

# Billboard

89th  
YEAR

A Billboard Publication

The International Newsweekly Of Music &amp; Home Entertainment

Feb. 25, 1984 • \$3 (U.S.)

## FOR THE HOME

## Video 'Playground' In Kid Program Mix

By FAYE ZUCKERMAN

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

LOS ANGELES—As original programming takes a major role, interactive and instructional programs are emerging as a new segment in the rapidly expanding children's home video market.

Major home video companies, among them Walt Disney, MGM/UA, Vestron's Children's Video Library and RCA/Columbia, have plans to launch interactive and instructional products this year. Karl Video has already rolled out "How To Teach Your Baby To Read," an instructional guide by Glenn Doman, a leading child development specialist.

In April, Disney's "Animal Quiz" will be released, containing an interactive trivia quiz on animals for youngsters. Saul Melnick of MGM/UA, while not yet ready to reveal in-

formation on its new programming, observes that children's titles tend to sell rather than rent, and have expanded the scope of the home video market. "We already see video being sold in toy stores," he notes.

Optical Programming Associates, a joint venture between MCA, Pioneer and Magnavox, will roll out "The Incredible Story," an interactive animated program, and "Quest," a story game.

According to a recent study on the home video area by F. Eberstadt & Co. (Billboard, Jan. 21), the children's market segment worldwide is around \$70 million in revenues from sale and rental.

This area makes up 7% of total home video revenues and is expected to represent 8% by 1988. The study finds that children like to watch "their favorite shows time and time again." This trait, coupled with the fact that parents prefer to monitor their youngsters' television viewing

(Continued on page 74)

## Chain Survey: Modest Dip In Album Prices

By JOHN SIPPEL

LOS ANGELES—Album shelf prices dipped slightly in the latest rotating survey of U.S. chains, with 15 chains averaging \$5.55 for \$5.98s, while \$8.98s averaged \$8.22. In the previous quarterly pricing survey (Billboard, Nov. 26), \$5.98 catalog albums averaged \$5.76 and \$8.98s were \$8.39.

The 15 chains represent a total of 275 stores, while 18 chains canvassed in November represented 549 outlets.

The current survey shows a further proliferation of multi-tiered album pricing. Steve Mills of Oz, Stone Mountain, Ga., explains his unique four-tiered special pricing of \$8.98s as an attempt to pass through to his customers pricing advantages received from vendors. Four chains for the first time report three-tiered pricing of their \$8.98s.

Sixty-five percent, or 178 of 275 outlets, are stocking Compact Discs. Average CD price is \$19.30.

For the first time, the Billboard

(Continued on page 74)

## Dealers Take Pulse Of Singles Action: It's A Steady Beat

By EARL PAIGE

LOS ANGELES—The resurgence of singles-oriented radio formats, more aggressive label merchandising and deeper oldies inventories are among the factors keeping seven-inch singles sales viable, according to a poll of key dealers.

Despite the configuration's historical decline in share of sales, the growth of 12-inch single and EP product, and an overall trend at retail toward wide diversification in product mix, chains and stores contacted now report stable or even increased sales for 45s. Dealers say aggressive pricing and a flow of attractively repackaged recent hits as "instant oldies" can also buttress seven-inch sales.

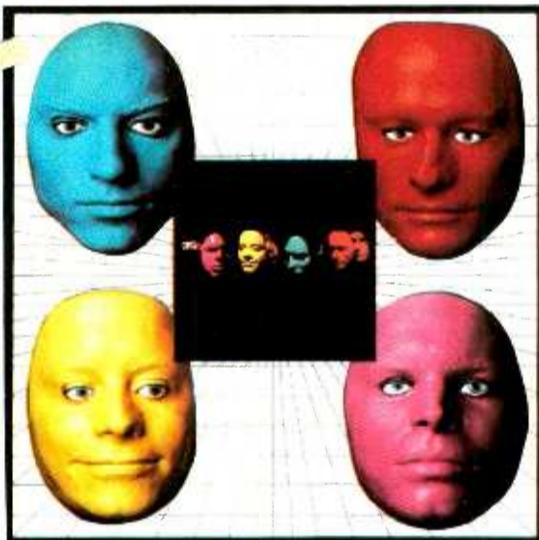
"We've doubled our inventory in seven-inch singles with much more oldies stock," says Lee Cohen, marketing chief for Licorice Pizza here. He points to the chain's stance with that product as evidence of its base in music, which remains despite the stores' emphasis on video rental.

Licorice Pizza prices its seven-inch product at \$1.79 or three for \$5, and regularly offers one free with every three purchased. Cohen says he believes the combination of pricing and inventory may enable his stores to outpace dealers who don't devote the same emphasis.

For others, however, the inventory issue can pose obstacles. Although the Record Bar is reportedly one chain doing strong business in oldie titles at most locations, one of its best singles sellers, the Baton Rouge unit managed by Paul Driscoll, doesn't stock anything but current or recent chart product—yet Driscoll reports he stocks 7,000 items. "It's 15% to 25% of our volume," he notes. "But I feel we can't do justice to all the oldies. You have to carry everything to do well in oldies."

As it is, Driscoll says Bert's Camera in Baton Rouge already specializes in oldies, so Record Bar instead

(Continued on page 74)



Name: **MR. MISTER**. Date of birth: 1984. Objective: To change the face of music. Album: **"I WEAR THE FACE"** AFL1-4864. First single: **"HUNTERS OF THE NIGHT"** PB-3741. RCA Records and Cassettes. (Advertisement)

### - Inside Billboard -

- **COMPENSATION FOR VIDEO CLIPS** has been agreed on in a precedent-setting agreement reached in West Germany last week between the nation's music industry and broadcasters. Effective retroactively from March 1, 1981, German television stations will pay for nationwide and regional airing of clips. Page 3.

- **A NEW TOP 40 OUTLET** is about to heat up the radio scene in Nashville. Owner Tom Weaver promises that WKZS, scheduled to make its debut next Monday, will have "a 'Hot Hits'-type approach" and "a real party-station image." Radio, page 12.

- **MICHAEL JACKSON AND THE POLICE** dominate the nominations for the National Assn. of Recording Merchandisers' 1983 "Gift Of Music" Best Seller Awards. It was a big week for award nominations: The candidates for the Gospel Music Assn.'s Dove Awards were also named, and from Hollywood came the news that "Flashdance" and "Yentl" each received two nominations for best original song in balloting for the 56th annual Academy Awards, tying a record set by "Fame" in 1980. Page 4.

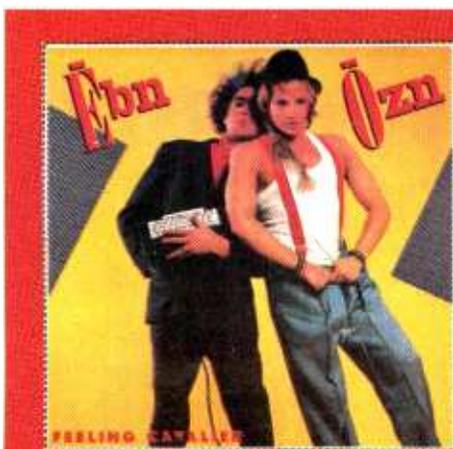
- **SIMULTANEOUS THEATRICAL AND VIDEOCASSETTE RELEASE** is planned for "That Was Rock," a compilation of performances from the '60s rock films "The TAMI Show" and "The TNT Show." Media Home Entertainment and UPA Productions of America are planning to launch a joint \$250,000 promotional campaign for the film in March. Page 3.

- **MUSIC INDUSTRY LEADERS** and representatives will be invited to attend the first joint convention of the National Radio Broadcasters Assn. and the National Assn. of Broadcasters. That surprising decision was made by the NRBA's board of directors at its semi-annual meeting. Radio, page 12.



HOW CAN YOU RESIST MELBA MOORE? The beautiful star of stage, screen and music, Ms. Moore has her sights set on the top of the charts with "Livin' For Your Love" (B-5308). This irresistible new song follows "Keepin' My Lover Satisfied" to become the second smash single off Melba's hit LP, **Never Say Never** (ST-12305). Definitely Moore value. On Records and High-Quality XDR/HX Cassettes from Capitol. (Advertisement)

(Advertisement)



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 ELEKTRA RECORDS AND CASSETTES



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# News

## Vidclip Compensation In Germany

### Music Industry, Broadcasters Sign Retroactive Pact

By JIM SAMPSON

MUNICH—For the first time in any major market, agreement was reached last Tuesday (14) between the West German music industry and the nation's broadcasters over video clip compensation.

Effective retroactively from March 1, 1981, German television stations will pay for nationwide and regional exposure of clips. Negotiators agreed not to release details of the deal immediately, pending confirmation by their respective boards.

The pioneering pact could serve as a model for other countries, based on payment for use of a film copyright plus film neighboring rights.

The concept of a neighboring right is far from universal. According to the International Federation of Phonogram & Videogram Producers, the U.K. and Scandinavia have similar protection, whereas most other countries do not. Virtually all nations recognize film copyright, however, which was also a basis of the new German agreement.

Last March 1, the music firms authorized German video organization GVL to negotiate on their behalf for video clip compensation. Until then,

payments had been sporadic, rarely exceeding \$150 per national exposure. GVL's initial demand of 1,500 Deutsch Marks (roughly \$600) per minute was quickly rejected as "totally unrealistic" by a negotiating committee representing both of Germany's state chartered television networks, ARD and ZDF.

An early record industry move was to aim at a payment of 1,200 Marks for the first minute of every clip and 600 Marks for each subsequent minute. The speculation here is that the agreement reached is for about one-third of that rate. Announcement of regional television company acceptance or rejection is expected Friday (24).

Music industry criticism of GVL's position notes the impact of video clips on Germany's flourishing singles business, while album sales have clearly stagnated.

Broadcasters have long considered

video clips "unpaid advertising," a prime reason for their indignation over GVL demands. They at first threatened "program consequences," then followed through.

Despite apparent audience appeal, the television stations have dropped most video clips. This has, in turn, meant that record companies wanting to promote records by particular artists have in some cases had to bring the artists themselves to Germany to appear on television.

The once dynamic nationwide video clip countdown "Formula 1" was transformed into a bland showcase of full playback studio mimicry. GVL scaled down its terms, neared agreement in January and then clinched the deal on St. Valentine's Day.

Artists with GVL contracts will also be eligible for clip compensation, although roughly 80% of the new income will reportedly go to the producing record companies.



**BROTHERLY EVERLYS AGAIN**—The Everly Brothers stretch their legs after finalizing their recording contracts with PolyGram for the U.S. and Canada and Phonogram International for the rest of the world. Due this summer is an album of new material by the duo, produced by Dave Edmunds. Pictured from left are the group's representative Craig Benson, Phonogram's a&r vice president Bas Hartong, Phil and Don Everly, PolyGram's senior vice president, rock division, Jerry Jaffe, and Ted Green, PolyGram's vice president of business affairs.

## Video, Theatre Push For '60s Rock Film

By FAYE ZUCKERMAN

LOS ANGELES—Media Home Entertainment and UPA Productions of America are preparing the joint launch of a \$250,000 promotional campaign for "That Was Rock," a compilation of performances from the '60s rock films "The TAMI Show" and "The TNT Show." The title's rollout will mark one of the first simultaneous theatrical and videocassette releases.

San Francisco, Los Angeles and Philadelphia are the first major markets targeted for the theatrical debut of the film in early March. Media will roll out the videocassette release nationally.

UPA is sending selected video clips from the feature to 50 music television shows and distributing two million placemats at Jack In The Box restaurants containing a trivia quiz on the mid-'60s music in the film. Ford Motor Co. has donated four Mustangs to be given away in a sweepstakes commemorating the 20th anniversary of the car and "The TAMI Show."

Additionally, several clubs in the three major markets where the film will debut will host premiere parties. Rolling Stones Mick Jagger and Keith Richards will each reminisce about the show in interviews on NBC's "Friday Night Videos."

The Rolling Stones appear in the film, which was remixed in digital stereo and updated to include color inserts of Chuck Berry introducing each act. Also appearing are the Supremes singing "Baby Love," "Run,

Run, Run" and "Where Did Our Love Go"; "Sidewalk Surfin'" by Jan & Dean; Ray Charles doing "Georgia On My Mind," and Chuck Berry's "Nadine," "Maybelline" and "Sweet Little Sixteen."

Media Home Entertainment, which will introduce the title for \$29.95, is planning extensive point-of-purchase and in-store promotions. Additionally, it will co-promote two of the cars being given away through sign-up sheets in video stores. Media will be giving away cassettes at select theatrical showings of "That Was Rock."

According to a spokeswoman for UPA Productions, although the promotions are elaborate, the cost is minimal. "The clips, cars and radio play on the songs are free," she notes. Westwood One is planning a two-hour radio documentary on the movie and the music of that era.

UPA is hoping that black and contemporary hit radio stations will help promote the show. The company also plans to do some advertising on select non-AOR radio stations. "AOR isn't really our audience," the spokeswoman says.

She explains, "We really want the people who remember the original film to attend the showings. It seems today that young people are listening to this kind of music again."

James Brown, Marvin Gaye, Bo Diddley, Gerry and the Pacemakers, Leslie Gore, Ike & Tina Turner and the Ronettes also appear in the 90-minute film. The original feature films were released in 1964 and '65.

## Software Titles Vie For Billboard Awards

LOS ANGELES—Top-selling computer software titles will be honored next month via awards to be presented at Billboard's second Computer Software/Video Game Conference, slated for March 7-9 at the Westin St. Francis in San Francisco.

The nominees in four of the nine categories were determined by retailers, who stock computer software. Some of these firms include Crazy Eddie, Electronic Boutiques, ComputerLand Satellites, Video Room, The Game Preserve, Record Factory and Buttons electronic stores.

In the category of best use of graphics and sound for a computer software title, the nominees include Sublogic's "Flight Simulator II," Electronic Arts' "Mule," "Beach-Head" by Access, Micro Lab's "Min-

er 2049er" and "Pitstop" by Epyx.

"Zaxxon" from Coleco and "Popeye" by Parker Brothers received recognition by retailers in the video game area. Also nominated in this category were Activision's "Decathlon," Artari's "Berserk" and Sierra On-Line's "B.C.'s Quest For Tires."

For best packaging and in-store promotion on a computer software title, retailers noted Electronic Arts' album-format complementing the artwork on "Julius Erving & Larry Bird Go One-On-One" and "The Music Construction Set." Infocom's eye-catching boxes for "Suspended," "Enchanter" and "Deadline" and Screenplay's "Pogo Joe" packages also received mentions.

Further nominations in the packaging realm included the graphics on

AtariSoft's packages, and Microsoft's "Multiplan" and "Flight Simulator" for representation of the software on the packaging.

Activision's "Decathlon," "River Raid" and "Pitfall" packages, as well as Parker Brothers' "Q-Bert" and "Popeye," are nominated in the category of packaging and in-store promotion for video games. Coleco's "Zaxxon," Atari's "Berserk" and Sierra On-Line's "B.C.'s Quest For Tires" were also nominated in this area.

Billboard's staff and chart department determined the nominations in five other categories. In one, best arcade style game, "Lode Runner," "Choplifter," "Zaxxon," "The Pinball Construction Set," "Blue Max" and "Frogger" were mentioned.

## Stan Lewis Gets Million-Dollar Line Of Credit

LOS ANGELES—The Stan Lewis mini-conglomerate in Shreveport, La. got a solid vote of confidence from its largest creditor when the local Pioneer Bank & Trust Co. agreed to extend a \$1 million line of credit to the ailing firm.

Federal Bankruptcy Judge Leroy Smallenburger of Shreveport last week approved a format wherein the bank provided \$200,000 in credit immediately, with the proviso that another \$800,000 would be available as receivables to that amount were posted with the secured creditor by P&S Enterprises, the Lewis parent company.

Lewis and his legal counsel, Rick Reynolds of Anderson, McNulty, O'Connor & Stakelum, Baton Rouge, said the immediate \$200,000 loan and dollar-for-dollar transfusion proffered by the bank would make it possible to do business on an "almost normal footing" for the six-store retail chain, distributor and one-stop.

P&S voluntarily petitioned for reorganization under Chapter XI of the Bankruptcy Act in September (Billboard, Feb. 11).

WASHINGTON—The Internal Revenue Service, after investigating a new company leasing master tape sound recordings on a non-exclusive basis and claiming a tax investment credit that could be passed on to the lessee, has ruled that taxpayers who acquire such masters are not entitled to the credit.

According to Ernie Acosta, an IRS spokesman, the tax credit is disallowed because such an arrangement—leasing on a non-exclusive basis—is considered by the IRS to be a license rather than a lease. "It's considered a license because the company kept the right to use the masters simultaneously and to make additional assignments," he says. Such an arrangement is not permitted under the IRS code, he adds, "and the investment credit cannot be claimed nor passed on."

The identity of the company was not divulged in the January IRS ruling. The company had stated in its promotional literature that it would lease the rights to production and sale for eight years on a non-exclusive basis, and pass on the tax credit.

In addition, the IRS found that the company may have overvalued the amount on which the investment credit would have been computed, perhaps by 150% of the fair market value.

"That's a separate issue," Acosta says, explaining an IRS rule that if

"Zork I," "Wizardry," "Legacy Of The Llylgamyn," "Exodus: Ultima III," "Temple Of Apshai" and "Jumpman" are the nominees in the adventure software category.

For video games, the nominees include "River Raid," "Frogger," "Q-Bert," "Ms. Pac-Man," "Pitfall" and "Enduro."

Nominees in the educational area included such noted titles as "MasterType" by Scarborough and the Spinnaker Software titles "Face-maker," "In Search Of The Most Amazing Thing" and "Story Machine." "Early Games" was also nominated in this category.

"The Home Accountant," "Bank Street Writer," "Word Pro 3+" and Software Publishing's PFS series

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the value is "overvalued by more than half of its fair market value, then the individual may be subject to a 30% penalty in addition to the tax." He adds that the firm has not been slapped with the penalty at this time.

In recent years, sources say, companies and individuals have offered such tax shelters using master tapes. But the new IRS ruling now casts a grey shadow on such arrangements.

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## OSCAR SONG NOMINATIONS

### 'Flashdance,' 'Yentl' Square Off

By PAUL GREIN

LOS ANGELES—"Flashdance" and "Yentl" each received two nominations for best original song in the balloting for the 56th annual Academy Awards. The No. 1 hits "Flashdance... What A Feeling" and "Maniac" are nominated from "Flashdance," while "The Way He Makes Me Feel" and "Papa, Can You Hear Me?" represent "Yentl."

Only one other film in Oscar history has produced two best song finalists: 1980's "Fame," which yielded that oscar-winner as well as "Out Here On My Own."

"Yentl" was also nominated for best original song score, though the film's creator, Barbra Streisand, was passed over in all categories in which she might have been nominated: acting, directing, screenwriting and producing. Still, "Yentl" received five nominations, a total topped by only three films.

Despite the fact that "Flashdance" produced two best song candidates, it was passed over in the category of best original song score. Another platinum soundtrack, "Staying Alive," was also bypassed, as was its featured song, "Far From Over."

The best song nomination for the "Flashdance" theme represents Giorgio Moroder's first Oscar bid since he won for best original score five years ago with "Midnight Express." And the two best song nominations for Alan and Marilyn Bergman's songs from "Yentl" marks the second year in a row that the husband-and-wife team has paced the Oscar pack. Last year, they wrote three of the five best song nominees.

Another film music veteran, Bill Conti, received his first scoring nomination for his work on "The Right Stuff." He'd previously received two best song nominations. And Michael Gore, who received three nominations in 1980 for his work on "Fame," made it back to the finals with his score for "Terms Of Endearment."

Gore's was one of 11 nominations tallied by "Terms," which is the best showing made by any 1983 film.

"The Big Chill," which produced a surprise gold soundtrack for Motown, tallied three nominations, including best picture.

While Streisand failed to make the ballot, another veteran pop singer, Cher, did earn a supporting actress nomination for "Silkwood." A win here, which is considered likely, would be noteworthy, because Cher has never won a Grammy for her recordings or an Emmy for her television work.

Here's the complete list of nominations:

#### Best original score

"Flashdance... What A Feeling" from "Flashdance." Music: Giorgio Moroder (his first in this category). Lyrics: Keith Forsey, Irene Cara (their first).

"Maniac" from "Flashdance." Music and lyrics: Michael Sembello, Dennis Matkosky (their first).

"Over You" from "Tender Mercies." Music and lyrics: Austin Roberts & Bobby Hart (their first).

"Papa, Can You Hear Me?" from "Yentl." Music: Michel Legrand (his sixth). Lyrics: Alan & Marilyn Bergman (their 12th).

"The Way He Makes Me Feel" from "Yentl." Music: Michel Legrand (his seventh). Lyrics: Alan & Marilyn Bergman (their 13th).

#### Best original score

"Cross Creek," Leonard Rosenman. His third.

"Return Of The Jedi," John Williams. His 17th.

"The Right Stuff," Bill Conti. His first.

"Terms Of Endearment," Michael Gore. His second.

"Under Fire," Jerry Goldsmith. His 13th.

#### Best original song score or adaptation score

"The Sting II," Lalo Schifrin. His fifth.

"Trading Places," Elmer Bernstein. His eighth.

"Yentl," Michel Legrand (his sixth), Alan & Marilyn Bergman (their first).

## New Label Venture For Wein

LOS ANGELES—Veteran jazz impresario George Wein is teaming with jazz label chief Carl Jefferson in a new label venture, The George Wein Collection, to be structured as a division of Jefferson's Concord Jazz Records.

First two releases are slated for April. The first will feature French pianist Michel Petrucciani, now a U.S. resident. Featured on the other set will showcase trumpeter Terrance Blanchard and alto saxophonist Donald Harrison, both members of Art Blakey's Jazz Messengers.

Wein is best known as the creator of the original Newport Jazz Festival, which has continued to operate under his aegis since its subsequent

relocation to New York and a rechristening as the Kool Festival there. He also produces Kool packages in other markets, the annual Playboy Jazz Festival here, and various concerts in France, Japan, Australia and South America. As a pianist, he embarks on his own national tour next month with the Newport Jazz Festival All Stars.

Jefferson is a Concord, Calif., businessman whose enthusiasm for jazz led to live jazz promotions and later to the creation of Concord Jazz, the independently distributed line which has since emerged as a major jazz outlet in the U.S. Concord Jazz currently licenses product in 24 international territories as well.

## Jackson, Police Top NARM List

### Cop Multiple Nominations For 'Gift Of Music' Awards

By PAUL GREIN

LOS ANGELES—Michael Jackson and the Police, as expected, dominate the nominations for the 1983 "Gift Of Music" Best Seller awards presented by the National Academy of Recording Merchandisers (NARM).

Both acts are nominated for best selling album, best selling single and best selling music video in the 26th annual NARM balloting. The awards, to be announced at the

NARM convention in March, reflect actual over-the-counter sales to the consumer, as voted on by retailers, rackjobbers and one-stops.

The music video category is a new addition to the NARM ballot. In it, "Making Michael Jackson's 'Thriller'" and "Police Around The World" square off against "The Compleat Beatles," "Duran Duran" and "Stevie Nicks In Concert."

Also making a strong showing this year is "Flashdance," which is nomi-

nated for best selling album and best selling soundtrack. In addition, both Irene Cara's title theme and Michael Sembello's "Maniac" are nominated for best selling single.

The popularity of heavy metal is underscored in that two of the five finalists for best selling album are in that genre: Quiet Riot's "Metal Health" and Def Leppard's "Pyromania."

Several albums are nominated again in categories they won last year. These include Men At Work's "Business As Usual" (best selling album by a group), "Gap Band IV" (best selling black music album by a group) and Willie Nelson's "Always On My Mind" (best selling country album by a male artist).

And Alabama's perennial seller "Feels So Right" is nominated again for best selling country album by a group, a category it won two years ago.

Here's the complete list of NARM nominees:

**Best selling album**—Def Leppard's "Pyromania," Mercury; Michael Jackson's "Thriller," Epic; the Police's "Synchronicity," A&M; Quiet Riot's "Metal Health," Pasha/Epic; "Flashdance" original soundtrack, Casablanca.

