	
139	136	29	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 4
(140)	145	4	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
141	137	26	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
(142)	166	2	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98	
143	131	34	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 27
(144)	156	22	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
(145)	180	107	DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)	POL	▲	8.98	
(146)	152	4	JOE COCKER Civilized Man Capitol ST-12335	CAP		8.98	
147	148	144	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
148	146	65	U2 War Island 90067 (Atco)	WEA	●	8.98	
149	151	7	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 67
(150)	155	6	THE SMITHS The Smiths Sire 1-25065 (Warner Bros.)	WEA		8.98	
(151)	160	3	ATLANTA Pictures MCA 5463	MCA		8.98	CLP 10
152	153	8	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 31
(153)	187	2	BANANARAMA Banarama London 820036-1 (Polygram)	POL		8.98	
154	150	66	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
(155)	NEW ENTRY		HANK WILLIAMS, JR. Major Moves Warner Bros. 1-25088	WEA		8.98	
156	134	18	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL	●	8.98	
(157)	NEW ENTRY		TONI TENNILLE More Than You Know Mirage 90162 (Atco)	WEA		8.98	
158	143	19	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
159	157	523	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
(160)	174	2	DUKE JUPITER White Knuckle Ride Morocco 6097CL (Motown)	MCA		8.98	
161	149	20	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	
162	161	86	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
(163)	170	4	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98	
(164)	168	4	BRANFORD MARSALIS Scenes In The City Columbia 38951	CBS			
165	138	34	THE ROMANTICS In Heat Nemperor BFZ-38880 (Epic)	CBS	●		
166	141	8	SOUNDTRACK Terms Of Endearment Capitol ST-12329	CAP		8.98	
(167)	171	4	POCO Inamorata Atlantic 80148	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP Country LP Chart
168	163	38	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 56
169	165	65	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	6.98	
170	142	59	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
171	175	64	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 41
(172)	NEW ENTRY		ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	WEA		8.98	
173	172	37	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
174	144	41	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 68
175	178	6	NONA HENDRYX The Art Of Defense RCA AFL1-4999	RCA		8.98	BLP 40
(176)	191	2	GEORGE WINSTON Autumn Windham Hill WH 1012 (A&M)	RCA		8.98	
177	177	3	THE STATLER BROTHERS Atlanta Blue Mercury 818652-1 (Polygram)	POL		8.98	CLP 14
(178)	NEW ENTRY		LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98	
179	147	23	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
180	167	12	MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA		8.98	
(181)	NEW ENTRY		LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 50
(182)	193	2	RONNIE MILSAP One More Try For Love RCA AHL1-5016	RCA		8.98	CLP 52
183	186	11	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
(184)	NEW ENTRY		ALCATRAZZ Live Sentence Rocshire XR 22020 (MCA)	MCA		8.98	
(185)	NEW ENTRY		LA TOYA JACKSON Heart Don't Lie Private 1 BFZ 39361 (Epic)	CBS			
(186)	NEW ENTRY		GARY MOORE Victims Of The Future Mirage 90154 (Atco)	WEA		8.98	
187	169	50	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
188	158	139	THE CARS The Cars Elektra SE-3567	WEA	▲	8.98	
189	162	40	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 74
(190)	NEW ENTRY		RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP		8.98	
191	182	3	DEBBIE REYNOLDS Do It Debbie's Way K-Tel 9190	IND		8.98	
192	164	29	MARVIN GAYE Anthology Motown M9791A3	MCA			BLP 75
193	154	53	MARVIN GAYE What's Going On Motown 5339 ML	MCA		5.98	BLP 49
(194)	NEW ENTRY		ICON Icon Capitol ST-12336	CAP		8.98	
195	181	27	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●		
196	190	19	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 43
197	189	12	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
198	184	146	JOURNEY Escape Columbia TC 37408	CBS	▲		
199	176	43	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
200	188	51	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept.....158	DeBarge.....143	James Ingram.....101	Pat Metheny.....116	Ratt.....41	Van Stephenson.....142
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Bananarama.....153	Dennis Edwards.....48	Nik Kershaw.....113	Nena.....129	Rush.....10	Dwight Twilley.....102
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Bon Jovi.....62	Patti LaBelle.....107	Patti LaBelle.....107	Orion The Hunter.....82	Simple Minds.....128	Tracey Ullman.....113
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Laura Branigan.....38	Cyndi Lauper.....4	Cyndi Lauper.....4	Ozzy Osbourne.....195	Smiths.....150	Luther Vandross.....64
Cameo.....43	John Lennon/Yoko Ono.....156	John Lennon/Yoko Ono.....156	Alan Parsons Project.....30	SOUNDTRACKS:	Wang Chung.....54
Irene Cara.....99	Huey Lewis And The News.....3	Huey Lewis And The News.....3	Steve Perry.....12	Against All Odds.....24	Roger Waters.....31
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Cars.....5, 188	Jeff Lorber.....134	Jeff Lorber.....134	Poco.....167	Big Chill.....57, 85	Hank Williams, Jr.....155
Change.....104	Madonna.....35	Madonna.....35	Pointer Sisters.....23	Breakin'.....46	Denece Williams.....78
Chicago.....44	Manfred Mann's Earth Band.....161	Manfred Mann's Earth Band.....161	Pretenders.....37	Flashdance.....52	George Winston.....112, 127
Stanley Clarke.....149	Manhattan Transfer.....144	Manhattan Transfer.....144	Prince.....105	Footloose.....26	Bobby Womack.....87
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RCA, Pepsi-Cola Join In Mountain Dew Promotion