**Best selling single**—Irene Cara's "Flashdance... What A Feeling," Casablanca; Michael Jackson's "Billie Jean," Epic; the Po-

## Glen Campbell Set To Host Dove Awards Ceremonies

NASHVILLE—Glen Campbell will host the 15th annual Dove Awards ceremonies, to be held at the Tennessee Performing Arts Center here March 7. The show will be telecast live via the CBN Broadcasting Network.

The Doves are awarded by the Gospel Music Assn. for excellence in religious music.

This year's categories and nominees are:

**Artist of the year**—Amy Grant, Dino Kartsonakis, Sandi Patti, Petra and John Michael Talbot.

**Song**—"Because Of Who You Are," Bob Farrell, Billy Smiley; "Great Is The Lord,"

Deborah Smith, Michael W. Smith; "He's Still Workin' On Me," Joel Hemphill; "He Will Carry You," Scott Wesley Brown; "I'm Walkin'," Bob Bailey, Marvin Morrow; "More Power To Ya," Bob Hartman; "More Than Wonderful," Lanny Wolfe; "Step Into The Water," Kirk Talley; "Upon This Rock," Gloria Gaither, Dony McGuire; and "We Will Stand," Russ Taff, Tori Taff.

**Songwriter**—Scott Wesley Brown, Michael Card, Joel Hemphill, Michael W. Smith and Lanny Wolfe.

**Male vocalist**—Johnny Hall, Leon Patillo, Michael W. Smith, Russ Taff and John Michael Talbot.

**Female vocalist**—Cynthia Clawson, Tanya

(Continued on page 82)



MICHAEL'S MIKE: A white glitter glove is part of the package in a new Michael Jackson doll and radio/microphone. The products, introduced at last week's Toy Fair in New York, are being marketed by LJN Toys in New York.

## Executive Turntable

### Record Companies

Stuart Watson is appointed senior international director for MCA, based in London. He was managing director for MCA U.K. . . . Several appointments have been made in PolyGram's New York office. Bob Gooding joins as national



Watson

marketing director, for the urban contemporary/black music division. He was national director of promotion and marketing, progressive music, at Warner Bros. Rowena Harris is named national promotion director, urban/black music. She joins from Arista, where she was a regional district manager.



Gooding

Beebe Jennings is upped to licensing and contract administrator for special projects.

She was a legal secretary for the department. And Harvey Rosen is appointed director of sales and marketing administration. He was director of marketing for PolyGram Classics.

Greg Brodsky assumes a newly created position as media services administrator for RCA in New York. He was with the label's communications department . . . In New York, Chrysalis restructures its promotion department with the following appointments: Peter Napolliello to director of AOR and video promotion, Nancy Glucksman to manager of AOR and video promotion and Daniel Glass to national promotion director. Napolliello was a label manager at Jem. Glucksman was a promotion secretary and Glass was director of new music marketing, both for the label.

Linda Barton is upped to vice president, advertising and design, for CBS in New York. She was advertising vice president . . . Island recruits three in its New York headquarters: Jeff White as national retail sales coordinator, Alvin Eng as publicity coordinator and Mary Ann Palmiotti as pre-production and packaging manager. White was a salesman for Beckett/Buddha/Sutra Group Records; Eng was in A&M's publicity department, and Palmiotti was with Island's accounts payable department . . . In Providence, R.I., Sine Qua Non Cassettes & Records appoints David Stachnik regional sales manager. He was a regional salesman for Action Music Inc.

### Marketing

Craig Empey joins Jetco in Minneapolis as Southern regional sales manager. He was a rack branch manager for Pickwick in Dallas. Empey reports to George Smith, who is upped to national sales manager . . . In Mountainside, N.J., Steve Devre is appointed chief executive of Apex-Martin Records & Video Sales. He was with the Big Sounds retail chain in central New Jersey.

### Video/Pro Equipment

Los Angeles-based Embassy Home Entertainment promotes three: Alan Kaup to president, Embassy Home Entertainment Europe; William Mooney to executive vice president and chief financial officer, and Robert Cook to vice president, general manager, strategic business development. Kaup was senior vice president for the European division; Mooney was vice president, finance administration, and Cook was vice president of sales and marketing.

The Disney Channel in Burbank adds two to the payroll and ups three. Joseph Benson joins as manager of program development and Mark Silberman as administrator of acquisitions/standards and practices. The former was associated with MGC Cinema; the latter was a production assistant for the tv show "Happy Days." In addition, Debbie Sellar is upped to manager from supervisor of marketing services; Susan Clark is promoted to marketing supervisor from coordinator for the channel, and Mike Bessolo assumes the post of marketing supervisor. He was with Walt Disney Education Media.

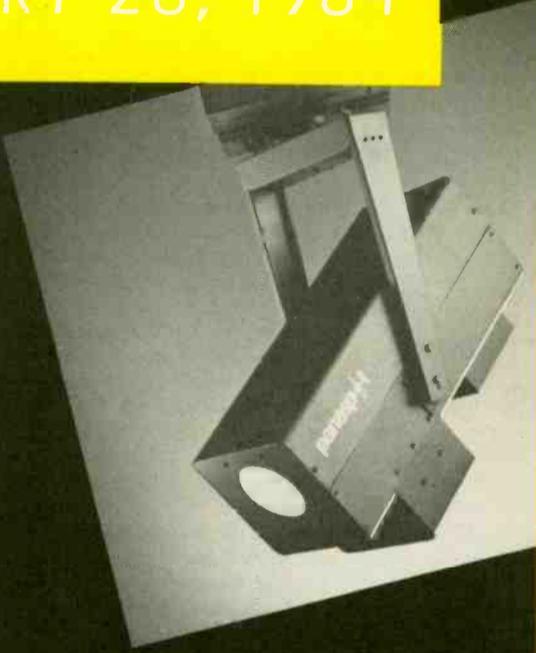
Kenny Kiper resigns from the Country Music Assn. in Nashville, where he was executive director of public relations, to pursue a career as a video consultant . . . In Stamford, Conn., Vestron Video appoints Anne Templeton manager of international operations. She was associate director of business affairs for CBS/Fox Video.

(Continued on page 73)

Billboard (ISSN 0006-2510) Vol. 96 No.7 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

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## RCA VP LOOKS TO '90

## Schlosser Sees Boom In Home Video Music

NEW YORK—A \$10 billion pre-recorded home video industry in 1990 will rely heavily on music programming, Herb Schlosser, RCA Corp. executive vice president, told a luncheon hosted here Wednesday (15) by the New York chapter of the television academy (NATAS).

Schlosser, noting that the \$10 billion worldwide figure would reflect a threefold increase over 1983, said that music programming would keep

## Blonstein Helming New Gospel Label

NASHVILLE—Marshall Blonstein, former executive with Ode and Island Records, has established a gospel label, Morada Records. The firm is headquartered in Los Angeles, but also has a Nashville office, under the direction of Barry E. Baird.

Acts already signed to the label include Jana Wacker, Ronna Jordan, the Fox Brothers, the Rev. Isaac Douglas and Kathy Sinni. Morada will also release repackaged product by ReGeneration, Teddy Huffam and the Don Marsh Singers. Blonstein says his company will handle all sorts of gospel music, including MOR, Southern gospel, black and contemporary Christian.

Distribution will be through independents to both secular and Christian record stores, says Blonstein. Among distributors so far secured are Spring Arbor, Windy, Omega and Central South.

Morada will also be selling Christian-oriented video game cartridges, developed by Blonstein's Alpha One software company. The games will sell for \$14.95 and be compatible with Apple and Commodore machines.

## Ethel Merman's Legacy: Four Decades Of Records

NEW YORK—Ethel Merman, the musical comedy star who died here Wednesday (15) of natural causes at the age of 76, leaves a rich legacy of recordings made from the '30s to the disco binge of the late '70s. Her last recording, in fact, was a disco album in which she reprised the hits she introduced on stage. "The Ethel Merman Disco Album" was released in 1979 by A&M Records.

While she recorded much material she introduced on Broadway during the '30s, her representation on original cast recordings began with "Annie Get Your Gun" (Decca, 1946) and, interestingly, ended with a revival cast recording of the same show (RCA, 1966). Other casters included "Happy Hunting" (RCA, 1956) and "Gypsy" (Columbia, 1959), her last appearance (and, many would say, her most powerful) in a new production.

Some of her recording associations were unusual. Decca, in 1953, released a very successful EP of her famed hit-song medley with Mary Martin, showcased on a 50th anniversary Ford Motor Co. tv special. The original cast recording of one of her big triumphs, "Call Me Madam" (RCA, 1950), features not her, but Dinah Shore. Her label, Decca, did not agree to allow her to perform on the RCA session and released a recording of "Call Me Madam" songs

the need for general original programming, as "the major film libraries will have sold through to the marketplace within the next few years. And the number of new features each year is not sufficient—by itself—to support the continuing growth of the prerecorded video marketplace."

Schlosser, corporately responsible for RCA's audio and video software divisions, noted that RCA had established its own video production unit to help meet the demand for original music programming. He added that the unit currently has "a dozen or so" original music video programs in various stages of development and production for 1984.

While RCA's efforts in creating music video projects stress their application on videocassettes and video-disks, Schlosser emphasized that music video software could generate increased revenue sources via distribution to broadcast and television outlets.

In his talk, Schlosser drew from a recent survey by F. Eberstadt & Co. estimating that by 1988 music programming in the U.S. alone will generate retail revenues of \$1.2 billion (Billboard, Jan. 21). Latter figure would be larger than the entire U.S. retail market for feature films on cassettes and disks today.

For the audio recording business, Schlosser said RCA projected a "more modest growth," "estimating a rate of about 4%-5% per year to 1990. "There has been a new sobriety in the record business over the last several years," he said. "The task of the successful record company of the future will be creativity—finding and developing new artists—and a continuing emphasis on cost control and marketing."

with Merman doing most of the singing. She, however, appeared on the Decca 10-inch soundtrack recording of the film version.

During her Broadway career, totalling 14 productions, Merman performed in five Cole Porter shows, beginning with "Anything Goes" (1934), and in two by Irving Berlin, the aforementioned "Annie" and "Call Me Madam." Her only Gershwin show was "Girl Crazy" (1930), her Broadway debut, in which she introduced her brassy trademark, "I Got Rhythm."

Merman probably ranks as the Broadway star who introduced the greatest number of Schubert Row standards-to-be. Among them were "I Got Rhythm," "Life Is Just A Bowl Of Cherries," "Eadie Was A Lady," "I Get A Kick Out Of You," "You're The Top," "Blow Gabriel Blow," "There's No Business Like Show Business," "They Say It's Wonderful," "I Got The Sun In The Morning" and "Everything's Coming Up Roses."

Although originally written with her in mind, Merman starred during the 1970 run of "Hello, Dolly!" in a role made famous by Carol Channing. When Berlin's "Annie" was revived in 1966, he wrote a new song for Merman, "An' Old Fashioned Wedding." It was a Merman show-stopper—her last one.

IRV LICHMAN

## BEST NEW ARTIST NOMINEE

## Culture Club: More Than A Pretty Image

By PAUL GREIN

*This is the last in a five-part series on the Grammy nominees for best new artist. May the best artist win!*

LOS ANGELES—Which is the more important factor in Culture Club's worldwide success—music or image? If you ask the group's charismatic lead singer Boy George, the answer is definitely music.

"You can't have five top 10 records on an image," he says. "It just doesn't stick. I would say radio has been much more important to us than video. Our videos are terrible. I look like a pig in them. But then I don't like videos anyway—I'd much rather have a conversation or be around a piano with some people."

George adds that Epic Records was initially concerned about the band's extreme image. "Their main concern was whether they could sell it," he says. "They were worried about the album cover; they weren't sure about a lot of things. They wanted me to tone it down but I said no. If I had, I think people would have smelled a rat. People know when you're being dishonest."

"Things changed drastically when I became successful," George adds. "Before that, people used to

ridicule me and laugh at me. Now people say it's fantastic. There's a certain amount of hypocrisy which I resent greatly."

Still, George sees Culture Club's broad-based acceptance as a sign of greater social tolerance. "When we played in Phoenix there were parents with kids on their shoulders. Maybe that wouldn't have happened five years ago. I think Culture Club has definitely helped to change people's attitudes regarding what's moral and what isn't."

At the same time, George is aware that away from metropolitan centers, there may still be lingering resistance to the group's image.

"America's a big country," he says. "I think there are still a lot of places where people aren't too sure what they think about us."

Those people will have a chance to find out in April when George and his partners in Culture Club—percussionist Jon Moss, bassist Mickey Craig and guitarist Roy Hay—begin their latest U.S. tour. The task will focus on 6,000 to 8,000 seat halls. "Later on in the year we'll be playing much bigger places," George says, "but hopefully by that time the show will be much more visual."

That later tour will be in support  
(Continued on page 49)



## Chartbeat

## Epic Captures Four Of The Top Five

By PAUL GREIN

Epic and its associated labels control four of the top five singles this week, with hits by Culture Club, Nena, Cyndi Lauper and Michael Jackson. It's the first time one label has had four of the top five since March, 1978, when RSO scored with the Bee Gees' "Night Fever" and "Stayin' Alive," Eric Clapton's "Lay Down Sally" and Andy Gibb's "(Love Is) Thicker Than Water."

But the week's No. 1 single is Van Halen's "Jump" on Warner Bros. It's the first No. 1 on Warners proper since Christopher Cross' "Arthur's Theme" in 1981, though two subsequent hits on associated labels have also made the mark: Chicago's "Hard To Say I'm Sorry" on Full Moon and Patti Austin & James Ingram's "Baby, Come To Me" on Qwest.



CATHOLIC BOYS—Participants in Jim Carroll's latest project celebrate the release of his Atlantic album "I Write Your Name" at New York's Studio 54. Shown from left are WEA vice president/Cleveland branch manager Mike Spence, Carroll's manager and producer Earl McGrath, Atlantic's sales vice president Sal Uterano, Carroll's bassist Steve Linsley and Carroll.

"Jump" is the first No. 1 hit for Van Halen, and the second for the group's producer, Ted Templeman, following the Doobie Brothers' "What A Fool Believes," which topped the chart in April, 1979.

And entering this week's top 10 are the Police's "Wrapped Around Your Finger" (A&M) and Billy Joel's "An Innocent Man" (Columbia). Those are the third top 10 singles from "Synchronicity" and "An Innocent Man," albums that have been riding the top 10 since last summer.

Neither of those superstar artists had previously lifted three top 10 hits from one album. The best showing for both acts was two from their 1980 releases "Zenyatta Mondatta" (the Police) and "Glass Houses" (Joel).

The other new entry in this week's top 10 is John Lennon's "Nobody Told Me" (Polydor). The success is noteworthy in that it hits the top 10

nearly 40 months after Lennon was murdered in New York in December, 1980. While sentiment and sympathy may have played a role in the top 10 success of "Woman" and "Watching The Wheels"—singles released soon after Lennon's death—the fact that so much time has now elapsed suggests that the acceptance of "Nobody Told Me" is strictly on its musical merits. The music business has its strengths, but long memories are not among them.

Lennon also factors in the return to the chart this week of four Beatles albums: "1962-1966," "1967-1970," "Abbey Road" and the White Album. These albums re-enter the chart between positions 179 and 198, while three other Beatles titles bubble under between positions 201 and 206: "20 Greatest Hits," "Sgt. Pepper's Lonely Hearts Club Band" and "Magical Mystery Tour." This resurgence is, of course, keyed to heavy media coverage of the 20th anniversary of the Beatles' arrival in the U.S.

★ ★ ★

More Stuff: Cheryl Lynn this week scores her second No. 1 black hit with "Encore" (Columbia). Lynn topped the chart in January, 1979 with her first chart single, "Got To Be Real." Since then, her best showing was with 1981's "Shake It Up Tonight," which reached number five.

And "Making Michael Jackson's 'Thriller'" (Vestron) moves up to No. 1 on this week's video sales chart. Billboard's eagle-eyed video editor Laura Foti notes that this is the first original music title to top the video chart. The first original programming of any type to reach No. 1 was the "Workout" tape by Jackson's chum, Jane Fonda.

★ ★ ★

We Get Letters: Jay Grossman of  
(Continued on page 80)



# GOLDEN EARRING MAKES N.E.W.S.!

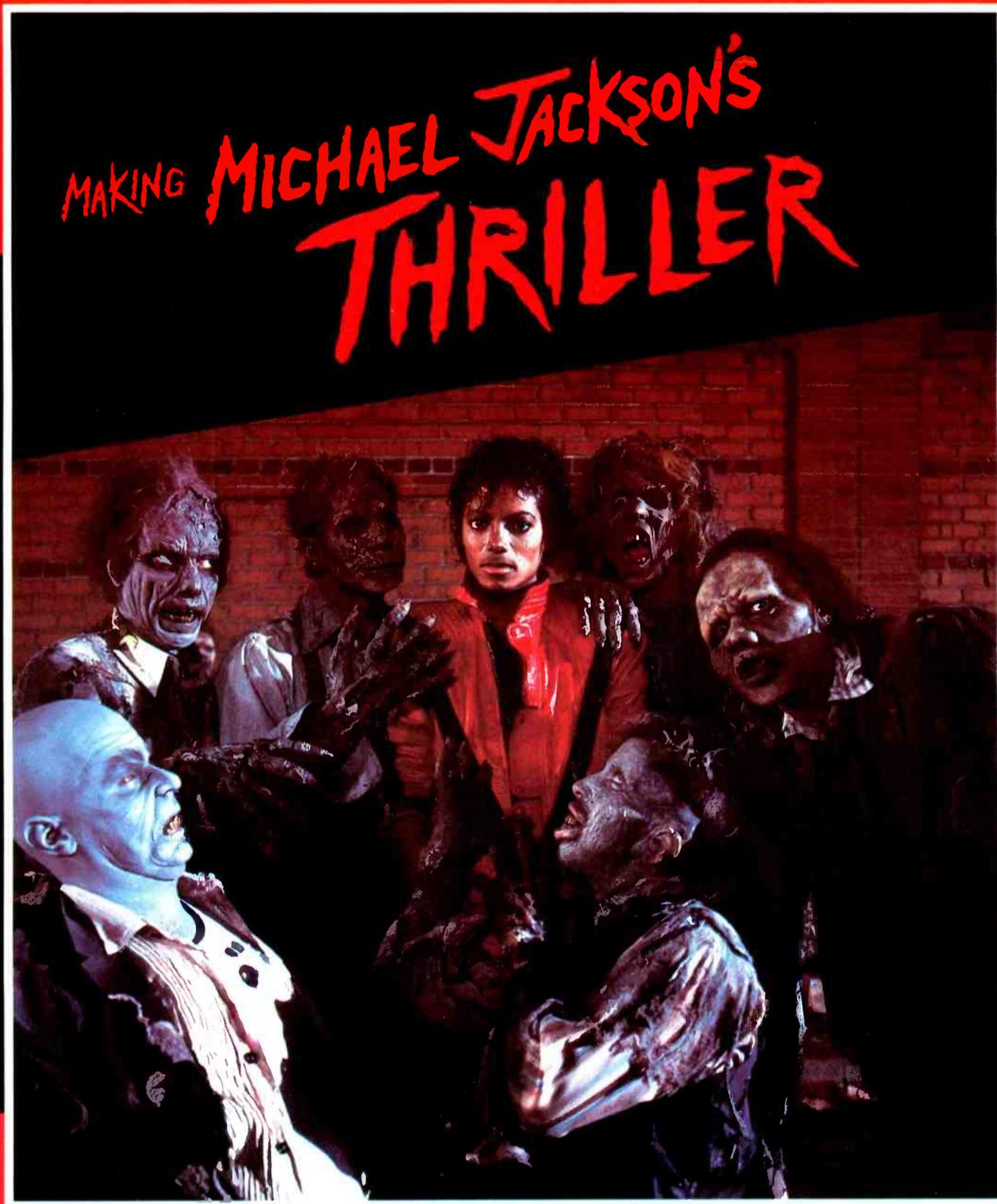
In the long tradition of classic rockers like "Radar Love" and "Twilight Zone," Golden Earring returns with "N.E.W.S.," their newest triumph.

"N.E.W.S." features "When The Lady Smiles." TI 112



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## Japanese Poll Is Dominated By Duran Duran

TOKYO—Duran Duran is the most popular international group in Japan today, the British group's lead singer Simon Le Bon is top male vocalist and Sheena Easton is the top female recording artist, according to Music Life magazine's 1984 readers' poll.

This is the 34th annual Music Life poll. The 250,000-circulation publication is widely read by the 13- to 18-year-old age group.

Duran Duran was only in seventh place last year. Queen, the 1983 winning band, slipped to 10th place this year. Runners-up to Duran Duran are Culture Club and U2, neither of which was in the top 50 last year.

Simon Le Bon edged Culture Club's Boy George by some 13,000 votes in the male singer category. Sheena Easton won the poll for the third year in succession, scoring 97,000 votes against just over 80,000 for Pat Benatar. Leading guitarist in the poll was Ritchie Blackmore for the second straight year, followed by Michael Schenker, who also finished second last year.

Duran Duran's John Taylor was top bassist, the group's Roger Taylor was top drummer, and Duran's Nick Rhodes was top keyboard player, according to Music Life readers.

John Taylor also finished first in the "sex symbol" category. David Bowie, who took second place, was also cited for the best live performance in Japan during the past year, ahead of Culture Club and Rick Springfield. Most controversial musician of the year was Limahl, formerly of Kajagoogoo, followed by Michael Schenker and the group Japan.

Leading acts in the domestic pop sector were YMO, Southern All-Stars, Alfie, Loudness and Earth Shakers among the groups, with Motohaoru Sano named top male singer and Miyuko Nakajima top female (for the third year in succession). In the international group category, the only U.S. act named in the top 10 was Daryl Hall & John Oates.

## 1983 U.K. RESULTS

# CBS Posts Top Market Share

By PETER JONES

LONDON—CBS had the top market share in both singles and albums for the whole of 1983, according to a survey based on sales figures from the 250 retail panel shops from which Gallup here compiles the British national charts.

It's a very convincing double success. The company gained 15.4% of the singles market, followed by EMI with 9.9%, and culled 16.8% of the albums, again leaving EMI (12.1%) in second place.

CBS topped both sections in the April-June and July-September quarters last year as it did in the final quarter, figures for which have just been released, when its 16.4% share beat Virgin, in second place at 14.6%. In the last-quarter albums rating, CBS scored 17.1% of the chart action, with Virgin second with 11.9%. Virgin's upturn is a key industry talking point here.

Indeed there was controversy and confusion as to which label actually came out on top of the singles ratings for the year. Both CBS and Virgin were eventually given a 7% rating, corrected to the usual single decimal place, following a Gallup hiccup over



**IDOL POSE**—Japanese teen idol Toshiko Tahara meets his American mentor Paul Anka, whose "The Lady Was" proved a No. 1 hit for Tahara in his homeland. Anka was in Tokyo for a week of concerts supporting his latest Columbia album, "Walk A Fine Line."

## Thorn EMI's 'Musicbox' Spreads Through Germany

COLOGNE—Thorn EMI is expanding its involvement in European cable music services. In addition to supplying two hours of music daily, soon to increase to four hours, to Satellite TV's "Sky Channel," the company is also active through its West German subsidiary EMI Electrola in that country's first pilot cable projects, now running in Munich and Ludwigshafen.

Last year, a joint venture known as KMP (Kabel Madia Programmgesellschaft) was set up by EMI Electrola, publishing company Du Mont Schauberg and Tristar TV principals Wolfgang Fischer and Werner Kupper. Since January, KMP has supplied a daily one-hour "Musicbox" program to the Ludwigshafen project, and the aim is to have a "Music-

box" channel showing in both Ludwigshafen and Munich, as well as on the forthcoming Berlin cable service.

According to Thorn EMI Screen Entertainment's Nick Bingham in London, the West German choice of the "Musicbox" name, identical to that adopted for the company's U.K. music channel, was no more than fortuitous coincidence.

"It just proves that great minds think alike," he says. "But now it would be fair to say that we'll be using that name for all our services throughout Europe."

"We are already in a number of territories. 'Sky Channel' is broadcasting to all the GAS countries now as well as Norway and Finland, and as far as we are concerned Europe as a whole is our market."

However, the West German "Musicbox" programs are not related to those of the British "Music Box." Formatted along the lines of MTV, they are put together in West Germany with local presenters and incorporate local music news, local interviews and other elements. Live appearances by "unknown" German newcomers are also planned.

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one single that has originally been wrongly included in the Virgin tally.

In the full-year figures, Virgin takes third place with 9.8% of the singles chart action, followed by RCA (9.1%), WEA (8.1%), Phonogram (6.4%) and Polydor (5.8%). In the albums section, third place goes to RCA (8.5%), followed by Virgin (7.8%), WEA (6.9%), Phonogram (5.8%) and Polydor (5.4%).

The full-year 1982 breakdown for singles showed EMI on top with 12.1%, then CBS (11.8%), Phonogram (10.5%) and WEA (9.6%). The album analysis for leading companies that year showed CBS with 14.1%, followed by EMI (12.5%), WEA (9.6%), Polydor (8.5%) and Phonogram (8%). Following the Virgin-CBS "honorable draw" in the 1983 leading labels chart for singles are: Epic (5.8%), RCA (5.4%), EMI (4.5%) and Polydor (4.4%).

In the leading album labels list, Epic (6.2%) is second to CBS (8.1%), followed by Virgin (5.4%), EMI and Polydor (4.2% each).

In the October-December final quarter survey, top artists in terms of chart action for singles were Billy Joel, Culture Club, Lionel Richie, the

Flying Pickets and Tracey Ullman. For albums, the top artists were Culture Club, Michael Jackson, Paul Young, Genesis and Elaine Page.

Top single in this three-month period was Billy Joel's "Uptown Girl." Top album was Culture Club's "Colour By Numbers." The singles statistics combine seven- and 12-inch product. Albums and cassettes are similarly combined for releases priced at 1.82 pounds (roughly \$2.55) and over.

For the full year, top selling albums, in order, were: "Thriller," Michael Jackson (Epic); "No Parlez," Paul Young (CBS), and "Colour By Numbers," Culture Club (Virgin). Top album artists were Michael Jackson, David Bowie and Paul Young.

Top selling singles were: "Karma Chameleon," Culture Club (Virgin); "Uptown Girl," Billy Joel (CBS); "Red Red Wine," UB 40 (DEP Int). Top singles artists were Culture Club, Paul Young and Michael Jackson.

Warner Bros. Music won both individual and corporate publishing honors for the year, in terms of chart action.

## EUROPEAN COALITION

# Blank Tape Firms Join Forces On Levy

By MIKE HENNESSEY

LONDON—Fears that the European Economic Community Green Paper consultative document on copyright law reform, due to be published in the fall, may come out in favor of a home taping royalty on hardware and/or blank software has prompted members of the blank tape manufacturing community in Europe to coordinate their efforts to fight the levy.

At a press conference held by Britain's Tape Manufacturers' Group (TMG) Feb. 14, Bill Fulton, managing director of Sony U.K. and chairman of the TMG, said the first task of tape manufacturers in the EEC was to expose the "total bias and inadequacy" of a report on home taping commissioned by the EEC Commission from Gillian Davies, associate director general of the IFPI.

He said the recommendations in the report could force consumers to pay more than double the present retail costs of recording tape. "The report underlines the EEC pro-levy stance, and the fear in Britain is that Westminster might simply follow the EEC lead," said Fulton.

The TMG claims that the tape manufacturing industries of France, West Germany, Italy, Belgium, Denmark, Holland and the U.K. have all agreed to campaign in their own

countries on a united basis to persuade European Parliamentarians not to support the levy. The agreement was reached at an international conference in Brussels sponsored by the TMG on Feb. 8.

Fulton said that the IFPI report, titled "The Private Copying of Sound & Audio-Visual Recordings," was a totally biased document, compiled without consulting consumer protection groups or anyone other than those who would benefit from the imposition of levies.

He claimed that adoption of the report would mean that a C-90 audio-cassette, currently retailing for 90 pence (\$1.25), would cost about 1.80 pounds (\$2.80), and that a three-hour videocassette currently selling for 5.30 pounds (\$7.40) would sell for upwards of 10.60 pounds (\$14.80).

Referring to the application of blank tape royalties in Sweden and Norway, Fulton said there had been "devastating effects" on legitimate sales of blank and prerecorded cassettes as a result of levies, because of the introduction of poor-quality tape illegally imported and sold at drastically reduced prices.

Fulton began his presentation by congratulating the U.K. record industry on its successes in 1983, which he said were based on giving the pub-

(Continued on page 68)

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Vol. 96 No. 7

## Tracking The Hip Ingredient

By DANNY GOLDBERG

Rock artists since the Beatles have been driven by a hunger for two things: commercial success and "hipness." Multi-platinum heavy metal guitarists grow green with envy over the respect accorded Bruce Springsteen. And those of us who counsel these discontented rockers learn rapidly that gold records somehow lose their sparkle without praise from peers and press.

On the other hand, all the hipness in the world still seems hollow without a solid smash on the top of the charts.

In recent years, movie soundtracks have made people money. They have been perceived by the rock business primarily as an ancillary scam in the same general category as K-tel packages and "Greatest Hits" albums. They've been a haven for outtakes and a pastime for record executives between jobs. And they've gained an Irish Sweepstakes aura by all those stories of artists who made a million dollars from one song on "Saturday Night Fever."

But soundtracks have not been "hip." On the contrary, it has been hip to say "no" to soundtracks. One of the hippest things one can do is say "no." When I worked with Led Zeppelin, we were as proud of saying "no" to every television show as Prince is of saying "no" to every interview. (However, it is only hip to say "no" if you remain successful.)

Soundtracks are now about to become hip—sometimes. Not the soundtracks for those Grade Z movies that list all the rock acts in the newspaper ads, but the soundtracks for legitimate, well-made, entertaining movies enjoyed by the same audience that buys records.

If you don't believe things are changing, I give you exhibit A: Jimmy Iovine, who has engineered John Lennon and Bruce Springsteen, and produced Stevie Nicks, Bob Seger, Tom Petty, Dire Straits and U2. He's so hip that when I told him I was using him as an example, he told me, "Danny, don't use the word 'hip.' Use the word 'special.'"

Anyway, after eight platinum albums in a row, Iovine has spent the last six months supervising his first soundtrack, "Streets Of Fire." Hopefully, it will be both special and successful.

### 'The film business is no longer dominated by people who ask, "How come Bob Dylan sings so funny?"'

The movie business was one of the midwives of rock'n'roll. "Rock Around The Clock" was not a big hit when it came out in 1954, but a year later, when it was featured in "The Asphalt Jungle," it flew out of the stores at No. 1 and validated for the first time rock's mass appeal.

Cinema has periodically been able to touch the cutting edge of real rock—"Woodstock," "Tommy" and "The Graduate" come to mind. But by and large film has been alienated from rock'n'roll credibility because of some built-in incompatibilities.

Rock stars, post-Haight Ashbury, were accustomed to almost total control of their product. They hired the producer, the manager, approved artwork and advertising, and learned to control every technical detail of making a record. Rock'n'roll became the ultimate "auteur" form; collaboration in the artistic community became a sign of weakness of vision.

Every rock star worth his salt rejected test pressings and color separations everyone else found acceptable, turned down interviews recommended by his PR man, and picked his own singles over the objection of promotion people. As often as not, events proved the artists correct. Eventually, every survival-oriented manager, lawyer, producer or record company executive learned to fight to the death for the artist's sacred rights.

The problem with Hollywood was that people kept talking about films as "collaborative." But when it came to music the collaboration was usually already over. Rock stars who lorded over their own turf with absolute power were, in the land of films, treated like high-priced novelty acts, bought for their transient name value alone. Meanwhile, rock audiences squirmed at Tinsel Town's versions of their culture.

Lest you feel that the rock world's fear of film was all ego and no substance, simply recall the ominous example of "Sgt. Pepper," and the havoc that film played with the image of Peter Frampton.

Even those rare producers and directors who truly respected rock stars as artistic equals were the bearers of bad tidings in the form of *technical limitations* (it never sounds as good in a theatre

as it does in a recording studio), *budgetary limitations* (a week's delay on a film costs as much as a year's delay on an album), and *inviolable deadlines* (record stores can always wait an extra month; movie theatres can't).

I remember a conversation with Jackson Browne and his producer, Greg Ladanyi, near the completion of "No Nukes," which Julian Schlossberg and I produced and directed. Ladanyi eloquently verbalized the problem with the latest mix and expressed the ideal of "live" sound and how much better it would be when it was "right."

Since I was over budget and past deadline, exhausted and cognizant that Cinema I was booked only weeks away, I threw caution to the winds and blurted out, "Greg, it's never going to be right. You can't get it to sound right in a movie. This is it." Artist and producer looked at me as if I were a barbarian who had mistakenly been let into Athens.

Not to get it right? You can imagine the reception this pragmatism got from Springsteen, James Taylor and the other perfectionists. They felt violated and debilitated when they finally compromised, but happily their political commitment to the film kept them from lynching me.

Four years later, in the age of music video, things are quite different. Video directors, sprung seemingly full-grown from the head of Zeus, are creative equals to most rock stars. Budgets suddenly seem dreadfully real as they start to come out of artists' pockets. Although the vast majority of video viewers hear music through crummy mono speakers, no artist in his right mind turns down the chance to do a video because of the sound.

Not only are film directors' problems comprehensible to rock



Goldberg: "Rock audiences squirmed at Tinsel Town's versions of their culture."

artists, the film experience offers opportunities to learn the visual medium from the masters. Meanwhile, rock audiences, conditioned overnight to the marriage of music and film, are more tolerant and curious about the new combinations.

What's more, the film business is in the process of taking giant steps in our direction. MTV and other music video programs will transform the film business even more than they are altering the record industry. The economics of film distribution depends totally on "opening" a picture—doing decent business in the first weekend. And the right kind of music video is the best way of pre-selling a film, other than a bankable superstar.

There is a generation of producers, directors and studio executives who have grown up with '60s and '70s rock. The film business is no longer dominated by people who ask, "How come Bob Dylan sings so funny?" Film studios are paying more for music and coordinating better with record companies. They are often splitting the cost of independent promotion and music videos. Directors are featuring music prominently in films instead of burying five seconds of a song from a car radio under the ambient sound. Producers are even starting to set aside reasonable amounts of time to get songs written, recorded and released.

I don't know if we are headed back to 1965, when "West Side Story," "Exodus" and "The Sound Of Music" were three of the top five albums of the year. But I am sure that the current interest in strong soundtracks is more than a transient fad like the glut of embarrassments that followed "Saturday Night Fever."

The reason? Music video, like the talkies and electric guitars, is here to stay. And now, for the first time in decades, doing soundtracks no longer smacks of desire for mere commercial success. Doing soundtracks is hip!

*Danny Goldberg, a contemporary music consultant to 20th Century-Fox for feature films, is president of Gold Mountain Records. He's also executive producer of Bette Midler's "No Frills" album, and creative consultant on the Kiss album "Lick It Up."*

## Letters To The Editor

### MTV's Pay Plan

I was horrified to read Billboard's front page story Feb. 11, headed "MTV, Labels Talk Payments." As a group radio broadcaster, what concerns me is the provision calling for "exclusive use for a time period." I certainly hope this does not mean that advertising will replace radio stations in breaking new records, etc.

In my opinion, we have been screwed enough by

the likes of ASCAP, BMI and SESAC. MTV, in paying the labels, will get hit twice. I, for one, hope the radio industry will never accede to

Dennis R. Israel  
The Sky Stations  
New York City

### It's Also The Kinks' 20th

I have been a Kinks fan since 1964. In my view

they are the most underrated rock'n'roll group in history. They never received the ink that the Beatles, Stones and Who got, but still they hang on. With the media beginning to celebrate the 20 years since the Beatles landed in America, I hope some special attention will also be given the Kinks.

E.B. Decker  
San Antonio

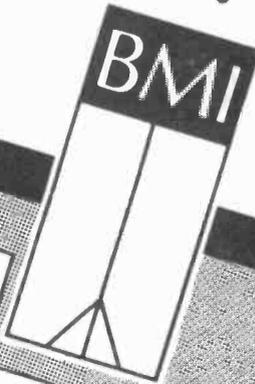
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# Radio

## New Top 40 Outlet In Nashville WZKS Promises Tight Playlist, 'Party-Station Image'

NASHVILLE—The battle for top 40 listeners will heat up considerably when 50,000-watt WZKS explodes onto the FM band at 96.3 here next Monday (27) with a "Hot Hits"-style format targeted toward the 18-34 age group.

WZKS, or 96 Kiss as it's being billed, has been designed to pull listeners from AOR stations WKDF and WWKX and create the kind of excitement "that you used to hear in great top 40 radio," according to owner Tom Weaver. The station will feature rapid-fire rotation, heavy on-air personality, half-hour uninterrupted "music jams," and what

Weaver calls "a real party-station image."

"The research we've done with Paul Keckley over the last months shows that listeners think there are some real gaps in Nashville radio in AOR and top 40," says Weaver. "So we're going to use a 'Hot Hits' type of approach."

Playlist size will average between 30 and 35 hits ranging from Yes, Duran Duran and Culture Club to such black crossover acts as DeBarge, Kool & the Gang and Michael Jackson. "We won't, however, be playing any chainsaw heavy metal or Kenny Rogers," Weaver adds.

Currently, WKOS is on the air playing what Weaver refers to as "a vanilla'd-out format of oldies." He says he's doing this so that when 96 Kiss debuts, it will make more of an impact on listeners. WKOS/WZKS is licensed to Murfreesboro, Tenn., outside Nashville, but Weaver has applied for an FCC waiver to allow remote operations from new studios under construction atop United Artists Tower on Music Row.

WZKS is owned by Weaver and partners Joseph Wolf and Murray Moss of Palm Springs, Calif. Weaver was an executive vice president with All-Pro Broadcasting, which owns radio properties in Houston, Milwaukee, Seattle and Los Angeles, prior to moving to Nashville to launch 96

(Continued on page 80)

## NRBA-NAB Invites For Music Industry Figures

By BILL HOLLAND

WASHINGTON—The board of directors of the National Radio Broadcasters Assn. (NRBA) has passed a resolution to invite music industry leaders and representatives from record companies to attend the first joint convention of the NRBA and the National Assn. of Broadcasters (NAB), to be held this September in Los Angeles.

The surprising announcement from the NRBA came at its semi-annual board of directors meeting Feb. 10 in San Diego and followed approval of the joint radio programming convention tentatively announced last month (Billboard, Jan. 21).

Officials at the NAB were not aware of the move until midweek, and were surprised by the NRBA's unilateral decision to invite representatives of the music industry to participate in the first joint convention. NAB president Edward Fritts said he would not comment on the development until he talked with NRBA officials, but added that he was very gratified the board had given the go-ahead to the first joint all-radio conference.

According to an NRBA official, the board's decision followed suggestions from two broadcasters from Cleveland, Carl Hirsch of the Malrite Communications Group and Norman Wain of Metroplex Communications. Invitations, the official says, will reflect the idea of "broadening, extending the convention, since radio and music are so close."

### TALKS ON HOLD

## Two Mulling Mutual Purchase

NEW YORK—Talks between Mutual Broadcasting's parent Amway Corp. and two prospective buyers are on hold, although a spokesman for the network denies it's for sale—again.

Norm Pattiz confirms that he held a Feb. 8 meeting in Los Angeles with Robert Hunter, president of Mutual's parent Amway Corp. But the Westwood One president declines to discuss the status of the talks. Tom Burchill, president of the RKO Radio Network Inc., has also met with Hunter and says that "an offer is on the table." Amway—Mutual's 15th owner—paid a reported \$18 million for the network in 1977.

"Amway wants to divest itself of Mutual, and they contacted us about our interest," a Westwood One source says. "They felt the mix of our different programs might be attractive." According to Burchill, RKO

Details have not yet been worked out, but music industry participation, according to NRBA, would probably include invitations to be panelists as well as exhibitors.

## KKCI Names Frank Foster

KANSAS CITY—"I liken it to the NFL drafts," says KKCI-AM-FM owner Dick Lamb of the appointment of Frank Foster (Hanel) as program director of the Midwest AOR combo. "Many times you'll hear things like, 'We couldn't get the quarterback, so we took the best athlete.' Frank is that athlete. He's a real radio guy, and his enthusiasm and desire make up for the fact that his background in programming is limited."

Lamb has hired consultant Jeff Pollack to help out. KKCI, which was previously consulted by Bobby Hattrik, currently runs second to Taft's KY-102.

"Actually, we both went up in the most recent book," says Lamb. "They went to an 8.7, and we went to a 6. But these days contemporary is a big factor. We see KBEQ as competition as well, but I think this team will do it. If not, I'm going to write articles for Billboard."

Foster, whose background includes Spokane's KJRB, Lewiston's KOZE and Pittsburgh's WHTX (then WKKX), most recently served as production director for B96 (WBBM-FM) Chicago.

wants to expand its network division in "a meaningful way." Ironically, Westwood One recently turned down a purchase offer from RKO for nearly \$12 million.

Amway's Hunter, based in Ada, Mich., has been unavailable for comment on the status of the negotiations. But Linda Radovich, Mutual's press rep in Arlington, Va., asserts that the network is not for sale. "Amway has vehemently told us so," says Radovich, who replaced Nancy Neubauer in January. "Whether they're entertaining offers or taking luncheons is another matter."

Since Mutual, formed in 1934 by a consortium of stations, is a privately held company, the network's annual figures are unavailable. However, a source close to the negotiations says that Mutual amassed approximately \$28 million in billings last year.

LEO SACKS



GAYNOR POWER—Gloria Gaynor poses as one of four survivors of WUSL Philadelphia's first anniversary party. Her durable companions are, from left, the station's Fred Buggs, Gary Shepherd and PD Jeff Wyatt.

## Vox Jox

### Steen Upped To VP/GM At KJR

By ROLLYE BORNSTEIN

Eleven years at KJR Seattle has paid off for GSM Mac Steen, who started out as an account exec, coming from KIRO and KISW across-town. Metromedia has just announced that Steen is the permanent replacement for Ed Wodka, who was transferred to Dallas' KRLD last month. Steen's new business cards will read vice president/general manager. But totally unconfirmed rumors circulating in the market have the one-time AM powerhouse up for sale.

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Pete Salant's consultancy continues to grow with the word that he's signed WSNE Providence (Tauton), where PD Andy Carey has exited after only four days, having come from several years at Springfield's WHYN. No new PD named yet at the AC outlet, though principal/GM Mike Schwartz is on the lookout. Also new to Salant's fold is Allan Margolis' Love-94 (WWWL) Miami. Returning to South Florida to program the FM outlet is former 96X (WMJX Miami) PD Beau Raines, who has spent the last few years programming Doubleday's KWK St. Louis. He replaces Mike Delfonzo. . . . Over at 710 WGBS and its FM counterpart WLYF, Dennis P. Collins has been promoted to VP/GM of the Jefferson Pilot stations, moving up from GSM at the news/talk and beautiful music outlets. Collins is a former Cox Broadcasting exec, having served as GSM at WWSH Philadelphia. . . . And over at competing WNWS (on WFUN's old 790 frequency), Tom Leykis leaves Albany's WQBK to host the nighttime slot.

\*\*\*

Our old buddy Ken Wolt (who will always be Danny Clayton to us) is burning up I-70 between Indianapolis and Cincinnati; the WZPL GM (and principal in H & W Communications) now serves as GM of co-owned WLLT Cincy as well, replacing Tim Montgomery, who now serves as GM of Dayton's WHIO-AM-FM (a post vacant since Ron Kempff left late last year). The commute marks a return to the chili capital of the world for Wolt, who as Clayton was one of WLW's better programmers.

Back to Dayton for a moment: WING operations manager John King adopts that title at WING's nostalgia FM counterpart, WJAI, as

well. PD John Robertson continues in that post, reporting to King.

\*\*\*

WLTW (if you're not used to the calls yet, it's the former WKHK New York, which is the former WRVR New York, which . . .) has just upped Phil Redo to program director. Redo, who was a part-timer while Dene Hallam programmed the then-country outlet, moved into mornings when the station went AC a few weeks ago, replacing Joel Sebastian, who remains out of commission on sick leave. First order of business for Redo? Finding a morning man, so the former WROR Boston air personality and KLIF Dallas assistant PD can take himself off the air.

\*\*\*

Over the standard "philosophical differences," Steve Goldstein has voluntarily walked away from one of the better top 40 programming gigs around. Prior to programming Detroit's WHYT, where Cap Cities is currently seeking a replacement, Steve had a great track record at Hartford's WTIC-FM, after a stint as WABC assistant PD. All this is leading up to the fact that Steve is available and looking. So if you've got a primo programming opening, give him a call at (313) 855-3750.

\*\*\*

It's musical chairs at Metromedia Philadelphia, where WMMR VP/GM Hal Smith assumes that post at 'MMR's AM counterpart WIP, replacing Bill Dallmann, who retired last year. No word yet on who'll get his former WMMR post. . . . Meanwhile, at Metromedia L.A., KMET VP/GM Howard Bloom assumes that role at KLAC as well, replacing Al Brady Law, who spent a quarter hour in town before opting for Tampa a few weeks ago. Opting with him was Phil Hall; consequently, Bloom has a choice country PD opening to fill. Necessary qualifications include longevity.

Upped to PD from assistant PD at Minneapolis' KQRS is Vicki Hodgson. She's been acting in the role since Doug Sorenson left last month. . . . Jim Eddens leaves his GM slot at KEZO Omaha to take the same post at Wichita's KICT. . . . Howie Castle, former WDVE Pittsburgh PD (as well as PD of Syracuse's WSYR, Mobile's WABB-FM and the legendary WIFE in Indianapolis) moves west to Denver as PD of Sandusky's KBPI. He replaces Phil Strider, who re-

signed a few weeks back.

WIL St. Louis programming fixture Mike Carta moves to KVET/KASE Austin as PD. Prior to jetting south he'll help WIL find his replacement. . . . Thirteen years at KEEL Shreveport just made morning man Larry Ryan PD. . . . The fate of another Ryan is not so good, as CKLW Detroit/Windsor's morning team Ryan & Company (Dick Purtan's former sidekick Tom Ryan and Tom Delisle) has been replaced by WCWA Toledo's Paul Smith and Erin Davis, who returns to the station from Ottawa. . . . Back to Texas for a moment: Michelle Robinson-Sayre leaves Houston's KLOL. Exiting with her is her husband, afternoon man Colonel St. James, and MD John Roberts. However, the Colonel is already back on the front lines across town at KSRR, where Michael Stevens vacates his air chair for the assistant PD post.

Over in Amarillo, Garry O'Neal is upped to PD at KQIZ-FM Amarillo, replacing Ron Chase, who assumes that post a few hundred miles east in Corpus Christi at KITE. . . . Between the two in San Antonio, WNYS Buffalo PD Ray St. James joins KXZL as PD.

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Apparently Scott Shannon's consultancy agreement with Malrite's WZUU includes a little airwork, as the WHTZ New York PD and morning man was recently heard throughout the city paying people to listen. Eight of them anyhow, as Shannon on his cameo afternoon drive appearance awarded eight \$100 bills on the new Z95. . . . "Hot Hits!" is coming to San Diego, if nothing else in name only, as KSDO-FM, in an arrangement similar to that of Gannett's co-owned KIIS-FM, has licensed the phrase. Will Gannett's newest top 40 outlet in Detroit (WCZY) be next?

Speaking of Gannett, they've been granted the calls KUSA in St. Louis. Perhaps KSD will utilize them a bit sooner than KPRZ would have. The Gannett L.A. nostalgia outlet has been sitting on the KUSA handle for quite a while. . . . WRCP, which became WSNI in Philly a few years back, now becomes WPGR. . . . Salt Lake City's KABE becomes KUUT. Looking for weekend work? WBAP Ft. Worth has an opening. Contact assistant PD Art Saunders at (817) 429-2330. He's been saddled with the "wonderful responsibility of hiring."