By STEVEN DUPLER

NEW YORK—In yet another instance of the soft drink industry's fondness for the youth market associated with the record business, Pepsi-Cola's Mountain Dew brand and RCA Records have joined forces in a promotional effort which involves discounts of \$2 to \$3 on any of nine selected RCA records or tapes to any customer bringing two empty cans of the soda to a participating dealer.

Major record/tape outlets are involved with the promotion as well. Among those participating are Record Bar, Musicland, Camelot and Licorice Pizza.

The campaign, scheduled to run from June to September, involves the following titles: Alabama's "Roll On," Ronnie Milsap's "One More Try For Love," Dolly Parton's "The Great Pretender," Eurythmics' "Touch," Mr. Mister's "I Wear The Face," the soundtrack to Rick Springfield's "Hard To Hold" motion picture, the Pointer Sisters' "Break Out," Evelyn King's "Face To Face" and Nona Hendryx's "The Art Of Defense."

The promotion is similar to one between Procter & Gamble and CBS

Records which began May 1, where-in consumers who show proof of purchase seals from two P&G products along with any one of eight CBS records or tapes receive a \$3 rebate.

The RCA/Mountain Dew promotion, however, relies upon the participation of individual bottlers. So far, of the 400 national bottlers, only 50 have definitely decided to participate, and of those, the first 10 were set to begin the promotion Monday (4).

The operation is being headed for RCA by Michael Omansky, the company's recently named director of marketing. Omansky is no stranger to package goods, with a background that includes positions with Nabisco Brands and General Foods.

Pepsi's director of marketing, John Breuer, says the key to the promotion's success is the radio support the bottlers in each area will receive as a result of having run so much advertising in the past. In addition to 50 60-second commercials for the promotion in each market, Breuer estimates that each station will carry about 100 unpaid plugs for the campaign.

Crackdown On Scalpers Paying Off In Philadelphia

By MAURIE H. ORODENKER

PHILADELPHIA—Although a crackdown on ticket scalpers at concerts and sporting events at the Vet Stadium and the adjoining 19,000-seat Spectrum was instituted only a few months ago, positive results have already become evident.

Both Electric Factory Concerts, which promotes the rock shows at the Spectrum, and the management of the Phillies baseball team at the stadium report significant reductions in scalping since the city assigned a large contingent of police and licensing inspectors to patrol the parking lots at both venues.

To date, 679 tickets have been seized as part of the crackdown. It is illegal under Pennsylvania state law to sell a ticket for more than \$2 above its face value, and Larry Magid, head of Electric Factory Concerts, says the city's efforts, coupled with the policing of his own staff, has had a profound effect on the scalping.

However, the sale of tickets for local concerts at inflated prices in near-

by New Jersey remains a problem. Scalpers there are said to be selling \$15 tickets for as much as \$100.

In the year prior to the crackdown, Magid notes, the number of tickets scalped at a typical concert "exploded" from 5% to 20% of the total available. He says this means that the number of concert patrons could afford to attend in a year was limited, and that there were artificial sellouts of legitimately priced tickets. With the marked increase in scalping and scalper harassment of concert fans, Magid turned to Philadelphia District Attorney Edward G. Rendell for help.

By enforcement of the city's law requiring ticket vendors to be licensed, it is possible for city inspectors to confiscate hundreds of tickets. And while this has reduced on-site scalping for the Spectrum concerts, the problem of off-site ticket sales by scalpers in New Jersey remains. That state's scalping law, which went into effect in April, 1983, makes it illegal to sell tickets to any New Jersey show, game or concert for more than \$3 above their face value.

However, the problem here is that the law covers only New Jersey events. It does not prohibit sale of inflated price tickets to events in Pennsylvania. Magid says the New Jersey operators obtain blocks of tickets—even though they are limited to four to a customer—by employing a corps of 20 to 30 youngsters. The kids get a couple of free tickets for their efforts, and the scalper knows he can get another \$15 or \$25 above the ticket price. Some New Jersey fans, says Magid, paid as much as \$100 for \$15 tickets for Billy Joel and Neil Diamond concerts earlier this year at the Spectrum.

Magid has instituted a telephone "hotline," asking fans to report on scalpers. Working with Spectrum staffers, Magid has stopped issuing tickets to two brokers and Ticketron has pulled its machines out of five locations and put two others on probation.



GIBB FALLS FOR MIRAGE—Robin Gibb, right, shakes on his new contract with Mirage with label president Jerry Greenberg. Gibb's first record under the agreement, "Boys Do Fall In Love," shipped May 14, with his "Secret Agent" album due this month.

Inside Track

At presstime, the following statement was issued through Warner Communications Inc.: "The Bundeskartell Amt (BKA) has expressed some concern with respect to the proposed Warner/PolyGram joint venture. Warner/PolyGram are presently in discussion with the BKA in order to achieve the merger of their record activities after a modification in Germany of the originally proposed transaction. Warner/PolyGram are optimistic that they will reach a solution that will be satisfactory to the BKA that will allow the parties to achieve the original objectives" (see earlier report, pg. 3).

Handleman/Pickwick: Very hush-hush at presstime, but principals in the projected acquisition of the Pickwick rack division huddled Thursday (31) in Clawson, Mich., with the entire entourage hinted jetting to Minneapolis, where the deal for the takeover would be announced Friday (1). Pickwick reportedly has about 425 employees across the country. Fueling the fire are reports that Pickwick is not renewing employment contracts with executives and leases for quarters it occupies in the Twin Cities. Handleman brass reportedly visited key national accounts served by Pickwick to allay fears over the transition.

Warner Communications' beleaguered Atari Inc. division will lay off 1,000 employees over the next few weeks and will also close an 800XL computer production plant in Hong Kong, moving the operation to Taiwan. During the past two years, the work force at Atari has been cut from a high of 7,800 to the current low of about 1,500. The employee cuts range from clerical workers to vice presidents.

In an Atari aside, there is apparently no truth to the rumor that Atari CEO James Morgan is one of those in danger of being axed. When it was learned that the Atari boss was planning to skip this week's Consumer Electronics Show, rumors began flying that the chief was on his way out. The real reason Morgan is passing up the CES? His daughter's graduation from Princeton takes precedence... PolyGram adult contemporary VP Michael Hoppe relocates to Los Angeles June 15 to pursue more soundtrack composing chores, having started with the recent Gene Hackman-starred feature, "Misunderstood," available on Polydor Records.