(Continued on page 22)

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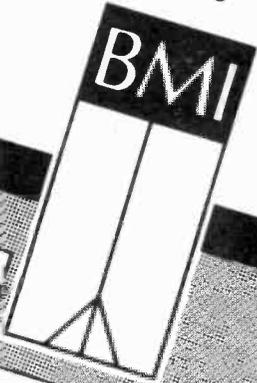
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Playlist size will average between 30 and 35 hits ranging from Yes, Duran Duran and Culture Club to such black crossover acts as DeBarge, Kool & the Gang and Michael Jackson. "We won't, however, be playing any chainsaw heavy metal or Kenny Rogers," Weaver adds.

Currently, WKOS is on the air playing what Weaver refers to as "a vanilla'd-out format of oldies." He says he's doing this so that when 96 Kiss debuts, it will make more of an impact on listeners. WKOS/WZKS is licensed to Murfreesboro, Tenn., outside Nashville, but Weaver has applied for an FCC waiver to allow remote operations from new studios under construction atop United Artists Tower on Music Row.

WZKS is owned by Weaver and partners Joseph Wolf and Murray Moss of Palm Springs, Calif. Weaver was an executive vice president with All-Pro Broadcasting, which owns radio properties in Houston, Milwaukee, Seattle and Los Angeles, prior to moving to Nashville to launch 96

(Continued on page 80)

## NRBA-NAB Invites For Music Industry Figures

By BILL HOLLAND

WASHINGTON—The board of directors of the National Radio Broadcasters Assn. (NRBA) has passed a resolution to invite music industry leaders and representatives from record companies to attend the first joint convention of the NRBA and the National Assn. of Broadcasters (NAB), to be held this September in Los Angeles.

The surprising announcement from the NRBA came at its semi-annual board of directors meeting Feb. 10 in San Diego and followed approval of the joint radio programming convention tentatively announced last month (Billboard, Jan. 21).

Officials at the NAB were not aware of the move until midweek, and were surprised by the NRBA's unilateral decision to invite representatives of the music industry to participate in the first joint convention. NAB president Edward Fritts said he would not comment on the development until he talked with NRBA officials, but added that he was very gratified the board had given the go-ahead to the first joint all-radio conference.

According to an NRBA official, the board's decision followed suggestions by two broadcasters from Cleveland, Carl Hirsch of the Malrite Communications Group and Norman Wain of Metroplex Communications. Invitations, the official says, will reflect the idea of "broadening, extending the convention, since radio and music are so close."

### TALKS ON HOLD

## Two Mulling Mutual Purchase

NEW YORK—Talks between Mutual Broadcasting's parent Amway Corp. and two prospective buyers are on hold, although a spokesman for the network denies it's for sale—again.

Norm Pattiz confirms that he held a Feb. 8 meeting in Los Angeles with Robert Hunter, president of Mutual's parent Amway Corp. But the Westwood One president declines to discuss the status of the talks. Tom Burchill, president of the RKO Radio Network Inc., has also met with Hunter and says that "an offer is on the table." Amway—Mutual's 15th owner—paid a reported \$18 million for the network in 1977.

"Amway wants to divest itself of Mutual, and they contacted us about our interest," a Westwood One source says. "They felt the mix of our different programs might be attractive." According to Burchill, RKO

Details have not yet been worked out, but music industry participation, according to NRBA, would probably include invitations to be panelists as well as exhibitors.

## KKCI Names Frank Foster

KANSAS CITY—"I liken it to the NFL drafts," says KKCI-AM-FM owner Dick Lamb of the appointment of Frank Foster (Hanel) as program director of the Midwest AOR combo. "Many times you'll hear things like, 'We couldn't get the quarterback, so we took the best athlete.' Frank is that athlete. He's a real radio guy, and his enthusiasm and desire make up for the fact that his background in programming is limited."

Lamb has hired consultant Jeff Pollack to help out. KKCI, which was previously consulted by Bobby Hattrik, currently runs second to Taft's KY-102.

"Actually, we both went up in the most recent book," says Lamb. "They went to an 8.7, and we went to a 6. But these days contemporary is a big factor. We see KBEQ as competition as well, but I think this team will do it. If not, I'm going to write articles for Billboard."

Foster, whose background includes Spokane's KJRB, Lewiston's KOZE and Pittsburgh's WHTX (then WKKX), most recently served as production director for B96 (WBBM-FM) Chicago.

wants to expand its network division in "a meaningful way." Ironically, Westwood One recently turned down a purchase offer from RKO for nearly \$12 million.

Amway's Hunter, based in Ada, Mich., has been unavailable for comment on the status of the negotiations. But Linda Radovich, Mutual's press rep in Arlington, Va., asserts that the network is not for sale. "Amway has vehemently told us so," says Radovich, who replaced Nancy Neubauer in January. "Whether they're entertaining offers or taking luncheons is another matter."

Since Mutual, formed in 1934 by a consortium of stations, is a privately held company, the network's annual figures are unavailable. However, a source close to the negotiations says that Mutual amassed approximately \$28 million in billings last year.

LEO SACKS



GAYNOR POWER—Gloria Gaynor poses as one of four survivors of WUSL Philadelphia's first anniversary party. Her durable companions are, from left, the station's Fred Buggs, Gary Shepherd and PD Jeff Wyatt.

## Vox Jox

### Steen Upped To VP/GM At KJR

By ROLLYE BORNSTEIN

Eleven years at KJR Seattle has paid off for GSM Mac Steen, who started out as an account exec, coming from KIRO and KISW across-town. Metromedia has just announced that Steen is the permanent replacement for Ed Wodka, who was transferred to Dallas' KRLD last month. Steen's new business cards will read vice president/general manager. But totally unconfirmed rumors circulating in the market have the one-time AM powerhouse up for sale.

★ ★ ★

Pete Salant's consultancy continues to grow with the word that he's signed WSNE Providence (Tauton), where PD Andy Carey has exited after only four days, having come from several years at Springfield's WHYN. No new PD named yet at the AC outlet, though principal/GM Mike Schwartz is on the lookout. Also new to Salant's fold is Allan Margolis' Love-94 (WWWL) Miami. Returning to South Florida to program the FM outlet is former 96X (WMJX Miami) PD Beau Raines, who has spent the last few years programming Doubleday's KWK St. Louis. He replaces Mike Delfonzo. ... Over at 710 WGBS and its FM counterpart WLYF, Dennis P. Collins has been promoted to VP/GM of the Jefferson Pilot stations, moving up from GSM at the news/talk and beautiful music outlets. Collins is a former Cox Broadcasting exec, having served as GSM at WWSH Philadelphia. ... And over at competing WNWS (on WFUN's old 790 frequency), Tom Leykis leaves Albany's WQBK to host the nighttime slot.

★ ★ ★

Our old buddy Ken Wolt (who will always be Danny Clayton to us) is burning up I-70 between Indianapolis and Cincinnati; the WZPL GM (and principal in H & W Communications) now serves as GM of co-owned WLLT Cincy as well, replacing Tim Montgomery, who now serves as GM of Dayton's WHIO-AM-FM (a post vacant since Ron Kempff left late last year). The commute marks a return to the chili capital of the world for Wolt, who as Clayton was one of WLW's better programmers.

Back to Dayton for a moment: WING operations manager John King adopts that title at WING's nostalgia FM counterpart, WJAI, as

well. PD John Robertson continues in that post, reporting to King.

★ ★ ★

WLTW (if you're not used to the calls yet, it's the former WKHK New York, which is the former WRVR New York, which ...) has just upped Phil Redo to program director. Redo, who was a part-timer while Dene Hallam programmed the then-country outlet, moved into mornings when the station went AC a few weeks ago, replacing Joel Sebastian, who remains out of commission on sick leave. First order of business for Redo? Finding a morning man, so the former WROR Boston air personality and KLIF Dallas assistant PD can take himself off the air.

★ ★ ★

Over the standard "philosophical differences," Steve Goldstein has voluntarily walked away from one of the better top 40 programming gigs around. Prior to programming Detroit's WHYT, where Cap Cities is currently seeking a replacement, Steve had a great track record at Hartford's WTIC-FM, after a stint as WABC assistant PD. All this is leading up to the fact that Steve is available and looking. So if you've got a primo programming opening, give him a call at (313) 855-3750.

★ ★ ★

It's musical chairs at Metromedia Philadelphia, where WMMR VP/GM Hal Smith assumes that post at 'MMR's AM counterpart WIP, replacing Bill Dallmann, who retired last year. No word yet on who'll get his former WMMR post. ... Meanwhile, at Metromedia L.A., KMET VP/GM Howard Bloom assumes that role at KLAC as well, replacing Al Brady Law, who spent a quarter hour in town before opting for Tampa a few weeks ago. Opting with him was Phil Hall; consequently, Bloom has a choice country PD opening to fill. Necessary qualifications include longevity.

Upped to PD from assistant PD at Minneapolis' KQRS is Vicki Hodgson. She's been acting in the role since Doug Sorenson left last month. ... Jim Eddens leaves his GM slot at KEZO Omaha to take the same post at Wichita's KICT. ... Howie Castle, former WDVE Pittsburgh PD (as well as PD of Syracuse's WSyr, Mobile's WABB-FM and the legendary WIFE in Indianapolis) moves west to Denver as PD of Sandusky's KBPI. He replaces Phil Strider, who re-

signed a few weeks back.

WIL St. Louis programming fixture Mike Carta moves to KVET/KASE Austin as PD. Prior to jetting south he'll help WIL find his replacement. ... Thirteen years at KEEL Shreveport just made morning man Larry Ryan PD. ... The fate of another Ryan is not so good, as CKLW Detroit/Windsor's morning team Ryan & Company (Dick Purtan's former sidekick Tom Ryan and Tom Delisle) has been replaced by WCWA Toledo's Paul Smith and Erin Davis, who returns to the station from Ottawa. ... Back to Texas for a moment: Michelle Robinson-Sayre leaves Houston's KLOL. Exiting with her is her husband, afternoon man Colonel St. James, and MD John Roberts. However, the Colonel is already back on the front lines across town at KSRR, where Michael Stevens vacates his air chair for the assistant PD post.

Over in Amarillo, Garry O'Neal is upped to PD at KQIZ-FM Amarillo, replacing Ron Chase, who assumes that post a few hundred miles east in Corpus Christi at KITE. ... Between the two in San Antonio, WNYS Buffalo PD Ray St. James joins KXZL as PD.

★ ★ ★

Apparently Scott Shannon's consultancy agreement with Malrite's WZUU includes a little airwork, as the WHTZ New York PD and morning man was recently heard throughout the city paying people to listen. Eight of them anyhow, as Shannon on his cameo afternoon drive appearance awarded eight \$100 bills on the new Z95. ... "Hot Hits!" is coming to San Diego, if nothing else in name only, as KSDO-FM, in an arrangement similar to that of Gannett's co-owned KIIS-FM, has licensed the phrase. Will Gannett's newest top 40 outlet in Detroit (WCZY) be next?

Speaking of Gannett, they've been granted the calls KUSA in St. Louis. Perhaps KSD will utilize them a bit sooner than KPRZ would have. The Gannett L.A. nostalgia outlet has been sitting on the KUSA handle for quite a while. ... WRCP, which became WSNI in Philly a few years back, now becomes WPGR. ... Salt Lake City's KABE becomes KUUT.

Looking for weekend work? WBAP Ft. Worth has an opening. Contact assistant PD Art Saunders at (817) 429-2330. He's been saddled with the "wonderful responsibility of hiring."

(Continued on page 22)

# ALAN PARSONS PROJECT



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## KINGSTON BUYS KSRD

## Competition Heats Up In Lincoln

LINCOLN, Neb.—Outside of the Midwest, this city is a relatively unknown entity. But within the city limits, one of radio's bigger competitions is shaping up. With the coming of former KHOW Denver GM Sam Sherwood last year and now the purchase of KSRD by Steve Kingston, program director of Pittsburgh's B-94 (WBZZ), a glut of major market minds will be at work grabbing for the share of medium market dollars available here.

"Per capita, Lincoln has one of the largest radio incomes in the country," says Sherwood, who, with his son Tim Kelly, purchased what has now become Lincoln's Kiss (KXSS). The transition from country to adult top 40 was a difficult one financially, notes Sherwood. "Not only were we new people, with the buying community having to get to know us, but

with a call letter change and a format change, a conservative market like this takes its time to assess what we're doing."

Sherwood, who had to sell his real estate in Colorado in order to continue to operate the Class A FM station, notes that his son Tim had no similar cushion, and consequently has made the move back to the majors. The one-time WLUP Chicago programmer now serves as Steve Casey's assistant at WLS-AM-FM, where he worked prior to joining The Loop.

Even from Chicago, Kelly continues to give programming input on a daily basis. "And we're getting there," says Sherwood, who feels the station is on the brink of becoming the profit center he anticipated.

Meanwhile, in nearby Seward, a Class C FM with a signal that blankets the county has been purchased

by Kingston and Omaha native Don Cavaleri. Cavaleri, whose background lies primarily in sales, met up with Kingston while the pair were at Washington's WPGC.

The purchase of KSRD and its future have become the talk of the town. With a call letter switch to KZKS, it's rumored that the dominant country outlet may make a format switch. While Kingston is still noncommittal, he does admit that the research study done by Bob Davis out of Minneapolis is pointing to remaining in the present stance.

"Being the only country FM in the market and doing as well as we are, I think we could be No. 1 in the market overall with the format. At this point it doesn't make sense to switch," Kingston says. But he notes that the automated approach will give way to live personalities, immediately in drive times and subsequently throughout the day. The only other country outlet in the market is AM station KECK.

"We could change formats and jump in the middle of a contemporary war, but ratings and listeners aren't the station's biggest problem," says Kingston. "The real problem has been the way the advertising agencies, buyers and clients perceive the station. That was the main reason for the call letter change.

"We want to turn around the feeling that we're this little station in Seward. The listeners don't feel that way, but the buying community does."

For Kingston, like Sherwood, the buying community was the major lure to Lincoln. "It's a college town, there's a lot of young folks, and it's the state capital," says Kingston, who plans on remaining in his present post as PD of WBZZ.

For Sherwood, who first heard about the station while skiing in Vail, it was the atmosphere. "We never really considered the market, but one day the family and I were driving down I-80 and saw a turnoff for Lincoln. We took it, drove through town and thought, 'Wow, this is really nice'."

## Washington Roundup

By BILL HOLLAND

It was a lonely Valentine's Day on the Hill last week for broadcasters trying to meet with House Energy & Commerce Committee members for the remaining points of contention in the still-stalled broadcast deregulation bill—the ever-recess-ready Congress went home for a Lincoln's Birthday week and doesn't return until Tuesday (21), the day after Washington's Birthday. Some NAB members met with committee members in their home district offices to continue discussions.

★ ★ ★

And speaking of the NAB and the House, a former assistant to Rep. Tim Wirth (D-Colo.), Timothy X. Moore, has been named administrative assistant to NAB president Edward Fritts.

Moore has been with the NAB since 1982, most recently as director of the Congressional liaison office. From 1977-80, he served as executive assistant and office manager for Wirth, the chairman of the House telecommunications subcommittee.

## LATEST RADAR SURVEY

## RadioRadio Audience Jumps

NEW YORK—CBS RadioRadio, RKO-2 and ABC Direction posted the largest increases among persons 12 years of age and older in the new RADAR program and commercial audience estimates, issued last week.

The figures, reflecting 48 weeks of measurement between November, 1982, and October, 1983, showed that RadioRadio rose 28% in listeners per network commercial, followed by RKO-2 at 12%, ABC Direction (11%) and CBS Network (6%).

The estimates, compiled by Statistical Research in Westfield, N.J., also showed that the steepest declines were suffered by ABC-FM at -17%, ABC Contemporary (-11%) and RKO-1 and Sheridan (-9%).

The survey, which projected that over 75% of persons 12 and older (or 144 million Americans) listen to one or more network radio commercials in a given week, cited ABC Information as the nation's top network in average audience per commercial at 1.7 million listeners. The NBC Network, at 28.5 million listeners, was the leader in total audience per week.

Leading in the youth demos, among both teens and the 18-49 group, was RKO-1, although NBC's The Source ranked No. 1 among persons 18-34. And in the 25-54 demo, ABC Entertainment came out on top.

The information reflects the processing of about two million network clearance records covering 4,000 network-affiliated stations, according to Statistical Research account exec Miriam Murphy. LEO SACKS

## Berklee College Readies New Jazz Concert Series

BOSTON—The Berklee College of Music here, a leading training ground for professional musicians, will launch a second series of jazz concerts in April specifically recorded for radio broadcast.

The program, known as "The Jazz Beat from Berklee," features 12 30-minute concerts given by students, well-known faculty and distinguished alumni musicians. Recorded live at the Berklee Performance Center, they reflect the breadth of contemporary musical styles taught at the school, including mainstream jazz, swing, fusion, Latin, bebop and blues. Last year, over 350 stations, including 250 domestic outlets (commercial and non-commercial) broadcast the series, whose producer is Ethel Ryerson.

What makes the series really special is "The Jazz Beat from Berklee" Radio Scholarships Program, according to Mort Nasatir, director of communications for Berklee. The program, he says, provides "a unique public service" by recognizing aspiring musicians and helping them fulfill their musical and educational goals through scholarships at Berklee.

Each participating "Jazz Beat" station can make five \$1,000 scholarships available to listeners in its market in both on-air and promotional contexts, he says, provided they run the series in its entirety. "Unlike a conventional school," Nasatir notes, "Berklee has an ongoing freshman class, so that a student can start at any time."

Following a six-week promotional

period, the tapes are forwarded to Berklee and judged by the school's faculty admissions committee. "It's very much a cooperative effort with each station," Nasatir states. The school offers a four-year bachelor's degree in music and a three-year diploma in professional music.

Among the commercial stations that ran the program last year were WJZZ Detroit, WCLV Cleveland, KSAX Dallas and KFAC Los Angeles. The series, which features one group per show, was also heard in most European countries, according to Nasatir.

Addressing the reluctance of stations to program music by unknown talent, the official says that it isn't much of a problem. "Anonymity is hardly a negative," he says. "People are looking for the freshness, enthusiasm and spirit these recordings convey."

Billboard



RADIO PROGRAMMING CONVENTION

July 5-8, 1984

L'Enfant Plaza  
Washington, D.C.

## Jackson Gets More Gospel

JACKSON, Miss.—While mass appeal top 40, country, AC and urban outlets fight it out in the ratings here, another contest has emerged, perhaps with some divine guidance. The battle lines are being drawn, and the prize to be won in this medium market town is the gospel audience.

With the announcement that long-time country outlet WJQS would switch to gospel, the town now has three such facilities. For WJXN, the programming is primarily block religion. At WOKJ, a number of secular black selections are also aired, but at WJQS the stance will be "contemporary gospel all the way," notes PD Danny Gilmore, who comes from rival WOKJ and its major urban FM counterpart, WJMI.

"We'd be open to some block religion," says Gilmore, who also does the morning show, "but primarily we're a music station. In the past, gospel has been kind of a 'go for what you know' programmed situation, but we've installed a format, a rotation pattern, and some logic to the approach."

With core artists including "the Williams Brothers, Andrae Crouch, Luther Barnes and the Dixie Hummingbirds," WJQS, which became WOAD last week, has a lineup including Rev. Marcus Butler from WOKJ, WJXN's Rev. C.W. Houston, television evangelist Larry Alexander and Patricia Finney from a smaller market gospel facility.

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "Livin' In Desperate Times," Olivia Newton-John, MCA	51	51
2 "Girls," Dwight Twilley, EMI America	49	94
3 "Radio Ga Ga," Queen, Capitol	47	87
4 "Adult Education," Daryl Hall & John Oates, RCA	46	142
5 "They Don't Know," Tracey Ullman, MCA	40	47
<b>BLACK (94 Stations)</b>		
1 "Tonight," Kool & the Gang, De-Lite	27	61
2 "She's Strange," Cameo, Atlanta Artists	26	69
3 "Perfect Combination," Stacy Lattisaw & Johnny Gill, Cotillion	23	49
4 "Don't Let Our Love Grow Cold," Con Funk Shun, Mercury	19	37
5 "No Parking (On The Dance Floor)," Midnight Star, Solar	19	26
<b>COUNTRY (125 Stations)</b>		
1 "I Guess It Never Hurts To Hurt Sometimes," the Oak Ridge Boys, MCA	73	73
2 "I Don't Want To Lose Your Love," Crystal Gayle, Warner Bros.	55	55
3 "Make My Day," T.G. Sheppard with Clint Eastwood, Warner/Curb	47	88
4 "Candy Man," Mickey Gilley & Charly McClain, Epic	36	78
5 "I Dream Of Women Like You," Ronnie McDowell, Epic	32	32
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Unfaithfully Yours (Our Love)," Stephen Bishop, Warner Bros.	19	22
2 "I've Got A Crush On You," Linda Ronstadt, Asylum	15	33
3 "Hold Me Now," Thompson Twins, Arista	12	24
4 "Papa, Can You Hear Me," Barbra Streisand, Columbia	9	17
5 "Brown Eyed Girl," Jimmy Buffett, MCA	8	33

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## SAN FRANCISCO ROCKER

**Promotions Keep KQAK Quaking**

By JACK McDONOUGH

SAN FRANCISCO—While Rick Carroll's "Rock Of The '80s" format has come and gone at outlets around the country over the past year, it remains viable on KQAK here, scoring a 1.9 in the fall Arbitron. It ranks just behind KRQR in a second place tie with KFOG in the Bay Area AOR battle. "Quake" PD Bob Heymann attributes much of his success to promotion campaigns targeted toward the new music listener.

The promotions include a "Laser Quake" show at the California Academy Of Sciences Planetarium in Golden Gate Park, a free monthly magazine filled with editorial on new wave bands and recordings, and an LP of 10 songs by 10 Bay Area bands that is getting airplay at the station.

There is, in addition to fairly regular live broadcasts of KQAK comedy shows at area clubs and broadcasts from the scenes of special events, a schedule of three to five appearances per week of the "Quake Sound & Light Show" hosted by weekend jock Rob Francis at dances put on by schools and other organizations. Additionally, morning personality Alex Bennett opens his show to a live studio audience.

Heymann explains the rationale for the approach as "a desire for promotions that will have impact with the public over longer periods of time, as opposed to the flashier and faster promotions that you so often see."

The Laser Quake show, which runs Thursday through Saturday evenings at a basic ticket of \$4.50, features light sculptures by Laser Images of Van Nuys, scripted to songs by the Plimsouls, Wall Of Voodoo, the Clash, Ultravox, Robert Fripp and others. The idea originated with Lee Housekeeper, who books the Planetarium's shows.

"The idea itself is not new," notes Heymann, "but up till now it's been done mainly with music like the Beatles or 'Star Wars' themes. But 'Rock Of The '80s' has never been done before in laser. It was a segment of the audience that's never been appealed to so we felt it was a natural.

"The key to the show is making sure the audience has a good time. Then it's self-reinforcing. We've had a tremendous amount of exposure by word of mouth and with news articles and advertising."

Heymann says 50,000 copies of the magazine are distributed each month at over 100 Bay Area outlets like clubs, chain record stores and at

stores that are Quake advertisers. He notes the magazine idea originated at KROQ Los Angeles and the same production team that puts the KROQ issue together also does KQAK's.

"It's a good revenue producer as well as a wonderful promo piece," says Heymann, "and it gives our air staff a chance to write. The station is a wonderful source for material and for gaining access to the artists."

The Quake LP, says Heymann, is part of the Miller Hi-Life "Rock To Riches" competition in major markets, "but ours is unique in that all of the bands play what we feel is strong 'Rock Of The '80s' music. We received many hundreds of tapes and our staff acted as judging panel. They are available exclusively at Record Factory, which offered us a great deal."

As for the rumors that the station was up for sale, general manager Les Elias says those reports arose when "somebody made an unsolicited offer to buy the station, which in turn sparked a lot of interest. We had calls from every media broker in the U.S." However, says Elias, none of the offers were enough to induce U.S. Broadcasting to give up the station and he foresees no sale anytime soon.