The Jacksons are expected to approve a bid by New England businessman Chuck Sullivan to co-promote their upcoming tour, which begins June 22 at Rupp Arena in Lexington, Ky. Michael and Jermaine Jackson are said to have already approved Sullivan's bid; the other four Jackson brothers were to vote over the weekend. One unresolved issue is ticket prices. Sullivan is said to be pushing for a \$30 ticket top; the Jacksons reportedly want a \$20 ticket. Sullivan is said to have guaranteed the Jacksons \$36 million to win the right to co-promote the tour with Don King and Joe and Katherine Jackson.

Bytes & Pieces: Alan Levinson and Joe Martin of Turtles, the Atlanta-based chain, have terminated Handleman as racker for five stores in which they were testing home computer software. The six-month experiment failed to generate the interest anticipated. Record Factory, the San Francisco store web, held a "closeout" sale on its computer software. The chain felt the early entry into the new concept more than a year ago may have been premature.

Summer Hiatus: Turtles just concluded its annual four-dayer at the Hyatt, Hilton Head, S.C., and Paul David takes the Camelot clan to Saw Mill Creek Park on Lake Erie near Sandusky, Ohio, Aug. 24-28. . . . Wall Street Journal on May 25 reported CBS Records Group head Walter Yetnikoff might be headed to the WEA labels with an honorarium of \$2.5 million to \$3 million to agree

RCA Seeks To Block Reagan Bible Album

By KIM FREEMAN

NEW YORK — RCA Records is challenging the release of a 25-year-old recorded narration by President Reagan by newly-formed Nickelodeon Records, based in Reagan's hometown of Dixon, Ill. Entitled "Ronald Reagan Reads Stories From The Old Testament," the narration was taken from RCA's "Tales Of The Great Book," released on the label's Bluebird subsidiary in August, 1959, and no longer in print.

The Nickelodeon label is a joint venture between Dixon's mayor Jim Dixon and John Edmunds, who owns the Nickelodeon retail outlet in the city.

The label has already pressed and distributed 10,000 copies of "Ronald Reagan Reads . . ." Last week, however, RCA issued a cease and desist order to Dixon on the basis of "contractual infringement," referring to

to the deal and \$1 million yearly salary. Track noted earlier that in the CBS proxy statement Yetnikoff got nearly \$1 million, based upon a hefty bonus because of the \$100 million profit. His binder ends Dec. 31.

L.A. Federal Bankruptcy Court filings include Steven Gold and Jerry Goldsmith, 7417 Sunset Blvd., who voluntarily petitioned May 21. . . . Look for Tommy Mottola, who guides the careers of Kid Creole and Hall & Oates, to form his own label. Word has Mottola opening correlated offices in the U.S. and London. . . . Charles Koppelman inked Paul Rodriguez, principal in the short-lived "A.K.A. Pablo" tv series, to a recording pact after his May 25 opener at the Universal Amphitheatre, L.A. Deal calls for separate Spanish and English albums.

Look for patriarchial Dave Clark, now with Malaco Records, on the Black Entertainment Television network during June. The ageless one is subject of a 30-minute video which will be used several times on the national satellite cable web. . . . New officer slate for the resuscitated National Assn. of Video Distributors includes: Larry Beyer, ZBS, Mayfield Hills, Ohio; Jimmy Schwartz, Schwartz Bros., Lanham, Md., and Lee Cowen, Source Video, Nashville. In addition to those officers, board includes: Ron Eisenberg, East Texas Periodicals, Houston; Marty Gold, Artec, Shelburn, Vt.; Glen Halvorsen, Video Products, Sacramento; and Gene Silverman, Video Trend, Farmington Hills, Mich. The group's second annual trade conference is slated for May 4-7, 1985, at Hotel InterContinental, San Diego.

Watch for Warner Bros. Records to take the concept of canned music to the ultimate with a forthcoming "survival kit" that will look more like a K-ration can than a music cassette. . . . No other labels are known to have joined CBS Records' pullout from L.A. Times advertising (Billboard, June 2), apparently in response to a series the daily did on RIAA's campaign against illicit recordings. . . . Ingram Video, the Nashville distributor, and Embassy Pictures combine Tuesday (5) for an in-store at the Camelot Music store in Rivergate Mall, Nashville, where Irlene Mandrell demonstrates her \$39.95 "Texercise" videocassette.

Lionel Richie met with leaders of the proposed demonstrations against his impending national concert tour, provoked by alleged lack of black promoter involvement. Demonstration leader Rev. Al Sharpton agreed to hold off overt action following the meeting. Richie's manager, Ken Kragen, meets with promoter Jesse Boleman this week. According to Kragen, six black promoters will co-promote 13 gigs, with a chance that black involvement will reach 17 concerts. . . . Songwriter Jule Styne and actress Molly Picon earn the music and performing arts lodge of the B'nai B'rith creative achievement and humanitarian awards, respectively, at the group's 20th annual dinner-dance June 24 at New York's Sheraton Centre.

The District of Columbia federal appeals court has ruled race can be a factor when the FCC selects between two equally qualified applicants for a broadcast license. By a 3-0 vote, the judges upheld a ruling that awarded a license to Waters Broadcasting, owned by a black woman, instead of to West Michigan Broadcasting, owned by three white people.

A rare MPAA grass-roots putsch elicited approximately 50 signed petitioners per store from a drive involving between 40 and 60 National Video outlets recently. National Video was one of the few retailers favoring the present omnibus legislation in Congress. Lobbyists Wexler, Reynolds, Harrison & Schule spearheaded the hinterlands effort.

Edited by JOHN SIPPEL

Reagan's 1954 recording contract with RCA.

Dison claims that the copyright on the RCA record expired in 1982, and that the Nickelodeon venture has been cleared through the Library of Congress and submitted for its own copyright. He acknowledges receiving RCA's notice, but says he plans to continue selling "Ronald Reagan Reads . . ." until RCA produces documentation of the contract. At presstime, an RCA spokesman had no comment as to whether the company will furnish these papers. Dixon notes that an order to the pressing plant for 50,000 additional copies of the record stands.

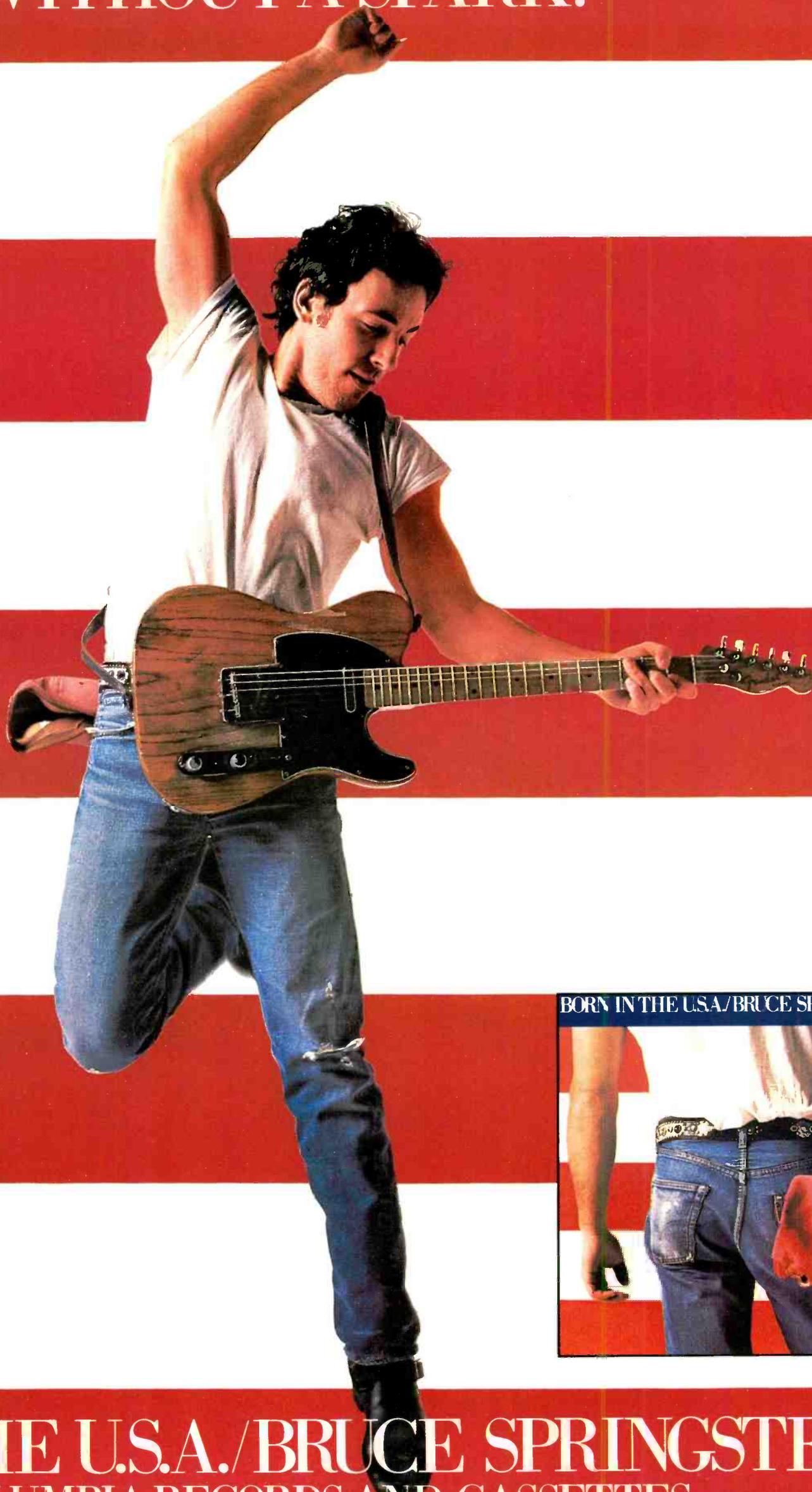
Reagan's return to Dixon for his 73rd birthday on Feb. 6 triggered the new release. Festivities surrounding the President's return were centered on his birthplace, which is now a museum. A museum volunteer brought an autographed copy of the original