"We're geared for extended competition," says Elias of the rock radio logjam in San Francisco. "We've adjusted our overhead and have adapted for a tight race. It does make sense for someone to get out of this but the predictions that one of us would fall by the wayside early may have been wishful thinking from those who haven't adjusted to the competitive battle."

"We had the benefit of everyone being in the race before we got here, so we knew exactly what we were dealing with. We have a viable position that we can not only defend but nurture. We are by far the most distinctive sounding rock station in the market."

## IN NEW SURVEY

**Urban Called A Good Buy**

LOS ANGELES—Forty percent of all urban contemporary listeners are not black. Of those who are, brand loyalty and the tendency to buy brand name products more often than their white counterparts make the composite urban audience attractive to advertisers, according to a study compiled by McGavren Guild's director of research, Frank O'Neill.

In his report, "Black American & Urban Contemporary Radio Misunderstood & Misinterpreted," available for \$20 from the rep firm's New York office, O'Neill points out that American blacks comprise the ninth largest free market in the world, totaling 26.5 million consumers. With the trend of black migration to the suburbs, a definite black upscale audience is emerging. Today for the first time, the black population is increasing outside the city in suburban areas, where many blacks have become homeowners. In addition to economic increases, the number of blacks enrolled in college in 1980 showed a 92.9% increase over the total number enrolled in the '70s.

Blacks see themselves as creative, intelligent, refined, self-assured, ecology-minded, persuasive and style-conscious more often than most other Americans, according to the study. Additionally, black demos among urban contemporary listeners are among the most desirous. The 25-to-34-year-old cell dominates, household income is over \$25,000, over one fourth are in professional or managerial roles, and the vast majority of black listening occurs in-car.

**Beautiful Music Listeners Found To Be Fond Of AC**

LOS ANGELES—Beautiful music listeners are more likely to turn to adult contemporary stations than to other outlets in the same format, as are contemporary (top 40) listeners, country fans, and news/talk devotees, according to a survey of the spring 1983 Arbitron results commissioned by Blair Radio and conducted by Sam Paley's Custom Audience Consultants (CAC).

The results represent markets where CAC conducted diary analyses. All non-exclusive diaries of client stations were tabulated, but the results are not based on all sharing and do not take into account availability of other stations in the same format within a market. Among the findings were that 32% of all adult contemporary listeners are more likely to tune into other adult contemporary stations than any other format.

Second choice among AC listeners is top 40 (25.4%), followed by AOR, which is sampled by 12.5% of all AC listeners.

By far the most format-loyal group is the black audience, 54% of whom chose other black facilities second, while 11% opted for top 40 or news/talk. Beautiful music listeners, on the other hand, were most likely to break out of the format when touching that dial, with 35.8% going to AC, 21.9% seeking news/talk and 14.7% preferring other easy listening outlets.

News/talk listeners opted for AC as a second choice (over 31%), followed by easy listening, country and other news/talk outlets. AOR listeners named top 40 (30.5%) as their second choice. Surprisingly, AOR fans also chose AC stations over other AOR outlets.



PASSION AIRPLAY—Ann, left, and Nancy Wilson of Heart exert some friendly persuasion on KISW Seattle music director Steve Slaton during a visit there.

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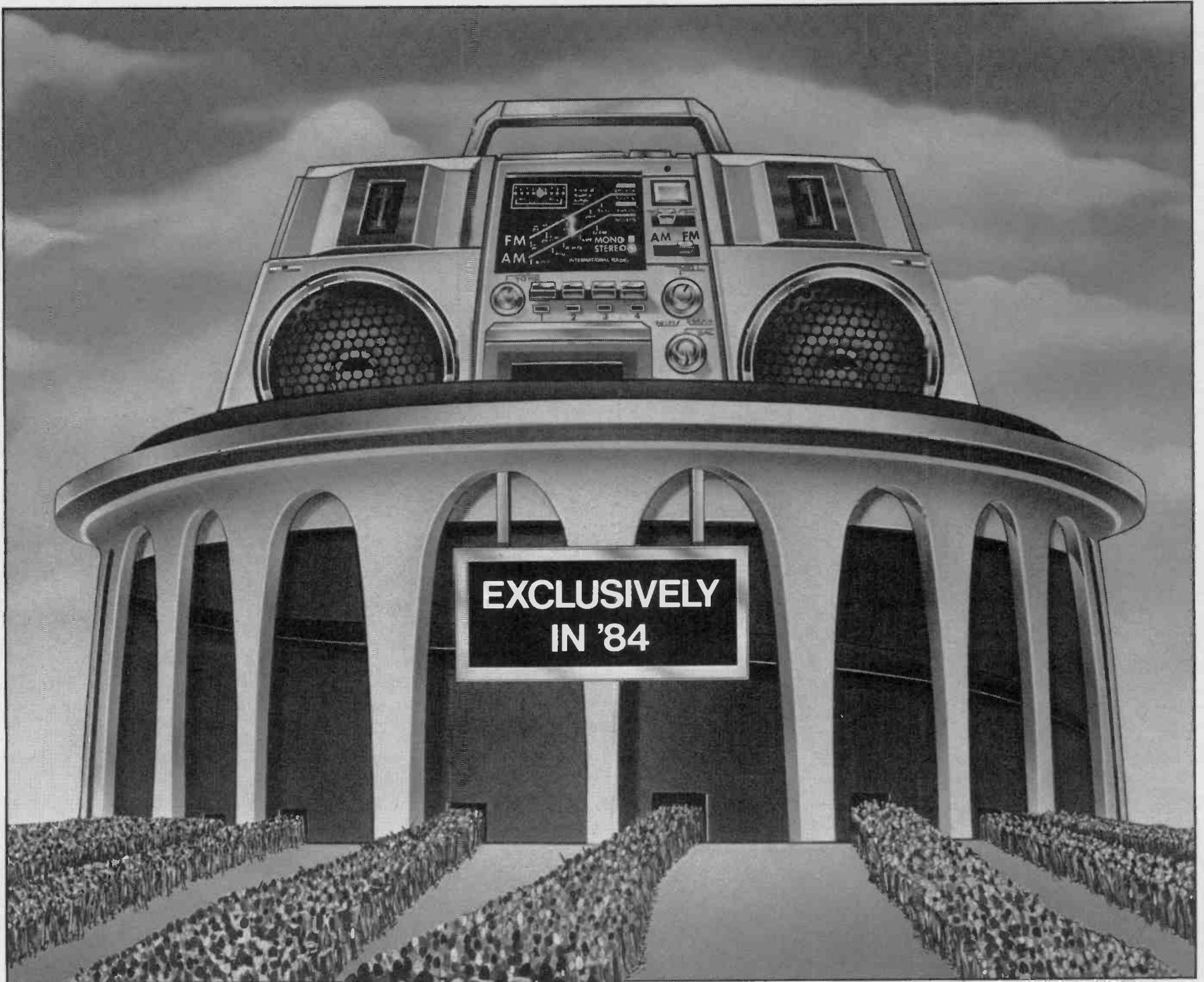
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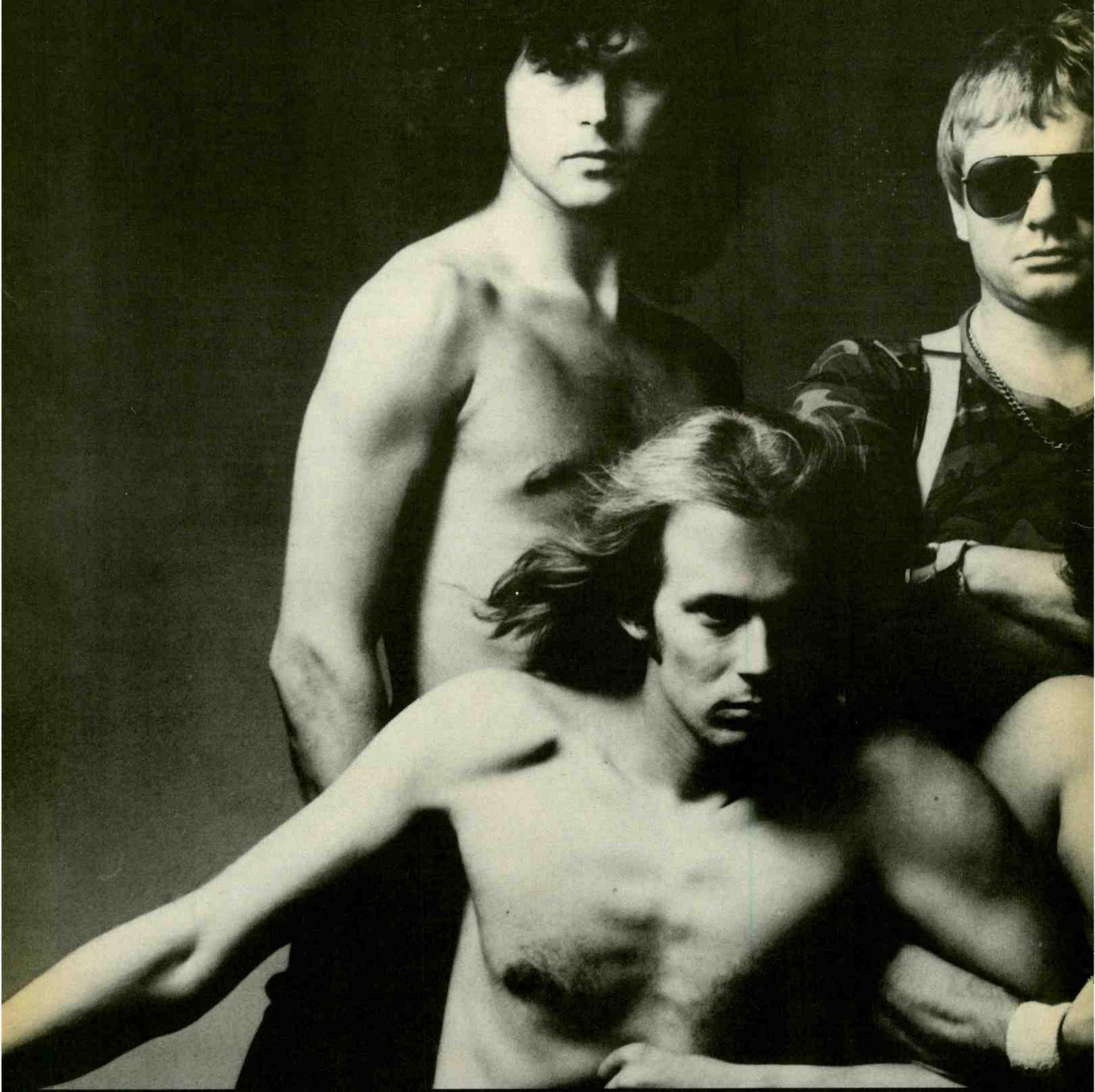
*We'll bring you JOHN COUGAR MELLENCCAMP from his upcoming U.S. tour on over 400 great radio stations... exclusively!*

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Adolfstrasse 45  
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COLGEMS-EMI MUSIC INC.  
6920 Sunset Blvd.  
Hollywood, CA 90028

On *Portrait* Records and Cassettes

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# TO THE U.S.

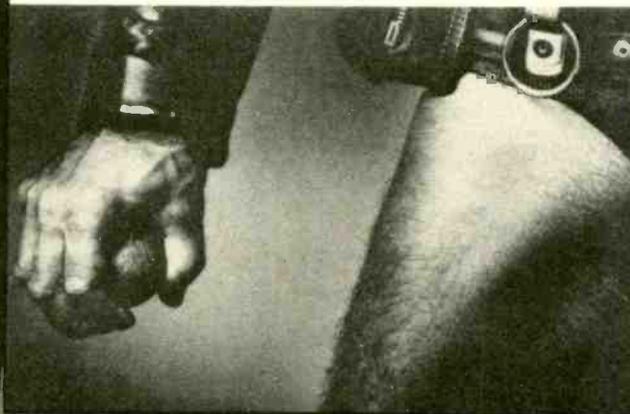
## TOUR DATES

February 24	Centrum — Worcester, MA
February 26	Coliseum — Hampton, VA
February 27	Bayou — Washington
February 28	Civic Center — Baltimore, MD
March 1	Coliseum — New Haven, CT
March 3	Tower Theater — Philadelphia, PA
March 4	Stanley Theater — Pittsburgh, PA
March 5	Civic Center — Erie, PA
March 7	Broome County Arena — Binghamton, N.Y.
March 8	Mid Hudson Civic Center — Poughkeepsie, N.Y.
March 9 & 10	Radio City Music Hall — New York, N.Y.
March 12	Coliseum — Quebec City, Quebec
March 13	Forum — Montreal, Quebec
March 14	Barrymore's — Ottawa, Canada
March 15	Maple Leaf Gardens — Toronto, Canada

### ACCEPT BALLS TO THE WALL

including:

Balls To The Wall/London Leatherboys  
Love Child/Turn Me On



# ACCEPT

# Billboard Singles Radio Action

Playlist Top Add Ons

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

## Northeast Region

● TOP ADD ONS ●  
PHIL COLLINS—Against All Odds (Atlantic)  
WANG CHUNG—Don't Let Go (Geffen)  
QUEEN—Radio Ga-Ga (Capitol)  
TRACY ULLMAN—They Don't Know (MCA)

WGUY—Bangor  
(Jim Randall—P.D.)  
● BETTE MIDLER—Beast Of Burden  
● LAID BACK—White Horse  
● DAZZ BAND—Joystick  
● APRIL WINE—This Could Be The Right One  
● TRACY ULLMAN—They Don't Know  
● KOOL AND THE GANG—Tonight  
● TIGGI CLAY—Flashes

WIGY—Bath  
(Scott Robbins—P.D.)  
● MATTHEW WILDER—The Kid's American  
● PATTI LABELLE—If Only You Knew  
● ADAM ANT—Strip  
● BON JOVI—Runaway  
● THOMAS DOLBY—Hyperactive  
● TRACY ULLMAN—They Don't Know

WHTT—Boston  
(Rick Peters—P.D.)  
● TINA TURNER—Let's Stay Together  
● WANG CHUNG—Don't Let Go  
● OLIVIA NEWTON-JOHN—Desperate Times  
● DARYL HALL AND JOHN OATES—Adult Education  
● KOOL AND THE GANG—Tonight

WXKS—Boston  
(Sonny Joe White—P.D.)  
● SHALAMAR—Deadline U.S.A.  
● THE ROLLING STONES—She Was Hot  
● DARYL HALL AND JOHN OATES—Adult Education  
● ADAM ANT—Strip  
● JEFFREY OSBORNE—We're Going All The Way

WBEN-FM—Buffalo  
(Bob Wood—P.D.)  
● PHIL COLLINS—Against All Odds  
● DWIGHT TWILLEY—Girls  
● QUEEN—Radio Ga-Ga  
● WANG CHUNG—Don't Let Go

WKBW—Buffalo  
(Sandy Beach—P.D.)  
● THE POINTER SISTERS—Automatic  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day

WNYS—Buffalo  
(Bill Tod—P.D.)  
● HOWARD JONES—New Song  
● QUEEN—Radio Ga-Ga  
● MOTLEY CRUE—Looks That Kill  
● PHIL COLLINS—Against All Odds  
● UB 40—Red, Red Wine

WPHD—Buffalo  
(Harv Moore—P.D.)  
● ROGER DALTRY—Walking In My Sleep  
● PHIL COLLINS—Against All Odds  
● THE ROMANTICS—One In A Million  
● TRACY ULLMAN—They Don't Know  
● ANDY FRASER—Do You Love Me

WTSN—Dover  
(Jim Sebastian—P.D.)  
● RE-FLEX—The Politics Of Dancing  
● PHIL COLLINS—Against All Odds  
● OLIVIA NEWTON-JOHN—'Livin' In Desperate Times  
● ROCKWELL—Somebody's Watching Me  
● DWIGHT TWILLEY—Girls  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PAUL YOUNG—Come Back And Stay  
● THOMPSON TWINS—Hold Me Now

WERZ—Exeter  
(Jack O'Brien—P.D.)  
● THE ROLLING STONES—She Was Hot  
● JACKSON BROWNE—For A Rocker  
● TRACY ULLMAN—They Don't Know  
● JOHN ST JAMES—Doggystyle Boggy  
● MATTHEW WILDER—The Kid's American  
● ANDY FRASER—Do You Love Me

13FEA (WFEA)—Manchester  
(Rick Ryder—P.D.)  
● DARYL HALL AND JOHN OATES—Adult Education  
● KOOL AND THE GANG—Tonight  
● MATTHEW WILDER—The Kid's American

KC101 (WKCI)—New Haven  
(Stef Rybak—P.D.)  
● QUEEN—Radio Ga-Ga  
● CULTURE CLUB—Miss Me Blind  
● PHIL COLLINS—Against All Odds

WJBQ—Portland  
(Brian Phoenix—P.D.)  
● HUEY LEWIS AND THE NEWS—I Want A New Drug  
● TRACY ULLMAN—They Don't Know  
● KOOL AND THE GANG—Tonight  
● B.E. TAYLOR GROUP—Vitamin L  
● TIGGI CLAY—Flashes  
● PHIL COLLINS—Against All Odds  
● JEFFREY OSBORNE—We're Going All The Way  
● MATTHEW WILDER—The Kid's American

WSPK—Poughkeepsie  
(Chris Leide—P.D.)  
● BILLY IDOL—Rebel Yell  
● PHIL COLLINS—Against All Odds  
● BONNIE TYLER—Holding Out For A Hero  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PATTI AUSTIN—It's Gonna Be Special  
● OZZY OSBORNE—So Tired

WPRO-FM—Providence  
(Tom Cuddy—P.D.)  
● PHIL COLLINS—Against All Odds  
● WANG CHUNG—Don't Let Go  
● QUEEN—Radio Ga-Ga

● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● TRACY ULLMAN—They Don't Know  
● PATTI LABELLE—If Only You Knew

98PXY (WPXY)—Rochester  
(Tom Mitchell—P.D.)  
● PHIL COLLINS—Against All Odds  
● QUEEN—Radio Ga-Ga  
● HOWARD JONES—New Song  
● UB 40—Red, Red Wine  
● MOTLEY CRUE—Looks That Kill

WHFM—Rochester  
(Bob Scott—P.D.)  
● WANG CHUNG—Don't Let Go  
● ADAM ANT—Strip  
● SHEENA EASTON—Almost Over You  
● ANDY FRASER—Do You Love Me

WGFN—Schenectady  
(Mike Neff—P.D.)  
● RE-FLEX—The Politics Of Dancing  
● WANG CHUNG—Don't Let Go  
● QUEEN—Radio Ga-Ga  
● PHIL COLLINS—Against All Odds  
● DWIGHT TWILLEY—Girls

WRCK—Utica Rome  
(Jim Rietz—P.D.)  
● THE ROMANTICS—One In A Million  
● ROGER DALTRY—Walking In My Sleep  
● EDDIE MONEY—Club Michelle  
● BON JOVI—Runaway  
● THOMAS DOLBY—Hyperactive  
● TRACY ULLMAN—They Don't Know

WHTT—Boston  
(Rick Peters—P.D.)  
● TINA TURNER—Let's Stay Together  
● WANG CHUNG—Don't Let Go  
● OLIVIA NEWTON-JOHN—Desperate Times  
● DARYL HALL AND JOHN OATES—Adult Education  
● KOOL AND THE GANG—Tonight

WXKS—Boston  
(Sonny Joe White—P.D.)  
● SHALAMAR—Deadline U.S.A.  
● THE ROLLING STONES—She Was Hot  
● DARYL HALL AND JOHN OATES—Adult Education  
● ADAM ANT—Strip  
● JEFFREY OSBORNE—We're Going All The Way

WBEN-FM—Buffalo  
(Bob Wood—P.D.)  
● PHIL COLLINS—Against All Odds  
● DWIGHT TWILLEY—Girls  
● QUEEN—Radio Ga-Ga  
● WANG CHUNG—Don't Let Go

WKBW—Buffalo  
(Sandy Beach—P.D.)  
● THE POINTER SISTERS—Automatic  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day

WNYS—Buffalo  
(Bill Tod—P.D.)  
● HOWARD JONES—New Song  
● QUEEN—Radio Ga-Ga  
● MOTLEY CRUE—Looks That Kill  
● PHIL COLLINS—Against All Odds  
● UB 40—Red, Red Wine

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● PHIL COLLINS—Against All Odds  
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● ANDY FRASER—Do You Love Me

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● OLIVIA NEWTON-JOHN—'Livin' In Desperate Times  
● ROCKWELL—Somebody's Watching Me  
● DWIGHT TWILLEY—Girls  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PAUL YOUNG—Come Back And Stay  
● THOMPSON TWINS—Hold Me Now

WERZ—Exeter  
(Jack O'Brien—P.D.)  
● THE ROLLING STONES—She Was Hot  
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● MATTHEW WILDER—The Kid's American

KC101 (WKCI)—New Haven  
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● QUEEN—Radio Ga-Ga  
● CULTURE CLUB—Miss Me Blind  
● PHIL COLLINS—Against All Odds

WJBQ—Portland  
(Brian Phoenix—P.D.)  
● HUEY LEWIS AND THE NEWS—I Want A New Drug  
● TRACY ULLMAN—They Don't Know  
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● B.E. TAYLOR GROUP—Vitamin L  
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● PHIL COLLINS—Against All Odds  
● JEFFREY OSBORNE—We're Going All The Way  
● MATTHEW WILDER—The Kid's American

WSPK—Poughkeepsie  
(Chris Leide—P.D.)  
● BILLY IDOL—Rebel Yell  
● PHIL COLLINS—Against All Odds  
● BONNIE TYLER—Holding Out For A Hero  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PATTI AUSTIN—It's Gonna Be Special  
● OZZY OSBORNE—So Tired

WPRO-FM—Providence  
(Tom Cuddy—P.D.)  
● PHIL COLLINS—Against All Odds  
● WANG CHUNG—Don't Let Go  
● QUEEN—Radio Ga-Ga

Based on station playlists through Tuesday (2/14/83)

## TOP ADD ONS - NATIONAL

THOMPSON TWINS—Hold Me Now (Arista)  
DWIGHT TWILLEY—148 Girls (EMI-America)  
QUEEN—Radio Ga-Ga (Capitol)

● MELBA MOORE—Livin' For Your Love  
● BOBBY WOMACK AND PATTI LABELLE—Love Has Finally Come At Last  
● LESLIE—A Letter To Michael

B-94 (WBZZ)—Pittsburgh  
(Steve Kingston—P.D.)  
● LIONEL RICHIE—Hello  
● PHIL COLLINS—Against All Odds

WHTX—Pittsburgh  
(Todd Chase—P.D.)  
● DAZZ BAND—Joystick  
● QUEEN—Radio Ga-Ga  
● LIONEL RICHIE—Hello  
● MATTHEW WILDER—The Kid's American  
● BONNIE TYLER—Holding Out For A Hero

WPST—Trenton  
(Tom Taylor—P.D.)  
● KOOL AND THE GANG—Tonight  
● PHIL COLLINS—Against All Odds  
● BON JOVI—Runaway  
● THE ROMANTICS—One In A Million  
● DWIGHT TWILLEY—Girls

Q107 (WRQX)—Washington  
(Allen Burns—P.D.)  
● HUEY LEWIS AND THE NEWS—I Want A New Drug  
● PATTI LABELLE—If Only You Knew  
● THE POINTER SISTERS—Automatic  
● 38 SPECIAL—Back Where You Belong

WOMP-FM—Wheeling  
(Dwayne Bonds—P.D.)  
● QUEEN—Radio Ga-Ga  
● MATTHEW WILDER—The Kid's American  
● BONNIE TYLER—Holding Out For A Hero  
● THE ROMANTICS—One In A Million

WILK—Wilkes Barre  
(Joe Montano—P.D.)  
● KENNY LOGGINS—Footloose  
● SURVIVOR—I Never Stopped Loving You  
● TRACY ULLMAN—They Don't Know  
● JOHNNY MATHIS & DENICE WILLIAMS—Love Won't Let Me Wait

WKZR—Wilkes-Barre  
(Jim Rising—P.D.)  
● BON JOVI—Runaway  
● WANG CHUNG—Don't Let Go  
● QUEEN—Radio Ga-Ga  
● MATTHEW WILDER—The Kid's American  
● DWIGHT TWILLEY—Girls  
● BONNIE TYLER—Holding Out For A Hero

Q106 (WQXA)—York  
(Dan Steele—P.D.)  
● PHIL COLLINS—Against All Odds  
● DWIGHT TWILLEY—Girls  
● UB 40—Red, Red Wine  
● RE-FLEX—The Politics Of Dancing

WYCR—York  
(J.J. Randolph—P.D.)  
● B.E. TAYLOR GROUP—Vitamin L  
● KIM CARNES—You Make My Heart Beat Faster  
● APRIL WINE—This Could Be The Right One  
● DWIGHT TWILLEY—Girls  
● DARYL HALL AND JOHN OATES—Adult Education  
● BONNIE TYLER—Holding Out For A Hero  
● THE AMERICAN COMEDY NETWORK—Breaking Up Is Hard On You  
● MOTLEY CRUE—Looks That Kill  
● QUEEN—Radio Ga-Ga  
● BON JOVI—Runaway  
● KOOL AND THE GANG—Tonight  
● PHIL COLLINS—Against All Odds  
● JEFFREY OSBORNE—We're Going All The Way  
● MATTHEW WILDER—The Kid's American  
● TRACY ULLMAN—They Don't Know  
● THE ROLLING STONES—She Was Hot

V-100 (WVAF)—Charleston  
(Bob Spence—P.D.)  
● DONNA SUMMER—Love Has A Mind Of Its Own  
● STEPHEN BISHOP—Unfaithfully Yours (Our Love)  
● CLIFF RICHARD—Onna

Z104 (WZYQ-FM)—Frederick  
(Kemosabi Joe—P.D.)  
● RUFUS AND CHAKA KHAN—One Million Kisses  
● WANG CHUNG—Don't Let Go  
● BON JOVI—Runaway  
● MATTHEW WILDER—The Kid's American  
● RE-FLEX—The Politics Of Dancing  
● GOLDEN EARRING—When The Lady Smiles

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(Bob Spence—P.D.)  
● DONNA SUMMER—Love Has A Mind Of Its Own  
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● BON JOVI—Runaway  
● MATTHEW WILDER—The Kid's American  
● RE-FLEX—The Politics Of Dancing  
● GOLDEN EARRING—When The Lady Smiles

● BARRY MANILOW—You're Looking Hot Tonight  
● WEST PHILLIPS—(I'm Just A) Sucker For A Pretty Face  
● STACY LATTISAW & JOHNNY GILL—Perfect Combination  
● DARYL HALL AND JOHN OATES—Adult Education

Z-93 (WZGC)—Atlanta  
(Chris Thomas—P.D.)  
● ADAM ANT—Strip  
● THE POINTER SISTERS—Automatic  
● KOOL AND THE GANG—Tonight  
● KIM CARNES—You Make My Heart Beat Faster  
● QUEEN—Radio Ga-Ga  
● TRACY ULLMAN—They Don't Know

WBBQ-FM—Augusta  
(Harley Drew—P.D.)  
● QUEEN—Radio Ga-Ga  
● KOOL AND THE GANG—Tonight  
● ADAM ANT—Strip  
● TRACY ULLMAN—They Don't Know

WSSX—Charleston  
( )  
● UB 40—Red, Red Wine  
● QUEEN—Radio Ga-Ga  
● PHIL COLLINS—Against All Odds

WBCY—Charlotte  
(Bob Kagan—P.D.)  
● PHIL COLLINS—Against All Odds  
● THOMPSON TWINS—Hold Me Now  
● ADAM ANT—Strip  
● DWIGHT TWILLEY—Girls  
● THOMAS DOLBY—Hyperactive

CK101 (WCKS)—Cocoa Beach  
(Bobby Knight—P.D.)  
● VAN HALEN—Jump  
● KENNY LOGGINS—Footloose  
● DARYL HALL AND JOHN OATES—Adult Education  
● JIMMY BUFFETT—Brown Eyed Girl  
● ANNE MURRAY—That's Not The Way (It's S'posed To Be)

WNOK-FM—Columbia  
(Jeff Clark—P.D.)  
● PATTI AUSTIN—It's Gonna Be Special  
● THE ROMANTICS—One In A Million  
● DWIGHT TWILLEY—Girls  
● QUEEN—Radio Ga-Ga  
● RUFUS AND CHAKA KHAN—One Million Kisses  
● RAY PARKER JR.—Woman Out Of Control

WDGG—Durham/Raleigh  
(Rick Freeman—P.D.)  
● THE POINTER SISTERS—Automatic  
● K.C.—Give It Up  
● WANG CHUNG—Don't Let Go  
● PAUL YOUNG—Come Back And Stay

WFLB—Fayetteville  
(Larry Canon—P.D.)  
● PHIL COLLINS—Against All Odds  
● KOOL AND THE GANG—Tonight  
● WANG CHUNG—Don't Let Go  
● CLIFF RICHARD—Donna  
● MIDNIGHT STAR—No Parking On The Dance Floor  
● APRIL WINE—This Could Be The Right One  
● MATTHEW WILDER—The Kid's American  
● ANDY FRASER—Do You Love Me

WFOX-FM—Gainesville  
(Alan DuPriest—P.D.)  
● TRACY ULLMAN—They Don't Know  
● DWIGHT TWILLEY—Girls  
● QUEEN—Radio Ga-Ga  
● LIONEL RICHIE—Hello  
● PHIL COLLINS—Against All Odds

WRQK—Greensboro  
(Pan Conrad—P.D.)  
● MATTHEW WILDER—The Kid's American  
● PATTI AUSTIN—It's Gonna Be Special  
● K.C.—Give It Up  
● BONNIE TYLER—Holding Out For A Hero  
● BETTE MIDLER—Beast Of Burden  
● JEFFREY OSBORNE—We're Going All The Way  
● DWIGHT TWILLEY—Girls  
● HOWARD JONES—New Song

WOKI—Knoxville  
(Joe Fidler—P.D.)  
● PHIL COLLINS—Against All Odds  
● BON JOVI—Runaway  
● KOOL AND THE GANG—Tonight  
● DWIGHT TWILLEY—Girls  
● EDDIE MONEY—Club Michelle  
● DARYL HALL AND JOHN OATES—Adult Education  
● THOMAS DOLBY—Hyperactive  
● TRACY ULLMAN—They Don't Know  
● THE ROMANTICS—One In A Million

1-95 (WINZ-FM)—Miami  
(Keith Isley—P.D.)  
● DAZZ BAND—Joystick  
● PLANET PATROL—I Didn't Know I Loved You  
● THOMPSON TWINS—Hold Me Now  
● UB 40—Red, Red Wine  
● SHANGO—Zulu Groove  
● J. BLACKFOOT—Taxi  
● KENNY LOGGINS—Footloose

Y-100 (WHY)—Miami  
(Robert W. Walker—P.D.)  
● HUEY LEWIS AND THE NEWS—I Want A New Drug  
● VICKI SUE ROBINSON—Evelesting Love  
● STACY LATTISAW & JOHNNY GILL—Perfect Combination  
● K.C.—Give It Up  
● PATTI AUSTIN—It's Gonna Be Special  
● THOMPSON TWINS—Hold Me Now

WKZQ-FM—Myrtle Beach  
(Chris Williams—P.D.)  
● CYNDI LAUPER—Girls Just Wanna Have Fun  
● QUEEN—Radio Ga-Ga  
● KENNY LOGGINS—Footloose  
● THE ROMANTICS—One In A Million

WSFL—New Bern  
(Scott Kerr—P.D.)  
● WANG CHUNG—Don't Let Go

● JEFFREY OSBORNE—We're Going All The Way  
● KOOL AND THE GANG—Tonight  
● THOMPSON TWINS—Hold Me Now  
● FIREFALL—Every Little Word

WNVZ—Norfolk  
(Steve Kelly—P.D.)  
● THE POINTER SISTERS—Automatic  
● 38 SPECIAL—Back Where You Belong  
● OLIVIA NEWTON-JOHN—Desperate Times  
● BILLY IDOL—Rebel Yell

WRVQ—Richmond  
(Bob Lewis—P.D.)  
● DARYL HALL AND JOHN OATES—Adult Education  
● PATTI LABELLE—If Only You Knew

WXLK—Roanoke  
(Russ Brown—P.D.)  
● STEVE BASSETT—Only Love Can Mend A Broken Heart  
● DWIGHT TWILLEY—Girls  
● EDDIE MONEY—Club Michelle  
● OLIVIA NEWTON-JOHN—'Livin' In Desperate Times  
● MICHAEL JACKSON—The Lady In My Life  
● MATTHEW WILDER—The Kid's American  
● THE ROMANTICS—One In A Million

WAEV—Savannah  
(J.D. North—P.D.)  
● PHIL COLLINS—Against All Odds  
● BONNIE TYLER—Holding Out For A Hero  
● TRACY ULLMAN—They Don't Know  
● JEFFREY OSBORNE—We're Going All The Way  
● KOOL AND THE GANG—Tonight  
● BON JOVI—Runaway

Z-102 (WZAT)—Savannah  
(Ray Williams—P.D.)  
● TINA TURNER—Let's Stay Together  
● THE POINTER SISTERS—Automatic  
● DWIGHT TWILLEY—Girls  
● TRACY ULLMAN—They Don't Know  
● THOMPSON TWINS—Hold Me Now  
● KOOL AND THE GANG—Tonight

Q105 (WRBQ)—Tampa  
(Mason Dixon—P.D.)  
● EURYTHMICS—Here Comes The Rain Again  
● MIDNIGHT STAR—No Parking On The Dance Floor  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● DWIGHT TWILLEY—Girls  
● TRACY ULLMAN—They Don't Know

WSEZ—Winston-Salem  
(Bob Mahoney—P.D.)  
● DARYL HALL AND JOHN OATES—Adult Education  
● WENA—99 Luftballons  
● DAN FOGELBERG—The Language Of Love  
● SHANNON—Let The Music Play

WZPL—Indianapolis  
(Gary Hoffman—P.D.)  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PATTI LABELLE—If Only You Knew  
● KOOL AND THE GANG—Tonight  
● EDDIE MONEY—Club Michelle

WZEE—Madison  
(Johnathan Little—M.D.)  
● PHIL COLLINS—Against All Odds  
● THE ROMANTICS—One In A Million  
● EDDIE MONEY—Club Michelle  
● TINA TURNER—Let's Stay Together

WKTI—Milwaukee  
(Dallas Cole—P.D.)  
● PHIL COLLINS—Against All Odds  
● THE POINTER SISTERS—Automatic  
● DAN FOGELBERG—The Language Of Love  
● ADAM ANT—Strip

KZ93 (WKZW)—Peoria  
(Mark Maloney—P.D.)  
● EURYTHMICS—Here Comes The Rain Again  
● DARYL HALL AND JOHN OATES—Adult Education  
● 38 SPECIAL—Back Where You Belong  
● RE-FLEX—The Politics Of Dancing

WZOK—Rockford  
(Jeff Davis—P.D.)  
● CYNDI LAUPER—Girls Just Wanna Have Fun  
● DARYL HALL AND JOHN OATES—Adult Education  
● DAN FOGELBERG—The Language Of Love  
● THE ROLLING STONES—She Was Hot  
● DURAN DURAN—New Moon On Monday  
● RE-FLEX—The Politics Of Dancing

WSPT—Stevens Point  
(Jay Bouley—P.D.)  
● K.C.—Give It Up  
● THOMPSON TWINS—Hold Me Now  
● HOWARD JONES—New Song  
● BON JOVI—Runaway  
● APRIL WINE—This Could Be The Right One  
● KIM CARNES—You Make My Heart Beat Faster

WBWB—Bloomington  
(John Heimann—P.D.)  
● QUEEN—Radio Ga-Ga  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PHIL COLLINS—Against All Odds  
● MATTHEW WILDER—The Kid's American  
● BON JOVI—Runaway  
● ANDY FRASER—Do You Love Me  
● TRACY ULLMAN—They Don't Know

WCIL—Carbondale  
(Tony Waitkus—P.D.)  
● DARYL HALL AND JOHN OATES—Adult Education  
● THOMPSON TWINS—Hold Me Now  
● PAUL YOUNG—Come Back And Stay  
● THE ROLLING STONES—She Was Hot  
● LAID BACK—White Horse  
● MANFRED MANN'S EARTH BAND—Runner

WGCI—Chicago  
(Gram Armstrong—P.D.)  
● MATTHEW WILDER—Break My Stride  
● SHALAMAR—Deadline U.S.A.  
● PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me  
● HERB ALPERT—Oriental Eyes  
● WORLD PREMIERE—Share The Night  
● DAVID BOWIE—Let's Dance  
● THE TEMPTATIONS—Sail Away  
● HASHIM—Almazilly  
● KEITH AND DARRELL—Work That Body  
● SADAO WATANABE—Fill Up The Night With Music

WLS-AM-FM—Chicago  
(Steve Casey—P.D.)  
● EURYTHMICS—Here Comes The Rain Again  
● DAN FOGELBERG—The Language Of Love  
● THE POINTER SISTERS—Automatic  
● BILLY JOEL—An Innocent Man  
● DARYL HALL AND JOHN OATES—Adult Education  
● JOURNEY—Assk The Lonely

WGCL—Cleveland  
(Bob Travis—P.D.)  
● UB 40—Red, Red Wine  
● QUEEN—Radio Ga-Ga  
● BETTE MIDLER—Beast Of Burden  
● TIGGI CLAY—Flashes  
● BONNIE TYLER—Holding Out For A Hero  
● MOTLEY CRUE—Looks That Kill

92X (WXGT)—Columbus  
(Adam Cook—P.D.)  
● WANG CHUNG—Don't Let Go

WNCI-FM—Columbus  
(Tom Watson—P.D.)  
● KENNY LOGGINS—Footloose  
● ROCKWELL—Somebody's Watching Me  
● DAN FOGELBERG—The Language Of Love  
● 38 SPECIAL—Back Where You Belong  
● JACKSON BROWNE—For A Rocker  
● KENNY ROGERS—This Woman

WDRQ—Detroit  
(Tony Gray—P.D.)  
● DAYTON—The Sound Of Music  
● THE EMOTIONS—You're The One  
● GEORGE CLINTON—Last Dance  
● JEFFREY OSBORNE—We're Going All The Way  
● STACY LATTISAW & JOHNNY GILL—Perfect Combination  
● TINA TURNER—Let's Stay Together  
● STEEL PULSE—Steppin' Out  
● MIDNIGHT STAR—No Parking On The Dance Floor  
● DARYL HALL AND JOHN OATES—Adult Education  
● MARY JANE GIRLS—Jealousy  
● BROOKLYN—I've Got To Unwind

WHYT—Detroit  
(Steve Goldstein—P.D.)  
● THE ROMANTICS—One In A Million  
● THOMPSON TWINS—Hold Me Now  
● K.C.—Give It Up  
● DWIGHT TWILLEY—Girls  
● THE ROLLING STONES—She Was Hot  
● PAUL YOUNG—Come Back And Stay

WNAP—Indianapolis  
(Larry Mago—P.D.)  
● DAN FOGELBERG—The Language Of Love  
● KENNY LOGGINS—Footloose  
● SHANNON—Let The Music Play  
● ROCKWELL—Somebody's Watching Me

WZPL—Indianapolis  
(Gary Hoffman—P.D.)  
● T.G.SHEPPARD WITH CLINT EASTWOOD—Make My Day  
● PATTI LABELLE—If Only You Knew  
● KOOL AND THE GANG—Tonight  
● EDDIE MONEY—Club Michelle

WZEE—Madison  
(Johnathan Little—M.D.)  
● PHIL COLLINS—Against All Odds  
● THE ROMANTICS—One In A Million  
● EDDIE MONEY—Club Michelle  
● TINA TURNER—Let's Stay Together

WKTI—Milwaukee  
(Dallas Cole—P.D.)  
● PHIL COLLINS—Against All Odds  
● THE POINTER SISTERS—Automatic  
● DAN FOGELBERG—The Language Of Love  
● ADAM ANT—Strip

KZ93 (WKZW)—Peoria  
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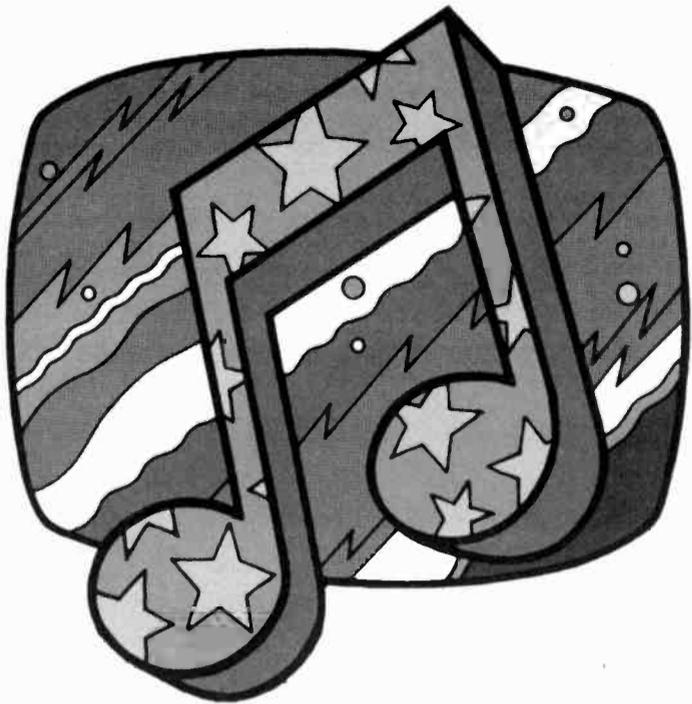
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● MOTLEY CRUE—Looks That Kill

KFYR—Bismarck  
(Sid Hardt—P.D.)  
● DARYL HALL AND JOHN OATES—Adult Education  
● KENNY LOGGINS—Footloose  
● HOWARD JONES—New Song  
● TRACY



# NARM CONVENTION '84

## FIRST ANNUAL MUSIC & VIDEO CARNIVAL OF ENTERTAINMENT

### DIPLOMAT HOTEL HOLLYWOOD, FLORIDA MARCH 23-27

The National Association of Recording Merchandisers (NARM) presents its First Annual Music & Video Carnival. The Convention encompasses the complete world of music and video. Exhibitor displays include a comprehensive array of pre-recorded entertainment, record and video accessories, plus profit items, display fixtures, and creative packaging!

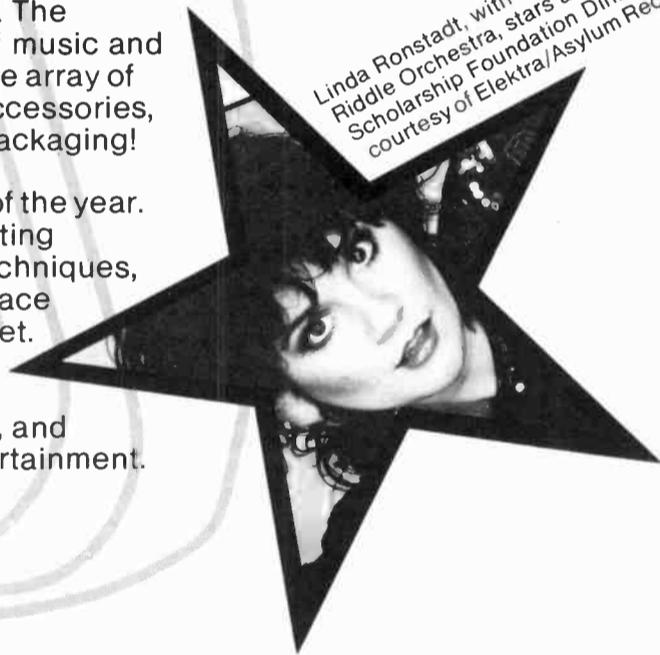
It's the most important record industry gathering of the year. It's the forum—the showcase—the common meeting ground to discover new ideas. You'll find new techniques, new products, and most important... it is THE place to make contact with the people you want to meet.

Don't miss this once a year opportunity to be with all the retailers, wholesalers, manufacturers, and suppliers who make up the NARM world of entertainment.

Linda Ronstadt, with the Nelson Riddle Orchestra, stars at the Scholarship Foundation Dinner, courtesy of Elektra/Asylum Records.



Johnny Mathis, Columbia Records, stars at the NARM Best Seller Awards Banquet.



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- Hands-on marketing input for increased bottom line merchandising
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- Entertainment by Top Recording Artists
- Poolside Exhibits
- No-nonsense Business Sessions
- NARM Best Seller Awards Banquet
- Scholarship Foundation Dinner
- Merchandiser of the Year Award

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Retailers—Rack Jobbers—One Stops—Distributors  
Buyers—Store Managers—Branch Managers—Middle Management

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I am a retailer \_\_\_\_\_ rack jobber \_\_\_\_\_ one stop \_\_\_\_\_ distributor \_\_\_\_\_  
manufacturer \_\_\_\_\_ other \_\_\_\_\_  
(please specify)

Name \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



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## Chains Put Hearts Into Holiday Gift Buying Is Focus Of Valentine's Day Promotions

By EDWARD MORRIS and  
EARL PAIGE

NASHVILLE—Valentine's Day was a major promotional peg for several large record chains, many of which saw it as the first chance to revive the gift-buying habits that had been dormant since Christmas.

Record Bar hinged a two-target campaign on the holiday, one aimed at college students, the other at big-band fans. Betsy Strandberg, general manager of the 148-store network, reports that it ran ads in 30 college newspapers under the slogan, "How To Spark A Romance For \$6.49" (or whatever the best local sales price was). The ads, which Strandberg describes as "very copy-heavy," featured a variety of current hit pop product.

Record Bar's big-band push focused on the RCA Gold Series of releases, which the stores offered for \$3.99 an album. The sale was advertised in 11 regional editions of TV Guide, mostly in the Southeast.

### DEALER DIVERSIFIES

## Bigelow Distributing Used Vid

MINNEAPOLIS—Bigelow Video here is getting into wholesale distribution of used video product. The three-unit chain is targeting rural stores and offers new chart titles as well.

The new entity, Video Distribution Inc., is described by Bob Bigelow as offering stores full exchange on one-third of their inventory every 30-90 days. New product is \$45 "no matter if it's 'Raiders Of The Lost Ark' at \$39.95 or 'Tootsie' at \$79.95," says Bigelow. Used movies are priced at \$10, come shrink-wrapped and are offered in VHS and Beta. The service includes X-rated product but nothing in videodisk, Bigelow says.

The six-year-old chain's entry into

Strandberg says she ran only a few radio spots in Norfolk and Knoxville for the holiday campaign. RCA helped with the cost of the promotion.

Western Merchandisers made heavy use of radio and print for its "For Music Lovers Only" campaign. Marketing director Bruce Shortz, who designed and executed the project, says he avoided the conventional heart motif, opting instead for "a big, moist, hot pair of lips."

Fifteen albums were on sale during the promotion, including the latest ones by Dan Fogelberg, John Lennon, Manfred Mann, Eurhythmics, the Pretenders and Christie McVie. Prices ranged from \$6.49 to \$6.99.

The 104-store chain also offered, via ads in regional editions of TV Guide, CBS midline titles at three for \$10. These ads appeared in 86 markets. Additional print ads were placed in college newspapers, mall tabs and dailies.

For the radio promotion, Shortz

notes that he resurrected the Randy and Lisa characters he created for the recent "Music Mania" promotion. In the Valentine spots, designed for AOR and top 40 stations, Randy is again listening to music on his personal stereo system, this time at a fancy restaurant. When this social lapse is called to his attention, Randy removes his headphones and the kind of music being advertised floods out. Participating stores were provided with 12 specially produced 60-second spots.

Waxworks had no chainwide holiday promotion for its 27 Disc Jockey stores, but it did conduct a "Sweetheart Sale" in "six or seven" of them, according to spokesman Terry McGinnis. The sale involved current titles from Van Halen, Yes, the Pretenders, Linda Ronstadt, Christie McVie and Genesis. Except for the Yes and Genesis albums, which were tagged at \$7.99, the records sold for \$6.99 each. McGinnis says the sale was advertised exclusively in mall tabs.