RCA record to Edmunds' store for cassette copies. These were used during the birthday ceremonies and created such a buzz in the town that Dixon (a Democrat) and Edmunds were prompted to make a commercial go of it.

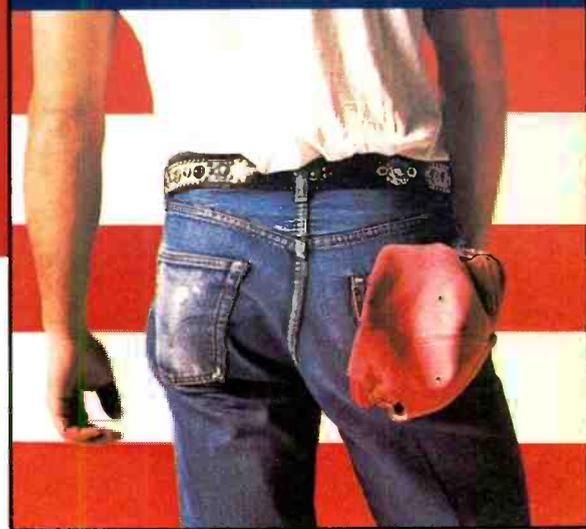
Profits from the \$6.98 record will go directly to Nickelodeon, says Dixon, adding that the label intends to make a "substantial" contribution to the committee that maintains Reagan's old home, if the record makes "enough money."

Three weeks ago, Dixon set up a telemarketing staff to push the record to religious book stores across the country. He reports that initial reactions were "40% to 50% positive." The record has now been picked up by Sound Unlimited, Skokie, Ill., for national distribution to music outlets. Spring Arbor, Belleview, Mich., will continue to service it to religious outlets.

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BORN IN THE U.S.A./BRUCE SPRINGSTEEN



QC 38653

BORN IN THE U.S.A./BRUCE SPRINGSTEEN
ON COLUMBIA RECORDS AND CASSETTES.

Produced by Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt.

Recorded by Toby Scott.

Mixed by Bob Clearmountain.

Available soon on Compact Disc.

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