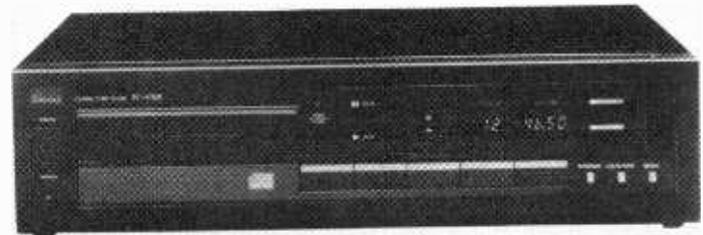
A similarly selective campaign was launched by the Nashville-based Sound Shop chain. Ten of its 42 stores are participating in the giveaway of a trip for two to Atlantic City to promote "Fervor," the new EMI America album by Jason & the Scorchers. The slogan for the event is "Give Your Sweetheart A Chance To Get Scorched In Atlantic City."

The promotion, which runs through Feb. 29, is being advertised solely on radio station WKDF. Entrants must register at Sound Shop stores, where the Scorchers album is on sale for \$7.99. Four Nashville Port O'Call record stores are also involved in the giveaway via a co-op ad agreement with Sound Shop.

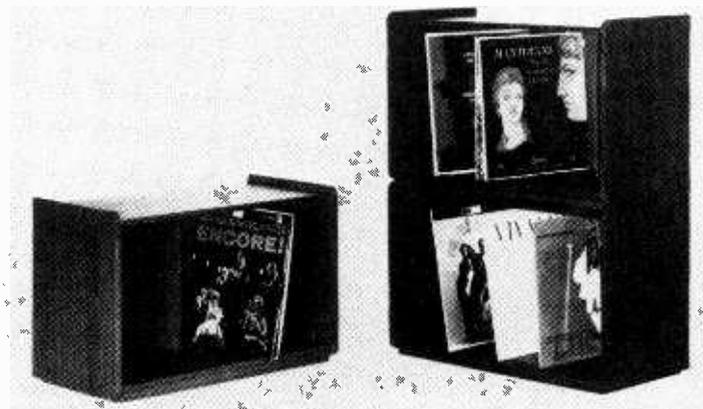
Valentine's Day has become the biggest promotion after Christmas for the 72-unit Budget Tapes & Records chain, according to Jeff Klem,

(Continued on page 58)

## New Products



Sansui's PC-V500 CD player features motorized front loading drawer, direct cueing, audible cue and review and an automatic programming system for consecutive play.



Lebo Peerless offers these 12-inch stackable wood storage cabinets that house 140 albums or videodisks.

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For both of us.

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IT'S WORTH IT.

# Retailing

## Barney's Keeps Finger On Pulse Of Chicago Clientele

By MOIRA McCORMICK  
CHICAGO—A 30-year tradition and a constant finger on the pulse of its steady clientele's needs have helped keep Barney's Records a via-

ble institution among Chicago's South and West Side retailers.

Beginning in 1953 with his first record store at 1144 S. Kedzie, proprietor Willie Barney added two more

locations over the next 10 years, including a wholesale/retail outlet at 834 E. 63rd St. Lack of available help eventually forced the closings of all but the Barney's at 3234 W. Roose-

velt, a situation which remained unchanged until the mid-'70s.

Barney was then able to acquire a 13,500 square foot wholesale/retail space at 3400 W. Ogden, while mov-

ing his previous retail location several blocks east to a 4,000 square foot facility. Together with the 2,500 square foot L & M Records in northern Waukegan, which Barney annexed three years ago, Barney's Records continues to be a well-known neighborhood presence.

According to Barney's son Ray, the chain's general manager, hair products account for some 30% of store volume. Occupying the right side of each of the three stores, hair supplies have been doing a brisk business for three years, says the younger Barney.

Phonograph needles also account for a hefty segment of Barney's sales. Prices range from a budget \$5.98 to \$40 for more sophisticated models. Barney's stores also carry such related merchandise as record racks, audio cables, speaker wire, batteries and fuses. "Head shop" accessories such as incense, oils and room sprays also turn over well, says the older Barney, as do posters, keychains and similar paraphernalia. Father and son are currently considering adding video software to the store's inventory, says Barney senior, but no concrete plans have yet evolved.

Barney's record inventory emphasizes current titles (about 200) and 12-inch dance product (150 titles), according to Ray Barney. "We don't have much in the way of catalog," he says, but he adds that catalog titles can be special ordered.

Barney says \$8.98 LPs regularly sell for \$7.79, with a \$6.69 sale tag. Cassettes, priced the same as albums, go on sale for \$6.59. According to the senior Barney, Barney's position as a wholesaler prevents the chain from undercutting prices at neighboring stores. Barney's services some 100 different retail outlets, he notes.

Sale items are announced via monthly full-page ads in the Sun-Times (frequently co-oped by record companies) and bi-monthly through some 300 flyers sent to those on Barney's mailing list. Radio spots on Chicago's urban stations account for further advertising.

Twelve-inch singles have increased volume there some 50% in the last few weeks due to a recent in-store promotion, according to Ray Barney. Regularly \$4.65, dance singles are going at three for \$11.98. "Once someone buys one 12-inch, it isn't too difficult for our salespeople to talk them into spending another \$7 for two more," he observes.

Four racks of selected budget and cutout LPs from 99 cents to \$4.99 also help increase customer traffic, says Ray Barney. These browsing racks, which accommodate some 400 pieces of product each, are placed centrally in the stores for maximum exposure. "You have to pass by them to get to the cash register," he notes.

Besides 12-inch dance records and some top 40 acts (Culture Club, Billy Joel, Sheena Easton, Pat Benatar, etc.), Barney's does a brisk business in blues. Such artists as Z.Z. Hill, Bobby Blue Bland, Muddy Waters, Johnny Taylor, Howlin' Wolf, Little Milton and B.B. King are among the chain's top sellers, according to Ray Barney. Special-ordered catalog on these artists proliferates as well, he says.

The younger Barney says there are no current plans to open any new stores. Sub-zero temperatures just prior to Christmas had cut into that generally lucrative period, he adds, but an unusually temperate early January helped make up the deficit. "Things tend to even out," he says.



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

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

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# Retailing

EARLIER ESTIMATES SURPASSED

## Regionals Expand Video Outlets

By EARL PAIGE

LOS ANGELES—Emerging regional video store franchisers could conceivably expand the present U.S. and Canadian store universe by the hundreds. Franchiser firms either modestly embracing the description "regional," or otherwise still not truly national, are burgeoning because of several factors, according to a survey.

A chief factor, echoed in several interviews, is that earlier projections of store saturation limits set by pioneer national franchisers were too conservative. Thus, the burgeoning growth of regional franchising is largely not at the expense of the older established national firms that continue to flourish. These include Video Station, National Video, Video Connection and Vid Biz, to name a few.

The low early guess on a ceiling is

even more apparent in Canada, where Videoflicks president Mike Kavanagh says per capita store numbers probably outpace the U.S. He cites less cable television penetration, more sparse population centers offering relatively fewer entertainment distractions and climate conducive to home video.

In addition to Videoflicks in Toronto, interviews were conducted with principals of Video Galore, Lafayette, La.; Sounds Easy, Orem, Utah; Premier Video, Phoenix; Video Space, Bellevue, Wash.; and Adventureland Video, Salt Lake City. There are dozens more, those interviewed attest.

A typical response about the inestimable number of potential stores comes from Dave Maine, Sounds Easy. "We sold a franchise in Redding, Calif. in August where there are already about 15 stores in a market of just 17,000. It's doing fabulous business."

Most surveyed say the low saturation estimate failed to anticipate the continued and still growing dominance of rental. Troy Cooper, Video Galore, says, "Customers usually allot time to browse and decide what to check out. But when it comes to returning movies, it's often time-critical—one of a series of errands like returning books or rushing to work." The convenience factor makes the cliché "7-Eleven business" most apt, Cooper says.

The newer regional franchisers unanimously say they were not dismayed by problems of pioneer national firms or the larger franchisers' head start. Video Cross Roads International of suburban Orange here has now discontinued and Video Station reorganized, to cite two examples of franchise growth pains. "The new twist is we carved out our own niche," declares Marty Ehman, Adventureland Video, which has 109 units in 17 states and targets 450 units by 1985.

Regional franchisers offer some indication of keying off the aggressiveness of the older firms. "The national idea may have actually confused people," says Weston Nishimura, Video Space. "Many franchisees feel isolated and that they cannot really benefit from any national advertising and promotion positioning." The regional franchiser with a cluster of company-owned stores anchors a territory. Combined advertising is more effective, Nishimura claims.

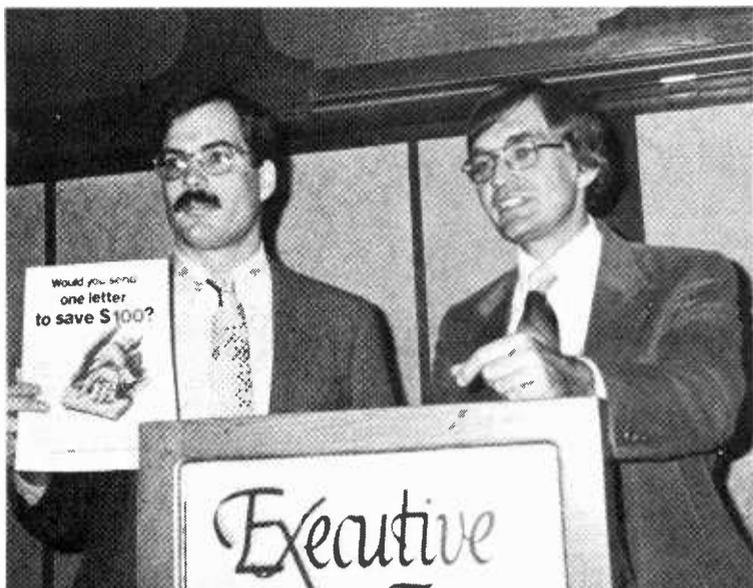
In Canada, Kavanagh says regional franchisers "benefit from the overflow from the larger U.S. firms coming up here to franchise." Kavanagh also emphasizes the close-knit network. "We provide a base," he says, adding that all of Videoflick's 1982 sales were in the Toronto radius of the firm's single company-owned unit. "We do better in Toronto than the U.S. firms."

Videoflick feels it cannot effectively sell in the U.S. at this time. "Too difficult to service," says Kavanagh. Videoflick's sales doubled last year.

That larger U.S. national pioneer franchisers are eyeing the upstarts is indicated by Bob Moffitt of Vid Biz here, which has over 100 units nationally. Of the numbers claimed by both national and regional store plan marketers, he says, "It can be the number they've allocated for an area. Maybe they've only sold one or two, but they count all the rest, too." He says Vid Biz continues to flourish.

Remaining regional is nearly impossible in a pure sense, say several. With ads only in the Louisiana area, Cooper's first inquiry was from Florida. At Premier, Dan Farley stresses that the regional franchiser insures franchisee success because "they can see how our own nearby stores are doing." But already Premier has a franchisee in Puyallup, Wash.

Word gets out on the competitive prices, says Cooper, whose fee is \$9,000 but only \$4,500 for conversions to Video Galore.



\$100 LETTER—Tampa distributor/dealer Bob Skidmore, right, and Gary Slaiman of the Home Recording Rights Coalition urge delegates at a Louisville meeting to write congressional representatives asserting that a proposed copyright levy on VCRs could raise prices by \$100. Around 25 retailers attended the recent meeting. Skidmore is one of several Video Software Dealers Assn. board members joining HRRC in grass-roots dealer rallies protesting proposed video legislation.

## New LP/Tape Releases

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

LP Rizoli LP-1001.....\$9.98  
CA MC-1001.....\$9.98

APRIL WINE  
Animal Grace  
LP Capitol ST 12311.....\$8.98  
CA 4XT 12311.....\$8.98

BOYS BRIGADE  
LP Capitol ST 12278.....\$8.98  
CA 4XT 12278.....\$8.98

COLEMAN, EARL  
There's Something About An Old Love  
LP Xanadu 175.....no list

DOLBY, THOMAS  
The Flat Earth  
LP Capitol ST 12309.....\$8.98  
CA 4XT 12309.....\$8.98

(Continued on page 58)

### POPULAR ARTISTS

AKERS, KAREN  
Presenting Karen Akers

## Print On Print

This column offers dealers a sampling of major new folio releases.

Cherry Lane Music has made a logical '60s pairing of songwriting teams with "Lennon & McCartney, Bacharach & David: The Sixties" (\$11.95), which includes 30 songs each from the famed songwriting duos, who for one reason or another did not continue their incredible contributions to the pop songwriting art much beyond the '60s. The company has also just marketed two matching folios, Lionel Richie's "Can't Slow Down" and John Denver's "It's About Time," both listing at \$7.95. Another newcomer is ".38 Special Delivery" (\$10.95), part of Cherry Lane's "Play It Like It Is" series, a feast (for the serious guitarist) of melody, chords, lyrics, guitar licks and solos in traditional and tablature notation.

Some 74 representatives of "25 Years of Rock & Roll Music" (\$12.95) are available from Warner Bros. Music Publications, as well as 35 older selections that comprise "Best In Big Band Music" (\$6.95).

Columbia Pictures Publications offers "The Best Of Hank Williams Jr." (\$9.95), available with a browser box and a 50% discount (\$49.75) with the purchase of 10 copies. Believe it or not, the firm is noting this year's early successes with "The 1st Top 25 Pop Of 1984" and "The 1st Top Country Of 1984," both at \$7.95, and sold with an incentive program giving a 50% discount (\$47.70) on the purchase of six copies of each book. Four of Columbia's Irish song folios and seven single sheets go for a 50% discount, for, as the company notes, "The Wearin' Of The Green Is Just Around The Corner." Also, check the firm's Monthly Discount Music Buyers Guide for inventory specials at 50% discount.

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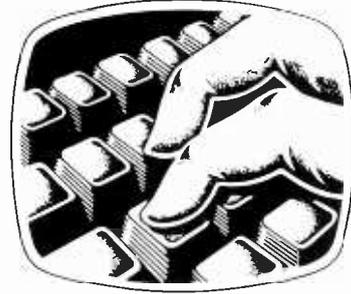
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### AGENDA

#### Wednesday, March 7th:

10:00am - 5:00pm Registration  
 3:00pm - 3:15pm Welcoming Remarks:  
 Adam White, Editor, Billboard Magazine  
 Faye Zuckerman, Computer Software Editor,  
 Billboard Magazine  
 3:15pm - 3:45pm Keynote Address:  
 Dave Ruckert, Executive Vice President,  
 Atari Products Company  
 3:45pm - 5:15pm "Keying In The Future: Hardware  
 & Software Trends"  
 Moderator: Adam White, Editor,  
 Billboard Magazine  
 Panelists: Bruce Davis, President & CEO, IMAGIC  
 John Garcia, Vice President Software, Datasoft  
 David Gordon, President & CEO, Datamost, Inc.  
 James H. Levy, Chairman of the Board & CEO,  
 Activision, Inc.  
 Dave Ruckert, Executive Vice President,  
 Atari Products Company  
 Michael Tomczyk, Director of Marketing  
 Development, Commodore Software  
 Alex Weiss, President, Spectravideo

#### Thursday, March 8th:

8:30am - 6:00pm Registration  
 8:30am - 9:00am Continental Breakfast  
 9:00am - 10:30am "Categorically Speaking: Entertainment,  
 Education & Home Management Software"  
 Moderator: Bruce Apar, Editor & Publisher,  
 Home Viewer Magazine  
 Panelists: Martin Dean, Chief Executive Officer,  
 Select  
 Stan Goldberg, President,  
 Micro Lab Computer Products  
 Hank Scheinberg, Executive Vice President,  
 Continental Software  
 Sherwin Steffin, Co-founder & Vice President  
 Research & Development, Edu-Ware  
 Russell S. Werner, Marketing Manager,  
 Microsoft Corporation  
 Ken Williams, President & CEO,  
 Sierra On-Line, Inc.  
 Ihor Wolosenko, President, Synapse Software  
 10:30am - 12:30pm "The Roots Of All Software: Designers"  
 Moderator: Steve Levy, Author  
 Panelists: Michael Becker, Art Director, IMAGIC  
 Don Bluth, Producer/Director,  
 Don Bluth Animation  
 Bill Budge, Designer  
 Jon Freeman, Designer, Free Fall Associates  
 Dave Johnson, Game Designer, IMAGIC  
 Kelly Jones, Assistant Vice President,  
 Program Development, Synapse Software  
 Guy Nouri, President & Partner,  
 Interactive Picture Systems  
 Dr. James Schuyler, President, Founder &  
 Chairman, Designware, Inc.

Ann Westfall, Designer, Free Fall Associates  
 Robert Woodhead, Vice President, Systems Design  
 Sir-Tech Software, Inc.

12:30pm - 1:30pm Free Time  
 1:30pm - 3:00pm "Getting Over Seas: International  
 Marketing"  
 Moderator: Fred D'Ignazio, Associate Editor,  
 Compute! Publications, Inc.  
 Panelists: Colin J. Aldridge,  
 Marketing Microsoftware Limited  
 Elliott Dahan, Vice President, Marketing,  
 Creative Software  
 Nancy Garrison, International Marketing Manager,  
 Atarisoft  
 David Horowitz, Director, Software Marketing  
 Development, Scholastic, Inc.  
 Ted Morgan, President, HesWare  
 Norman Stallman, Senior Vice President,  
 CBS Electronics  
 3:00pm - 4:00pm "A Step Beyond: The Evolution  
 Of Delivery"  
 Moderator: Tim Baskerville, Editor & Publisher,  
 Video Marketing Game Letter  
 Panelists: Richard Adler, Director Videotex/Teletex  
 Programs, Institute For The Future  
 David De Jean, Chief Operating Officer,  
 The Games Network, Inc.  
 David Lamb, Director, Home Electronics/  
 Entertainment Program, LINK Resources  
 Paul Terrell, Chairman, Romox, Inc.

4:00pm - 5:30pm "Staying Alive: Securing Venture Capital"  
 Moderator: Lee S. Isgur, First Vice President  
 Paine Webber Mitchell Hutchins  
 Panelists: Jeff Chambers, Partner,  
 TA Associates  
 L. John Doerr, General Partner,  
 Kleiner Perkins Kaufield Byers  
 Joseph Horowitz, General Partner,  
 U.S. Venture Partners  
 Michael Katz, President & CEO, EPYX  
 Pete Thomas, Associate,  
 Technology Venture Investors

5:30pm - 7:30pm Free Time  
 7:30pm - 8:00pm Reception  
 8:00pm - 11:00pm Computer Software/Video Game  
 Awards Banquet

#### Friday, March 9th:

8:30am - 4:00pm Registration  
 9:00am - 9:30am Keynote Address:  
 William M. "Trip" Hawkins, President  
 Electronic Arts  
 9:30am - 11:00am "Making The Connection:  
 Retailing & Distribution"  
 Moderator: Martin Brochstein, Editor,  
 Computerware Magazine  
 Panelists: Joe Barrett, Buyer/Corporate  
 Merchandise Coordinator,  
 Platt Music Corporation

G. Robert Brownell, Sr. Vice President,  
 General Manager, SKU  
 Darrol Davis, Computer Buyer,  
 Pacific Stereo Corporation  
 William M. "Trip" Hawkins, President  
 Electronic Arts  
 Glenn Johnson, Founder & Chairman,  
 Software Centre International  
 Robert S. Leff, President,  
 Softsel Computer Products, Inc.  
 Randy Rosenberg, President & CEO,  
 Software Emporium  
 Neil Yellin, President, Access To Software  
 11:00am - 12:30pm "Sight & Sound: Computers Use In The  
 Entertainment Industry"  
 Moderator: Sam Sutherland, L.A. Bureau Chief,  
 Billboard Magazine  
 Panelists: Michael Arent, Design Director,  
 Aaron Marcus & Associates  
 Stephen Beck, Video Artist,  
 Beck-Tech/ELECTRON  
 Ellen Lapham, Chairman of the Board,  
 Syntauri Corporation  
 Lee Marrs, Independent Animator,  
 Lee Marrs Artworks  
 Ed Pacio, Producer/Director  
 Catzel Thomas & Associates  
 Mark Turpin, Co-founder,  
 HUMM

12:30pm - 2:30pm One-On-One Luncheon  
 2:30pm - 3:30pm "Madison Avenue: Understanding The  
 Advertising Game"  
 Moderator: Ron Willman, Director of Sales,  
 Video/Sound Business,  
 Billboard Magazine  
 Panelists: Peter Bates, Sr. Vice President,  
 Management Supervisor, Ally & Gargano, Inc.  
 Robert D. Botch, Director of Marketing, EPYX  
 Tom Dusenberry, Manager Consumer Electronics,  
 Parker Brothers  
 Robert C. Pringle, Management Supervisor,  
 J. Walter Thompson USA  
 Bruce Silverman, Executive Vice President,  
 Executive Creative Director, Southwest Division,  
 Bozell & Jacobs  
 Ted N. Voss, Senior Vice President, Atari

3:30pm - 5:00pm "Wall Street: Projections From Analyst  
 & Researchers"  
 Moderator: Esther Dyson, Editor & Publisher,  
 RElease 1.0  
 Panelists: Dr. William L. Coggshell, President,  
 Software Access International, Inc.  
 Jeanne Dietsch, President, TALMIS  
 Barbara Isgur, Assistant Vice President,  
 Paine Webber Mitchell Hutchins  
 Stephen Koffler, Managing Director,  
 A. G. Becker Paribas, Inc.  
 Ken Uston, Chairman, Fun & Games

Faye Zuckerman, Conference Director

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# Billboard Computer Software

Survey for Week Ending 2/25/84

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	6	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●		●	●				
2	3	21	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
3	2	21	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆◆						
4	4	21	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			★★	★★					
5	5	21	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
6	6	20	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	7	21	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
8	9	7	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
9	10	5	BEACH-HEAD	Access	Strategy Arcade Game				●					
10	8	12	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
11	15	6	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
12	12	4	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
13	11	21	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆◆	◆					
14	14	11	PITSTOP	Epyx	Action Strategy Game			●	●					●
15	16	9	POLE POSITION	Atari	Arcade-Style Game			◆						
16	18	14	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
17	20	21	JUMPMAN	Epyx	Action Strategy Game		●	★★	★★	●				
18	<b>NEW ENTRY</b>		ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
19	19	2	HARD HAT MACK	Electronic Arts	Arcade Style Game		●	●	●					
20	17	17	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						

## EDUCATION TOP 10

1	1	21	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	3	3	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
3	2	21	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆◆	◆◆	●				
4	4	21	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	8	21	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★★	★★	●		★★		
6	6	13	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●		●		
7	5	21	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.		●	●	●	●				
8	7	12	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		●	●	●	●				
9	10	3	KIDS ON KEYS	Spinnaker	Familiarizes children (ages 3-9) with the computer keyboard and strengthens typing, spelling and letter recognition skills.			◆◆	◆◆					
10	9	4	ALPHABET ZOO	Spinnaker	A combination of Maze games for ages 3-8, that teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.		●	◆◆	◆◆	●				

## HOME MANAGEMENT TOP 10

1	1	21	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	3	10	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
3	2	21	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
4	5	21	PFS:FILE	Software Publishing	Information Management System		●			●	●			
5	6	13	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
6	4	11	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
7	8	6	EASY SCRIPT	Commodore	Word Processing Package				●					
8	7	12	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
9	<b>NEW ENTRY</b>		PFS:WRITE	Software Publishing	Word Processing Package		●			●				
10	<b>NEW ENTRY</b>		PFS:REPORT	Software Publishing	Information Management System		●			●	●			

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# Retailing

## SOFTWARE CHART ANALYSIS

### Plenty Of Variety At The Top

LOS ANGELES—As the computer software chart enters its 20th week of publication, it seems that a varied array of computer software titles has consistently topped each of the three charts. Titles with vastly divergent graphics, action and appeal have managed to head the entertainment area.

For example, such titles as "Zork I," a text adventure containing no graphics; "Zaxxon," with its colorful three-dimensional arcade action; and "Lode Runner," a climbing game, battled it out for the top spot when the chart was initially published. In the chart's 18th week, a new kind of entertainment software, a simulation package, "Flight Simulator II," reached No.1, ending the earlier competition. "Zaxxon," an arcade classic, drops off the chart this week, but could re-emerge, as it continues to sell well.

The home management chart also shows a wide array of titles, with the "Home Accountant" home financial package, and word processor "Bank Street Writing" keeping the lead. At one time (Billboard, Dec. 17), five word processing packages were on the chart: "PFS: Write," "Atariwrit-

er," "Homeward," "Wordpro 3+" and Broderbund's "Bank Street Writer."

Currently, it seems that more financial packages, electronic spreadsheets and filing programs are charting. Additionally, the PFS series of software, coming back onto the chart at nine and 10, reveals growing popularity for software packages that give more than one function to the computer or integrate.

Furthermore, the educational chart contains an array of computer applications. A typing tutor, "Mastertype," has been the leader on this chart. It is interesting to note that Spinnaker Software's catalog of educational titles has consistently charted. Their subjects range from a typing tutor to a learning adventure.

One title, "Early Games" by Counterpoint Software Inc., has maintained modest positioning on this chart for 20 weeks. It was written by a high school music teacher who took charge of the school's orchestra. The author, John Paulson, now the president of the Minneapolis-based company, used to teach on an Alphasyntauri music system and

an Apple Computer.

The title has developed in such a manner that youngsters ages two to six can use it without the supervision of an adult. Says a spokesman for the company, "If they (children) accidentally touch the wrong key, the disk will not break. It's virtually child-proof."

"Early Games" contains nine learning games, including typing, drawing, adding, subtracting, counting and matching. Its directory contains pictures or icons that allow the child to make a selection. It has a built-in positive reinforcement mechanism.

Interestingly, notes company chairman, Jim Young, "The graphics are not that strong. We are in the process of doing a face lift on the program."

But during the nearly two years "Early Games" has been on the market, it has maintained strong sales. "It's a game that youngsters enjoy playing over and over again," says Young. It also allows young users to store drawings, which can be modified. "Early Games" retails for \$29.95.

FAYE ZUCKERMAN

## Now Playing

### Computer Demand Outpacing Supply

By FAYE ZUCKERMAN

"Pent-up demand" describes the recent determination shown by consumers to buy a home computer as soon as possible. According to a research study by The Stinson Report, prospective computer buyers increased by 20% during the holiday season.

Compounding this demand is limited availability of computer systems at the retail level. Commodore only filled 55% of its seasonal orders, and Atari and Coleco also failed to ship adequate quantities of product during Christmas. Only 50% of the 1,022 households polled by Stinson said

they were able to purchase the machine of their choice.

It is believed that Commodore, Atari and Coleco could sell some three million units this quarter if they can manage to get adequate supplies to retailers, the report says.

Meanwhile, TALMIS, an Oak Park, Ill. research company, places the installed base of home computers at 6.2 million. By the end of 1984, nearly 15% of all U.S. households will have a computer. Additional TALMIS research findings will be presented at Billboard's Computer Software Conference, March 7-9 in San Francisco. Jeanne Dietsch, president of the company, will speak there.

★ ★ ★

Introducing: "Pogo Joe," a "Q-Bert"-like game, has been gaining some notoriety among retailers not only for its unique packaging, but for its fast action. Screenplay, its publisher, is a new entry into the software publishing field.

Roger Shiffman, formerly the director of the now-defunct Fox Video Games unit of 20th Century-Fox, heads the new company, based in

Chapel Hill, N.C. It distributes nine titles, including such hopefuls as Ken Uston's "Professional Blackjack" and "Warriors Of Ras," a new entertainment software series. Screenplay will be offering two promotions that include \$10,000 worth of prizes during the first half of 1984.

★ ★ ★

Electronic university: College-level courses are now being offered through home computer by Telelearning Systems Inc., a San Francisco company. Users are connected to instructors through telephone lines, with assignments and course work transmitted through the computer.

Now being offered through retail outlets, enrollment packages cost between \$89.95 and \$230 depending on currently owned computer equipment. The programs are available for IBM, Apple and Commodore 64 computers. Individual courses are priced between \$35 and \$150.

And it's accredited. Education Secretary Terrell H. Hall has endorsed the automated university. For more information, call 1-800-22-LEARN.

(Continued on page 58)

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## Video Music Programming

### MTV Adds & Rotation

As of 2/15/84

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

#### NEW VIDEOS ADDED:

April Wine, "This Could Be The Right One," Capitol  
Boys Brigade, "Melody," Capitol  
Christina, "Ticket To The Tropics," Mercury  
Dead Or Alive, "I Do Anything," Epic  
Duran Duran, "New Moon On Monday," Capitol  
EBN/OZN, "Bag Lady," Elektra  
Exotic Birds, "No Communications," Saturn  
Frankie Goes To Hollywood, "Relax," ZTT/Island  
Genesis, "Against All Odds," Atlantic  
John Hiatt, "She Loves The Jerk," Geffen  
Rockwell, "Somebody's Watching Me," Motown  
Scorpions, "Rock You Like A Hurricane," Mercury  
Simple Minds, "Waterfront," A&M  
Spandau Ballet, "Communications," Chrysalis  
Sandy Stewart, "Saddest Victory," Modern  
XTC, "Wonderland," Virgin/Geffen  
Paul Young, "Come Back and Stay," Columbia

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

Thomas Dolby, "Hyperactive," Capitol  
Eurythmics, "Here Comes The Rain Again," RCA  
Genesis, "That's All," Atlantic  
Daryl Hall & John Oates, "Adult Education," RCA  
Billy Idol, "Rebel Yell," Chrysalis  
Elton John, "That's Why They Call It The Blues," Geffen  
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait  
John Lennon, "Nobody Told Me," Polydor  
Huey Lewis, "I Want A New Drug," Chrysalis  
Kenny Loggins, "Footloose," Columbia  
Paul McCartney, "So Bad," Columbia  
Christine McVie, "Got A Hand On Me," Warner Bros.  
Manfred Mann, "The Runner," Arista  
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram  
Bette Midler, "Beast Of Burden," Atlantic  
Motley Crue, "Looks That Kill," Elektra  
Nena, "99 Luftballons," Epic  
Robert Plant, "In The Mood," Atlantic  
Police, "Wrapped Around Your Finger," A&M  
Pretenders, "Middle Of The Road," Sire  
Queen, "Radio Ga-Ga," Capitol  
Quiet Riot, "Metal Health," Pasha/CBS  
Dwight Twilley, "Girls," EMI America  
Van Halen, "Jump," Warner Bros.

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

ABC, "That Was Then, This Is Now," Mercury  
Adam Ant, "Strip," Epic  
Big Country, "Fields Of Fire," Mercury  
Blue Oyster Cult, "Shooting Shark," Columbia  
Bon Jovi, "Runaway," Mercury  
Kim Carnes, "You Make My Heart Beat Faster," EMI America  
Fixx, "Sign Of Fire," MCA  
Dan Fogelberg, "The Language Of Love," Full Moon/Epic  
Hyts, "Backstabber," Gold Mountain/A&M  
Billy Joel, "You May Be Right," CBS/Fox Video  
Howard Jones, "New Song," Elektra  
Judas Priest, "Free Wheel Burnin'," Columbia  
Ted Nugent, "Tied Up In Love," Atlantic  
Jeffrey Osborne, "Stay With Me Tonight," A&M  
Ozzy Osbourne, "Bark At The Moon," CBS Associated  
Rainbow, "Can't Let You Go," Polydor  
Re-Flex, "Politics Of Dancing," Capitol  
Lionel Richie, "Running With The Night," Motown  
Grace Slick, "All The Machines," RCA  
Stray Cats, "Look At That Cadillac," EMI America  
Thompson Twins, "Hold Me Now," Arista

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

Alarm, "68 Guns," IRS  
Alcatraz, "Hiroshima," Rocshire  
Jacqui Brooks, "Lost Without Your Love," MCA  
Dear Enemy, "Computer One," Capitol  
Din, "Reptile," Rocshire  
Dog Police, "Dog Police," No label  
Expression, "With Closed Eyes," Oz/A&M  
Fitz, "Audio/Video," Topflight  
Mick Fleetwood, "Angel Come Home," RCA  
Headpins, "Just One More Time," Solid Gold/MCA  
Nick Heyward, "On A Sunday," Arista  
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America  
James Ingram/Michael McDonald, "Yah Mo B There," Qwest  
Kiss, "All Hell's Breakin' Loose," Mercury  
Laux & Cream Cheese, "It's Not My Fate," No label  
Mink DeVille, "Each Word Is A Beat," Atlantic  
Bill Nelson, "Flaming Desire," Epic  
Parachute Club, "Rise Up," RCA  
Randy Andy, "The People," MCA  
Billy Rankin, "Baby Come Back," A&M  
Baxter Robinson, "Silver Strand," RCA  
Paul Rodgers, "Morning After The Night," Atlantic  
Sights, "Virginia," Fantasy  
Tina Turner, "Let's Stay Together," Capitol  
Tracey Ullman, "They Don't Know," MCA  
Vandenberg, "Friday Night," Atco  
Waisted, "Love Loaded," Chrysalis  
Wire Train, "Never," 415/Columbia

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# Black

## Label Link Works For Shannon Emergency-Mirage Alliance Boosts 'Let The Music Play'

NEW YORK—A creative deal between the dance music label Emergency and Atlantic-distributed Mirage Records has added a new twist to the relationship of independents to major distributors.

Shannon's "Let The Music Play" was released last August as a 12-inch single by Emergency, according to label head Sergio Cossa. During its five-year existence, the label has been a consistent factor on the dance and black charts, specializing in dance music with a Euro-disco flavor. "Let The Music Play," produced by Mark Liggett, has a similar feel melodically, though its electronic groove had definite funk appeal. After adding the voice of a New York-based singer named Shannon to the track, Emergency released the record in the 12-inch format. It immediately became a major club breakout, picking up airplay on black and urban radio.

Mirage Records entered the pic-

ture when its president, Jerry Greenberg, who'd had business dealings with Cossa in the past, expressed his enthusiasm for "Let The Music Play." "I felt that it could be a smash pop record, but that because of Emergency's size they might have trouble breaking it," recalls Greenberg.

"I believed in the girl too, just from hearing her on record. Sergio said he'd consider it, but because he'd already sent it out to indie distributors he wasn't sure what we could do."

Together Cossa and Greenberg worked out an unique deal whereby Emergency would continue to work the 12-inch version, while Mirage would market a seven-inch version. As a result, "Let The Music Play" peaked at number two on the black singles chart and has gone top 10 on the pop chart. Shannon's album, marketed by Mirage but bearing the

Emergency logo, has made impressive strides on the black and pop album chart. Cossa reports that the 12-inch single has sold "well over 250,000 copies" for Emergency.

Greenberg calls it "a continuation deal" whereby all future Shannon album releases will be through Mirage, though Shannon remains signed as an artist to Emergency. "Promotion-wise, we'll both be involved in working the album," says Cossa, who sees this deal as a precedent for indies and majors. "Right now this is a one-artist deal, because we really want to keep our label's identity."

As for Shannon's next single, Cossa says Emergency will release "Give Me Tonight" on 12-inch, but it has not yet been determined whether Mirage will go with it as the seven-inch single. "It may be premature to go with another seven, since 'Let The Music Play' is still selling well," Cossa says. **NELSON GEORGE**

### 75 CLUB JOCKS REPRESENTED

## Bay Area Disco Pool Fills Gap

By JACK McDONOUGH

OAKLAND—The Professional Disco Programmers Assn., headquartered here and also known as "The PROS," is plugging an important gap in Northern California r&b promotion, says pool director Rico Casanova.

The pool was founded by Casanova in the summer of 1979 with 15 member DJs and has since grown to a membership of 75 jocks representing about 60 clubs from the San Francisco/Oakland/San Jose/Monterey coastal areas as well as the inland cities stretching from Sacramento to Stockton, Modesto and Fresno.

On the first and 15th of each month, the association publishes 20,000 copies of "PRO Dance Report," which goes out to consumers at the clubs and retail stores, with a weekly update going to 200 industry

subscribers. "We needed an r&b source here," says Casanova in explaining what led him to break some years back from the Bay Area Deejays Assn. (BADA), which he calls "the godfather of the pools."

"BADA at the time was more gay-oriented, and often I had the feeling that I was just going in to get product. But there were a lot of clubs on the East side of the Bay that needed servicing, and we wanted to represent r&b primarily," he explains.

Casanova also felt that "promotions in this market had not been effective," and as a consequence set up The PROS "to be more consumer-oriented than industry-oriented. Our bottom line is getting the public involved."

A key tool for accomplishing that, says Casanova, has been association sponsorship of an annual Dance Mu-

sic Awards show at the Hyatt Regency in Oakland (the event marks its fourth anniversary in June), as well as the regular listening parties held at PRO's headquarters and at local restaurants. In the latter part of 1983, the association hosted such events for Jeffrey Osborne, Philip Bailey, Roy Ayers, Junior, Klique, the Jones Girls, Billy Griffin, Kashif and Tom Browne.

The bi-weekly PRO Dance Report generally lists 70 to 80 titles. There is a "Funky 15," with sub-listings for "Slow Dance" and upcoming hits, and a "Sophisticated 15," with similar corollary listings. There are another 10 to 15 tunes listed under "Crossover."

"The Funky 15," explains Casanova, "is geared more to the high school listeners, and the Sophisticated 15 is for the more adult crowd."

## The Rhythm & The Blues

### BMA Newsletter Makes Comeback

By NELSON GEORGE

After a year's absence, Innervisions, the Black Music Assn.'s newsletter, has returned and will, the BMA hopes, begin a regular publication schedule. Started six years ago at the BMA's inception, the in-house publication has had a history of stops and starts, much like the BMA itself.

However, BMA executive director George Ware seems confident that Innervisions will now appear regularly. "The key was to have the ability to produce it in-house, which is what our acquisition of a word processor enables us to do," he says. "It was the sending back and forth of materials from the printer to our office that slowed the publication process down. That, along with the BMA's financial problems, forced us to give it a low priority last year."

With the February/March issue, the bi-monthly Innervisions devotes half its space to last November's BMA conference, including two pages of photos. In addition, for the first time, a financial report is included for study by the membership.

complete report for 1983," says Ware.

Among the regular features of Innervisions, according to Ware, will be reports from the chapters in New York, Washington, Philadelphia and Miami; photos of major industry events related to black music; condensations of trade news relating to black music; a calendar of industry activities, and letters from the membership. "We want letters to the editor, which will serve as statements made to the business," Ware says. "We hope to use Innervisions as a forum for dialog on the state of black music and the music industry in general."

★ ★ ★

Short Stuff: Rufus member and fine songwriter Hawk Wolinski is making his production debut with the upcoming Valentine Brothers album for A&M. The Valentines had a significant national hit in 1982 with "Money's Too Tight" on independently distributed Bridge Records... A&M's film production company is also developing a feature film based on the life of Otis Redding... Several urban stations in New York have added a new wrinkle to their disco mixes for "Say, Say, Say"



# Billboard Black LPs

Survey For Week Ending 2/25/84

This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	1	16	LIONEL RICHIE	Can I Slow Down, Motown 6039ML (MCA/MCA)	39	29	29	NEW EDITION	Candy Girl, Streetwise SWR 3301
2	2	62	MICHAEL JACKSON	Thriller, Epic QE 38112 CBS	40	30	26	RICK JAMES	Cold Blooded, Gordy 6043L (Motown)
3	3	10	LUTHER VANDROSS	Busy Body, Epic FE 39196 CBS	41	36	13	DARYL HALL & JOHN OATES	Rock 'N Soul Part 1, RCA CPL1-4858 RCA
4	4	9	PATTI LABELLE	I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	42	47	2	STEVE ARRINGTON'S HALL OF FAME	Positive Power, Atlantic 80127-1 WEA
5	5	34	MIDNIGHT STAR	No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	43	45	15	KENNY G	G Force, Arista AL8-8192 RCA
6	7	18	DEBARGE	In A Special Way, Gordy 6061GL (Motown) MCA	44	43	41	TOM BROWNE	Rockin' Radio, Arista AL8-8107 RCA
7	6	12	KOOL & THE GANG	In The Heart De-Lite DSR 8508 (Polygram) POL	45	37	67	GLADYS KNIGHT & THE PIPS	Visions, Columbia FC 38205 CBS
8	8	29	JEFFREY OSBORNE	Stay With Me Tonight, A&M SP-4940 RCA	46	50	6	PRINCE	1999, Warner Bros. 23720-1 WEA
9	9	11	THE DEELE	Street Beat, Solar 60285-1 (Elektra) WEA	47	46	24	MALCOLM MCLAREN	Dya Like Scratchin', Island 90124-1B (Atco) WEA
10	10	15	JAMES INGRAM	It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	48	46	24	RUFUS AND CHAKA KHAN	Live Stompin' At The Savoy, Warner Bros. 23675-1 WEA
11	15	9	CHERYL LYNN	Preppie, Columbia FC 38961 CBS	49	41	25	STEPHANIE MILLS	Merciless, Casablanca 811364-1M1 (Polygram) POL
12	13	11	DAZZ BAND	Joystick, Motown 6084ML MCA	50	44	41	MARY JANE GIRLS	Mary Jane Girls, Gordy 60406L (Motown) MCA
13	14	16	TEENA MARIE	Robbery, Epic FE 38882 CBS	51	49	6	PAUL McCARTNEY	Pipes Of Peace, Columbia QC 39149 CBS
14	11	24	GAP BAND	Total Experience TE-1-3004 (Polygram) POL	52	52	5	MUSICAL YOUTH	Different Style, MCA 5454 MCA
15	42	2	ROCKWELL	Somebody's Watching Me, Motown 6052ML MCA	53	52	5	DENNIS EDWARDS	Don't Look Any Further, Gordy 6057GL (Motown) MCA
16	16	34	ANITA BAKER	The Songstress, Beverly Glen BG 10002 IND	54	54	16	TYRONE DAVIS	Something New, Oceanfront OF 101 IND
17	17	12	Z.Z. HILL	I'm A Blues Man, Malaco 7415 IND	55	55	72	DEBARGE	All This Love, Gordy 6012GL (Motown) MCA
18	19	10	MELBA MOORE	Never Say Never Capitol ST-12305 CAP	56	51	25	PHILIP BAILEY	Continuation, Columbia FC 38725 CBS
19	27	14	POINTER SISTERS	Break Out, Planet BX1-4705 (RCA) RCA	57	60	30	THE S.O.S. BAND	On The Rise, Tabu FZ 38627 (Epic) CBS
20	20	13	ANGELA BOFILL	Teaser, Arista AL8-8198 RCA	58	58	40	MAZE	We Are One, Capitol ST-12262 CAP
21	21	14	CON FUNK SHUN	Fever, Mercury 81447-1 (Polygram) POL	59	59	3	SOUNDTRACK	O.C. Cab, MCA 5469 MCA
22	22	14	TEDDY PENDERGRASS	Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	60	62	70	LIONEL RICHIE	Imagine This, Elektra 60270-1 WEA
23	24	11	PIECES OF A DREAM	Imagine This, Elektra 60270-1 WEA	61	53	17	DIONNE WARWICK	How Many Times Can We Say Goodbye, Arista AL8-8104 RCA
24	25	16	ATLANTIC STARR	Yours Forever, A&M SP-4948 RCA	62	63	11	IRENE CARA	What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
25	NEW ENTRY		SHANNON	Let The Music Play, Mirage 90134 (Atco) WEA	63	65	26	ZAPP	Zapp III, Warner Bros. 27875-1 WEA
26	26	9	EVELYN "CHAMPAGNE" KING	Face To Face, RCA AFL1-4725 RCA	64	48	7	P-FUNK ALL STARS	Urban Dance Floor Guerrillas, CBS Associated BFZ 39168 CBS
27	18	7	GEORGE CLINTON	You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP	65	57	33	DONNA SUMMER	She Works Hard For The Money, Mercury 812265-1 (Polygram) POL
28	40	3	CULTURE CLUB	Colour By Numbers, Virgin/Epic QE 39107 CBS	66	56	29	SHALAMAR	The Look, Solar 60239 (Elektra) WEA
29	12	14	EDDIE MURPHY	Comedian, Columbia FC 39005 CBS	67	61	3	HOWARD JOHNSON	Don't It My Way, A&M SP-4961 RCA
30	34	6	J. BLACKFOOT	City Slicker, Soundtown 002 (Allegiance) IND	68	67	24	ASHFORD & SIMPSON	High Rise, Capitol ST-12282 CAP
31	31	28	PEABO BRYSON/ROBERTA FLACK	Born To Love, Capitol ST-1184 CAP	69	69	29	RENE & ANGELA	Rise, Capitol ST-12267 CAP
32	32	13	EARTH, WIND & FIRE	Electric Universe, Columbia QC 38980 CBS	70	72	14	SOUNDTRACK	The Big Chill, Motown 6062ML MCA
33	33	25	HERBIE HANCOCK	Future Shock, Columbia FC38814 CBS	71	70	5	RON BANKS	Truly Bad, CBS Associated FZ 39148 CBS
34	23	13	RAY PARKER, JR.	Woman Out Of Control, Arista AL8-8087 RCA	72	68	21	BOBBY NUNN	Private Party, Motown 6051ML (MCA) MCA
35	35	19	JENNIFER HOLLIDAY	Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	73	64	4	FATBACK	With Love, Spring SPR-33-6741 IND
36	28	14	DAVID SANBORN	Backstreet, Warner Bros. 23906-1 WEA	74	66	6	THE JONES GIRLS	On Target, RCA AFL1 4817 RCA
37	39	21	MADONNA	Madonna, Sire 23867-1 (Warner Bros.) WEA	75	75	43	SOUNDTRACK	Flashdance, Casablanca 811492-1 M 1 (Polygram) POL
38	38	11	DREAMBOY	Dreamboy Qwest 23988 1B (Warner Bros.) WEA					

● 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

# London Digital Midlines: Industry First?

By IS HOROWITZ

Budget and midprice classics continue to offer an ever-widening spread of product, much of it of unusual market appeal and likely to wean growing numbers of collectors from top-of-the-line issues. This may not be something labels with active recording programs support philosophically (after all, top dollar is needed to finance new recording projects). But competitive imperatives compel putting one's best commercial foot forward in today's market, and price becomes a prime factor in that decision.

So we find a London's new Jubilee release five digitally recorded albums, perhaps an industry first at the label's suggested list of \$6.98. What's more, these recordings are not being stepped down from parent London; they've never before been released in this country.

In this group, made available here on imported LP or chrome cassette, are the Brahms Hungarian Dances, performed by the Royal Philharmonic under **Walter Weller**; the Sibelius Symphony No. 2 with **Horst Stein** and the Suisse Romande; the two Prokofiev violin concertos with **Boris Belkin** and the London Philharmonic; Mozart's Violin Concertos Nos. 1 and 5 with **Iona Brown** and the St. Martin's Academy; and the ubiquitous Beethoven "name" sonatas—"Pathétique," "Moonlight" and "Appassionata"—played by **Rudolf Buchbinder**.

Also a first in this release is the distribution of Teldec product under Jubilee auspices—and price. The Buchbinder album is a Teldec property, as is one other Jubilee entry, a two-record set of the Bach Orchestral Suites in performances by **Nikolaus Harnoncourt** and the Concentus Musicus. Latter, however, was not recorded digitally.

And still another first on this Jubilee release is the inclusion of three-record opera sets. Now on a new marketing ride at midprice are such legendary London packages as **Regina Resnick's** "Carmen," **Renata Tebaldi's** "Madama Butterfly" and **Joan Sutherland's** "Lucia di Lammermoor."

★ ★ ★

At the low end of the price spectrum, Pantheon Records has begun shipping a new cassette-only series that presents some names of prestigious stature. The tapes carry a nominal list of \$3.98, but they are priced to the trade at levels permitting retail sales at \$2.98. More than a few are of double-length duration at no increase in price.

Pantheon's **George Mendelssohn** has named his new series "Price-Less Cassettes," and one finds on the initial listing such artists as **Pierre Boulez**, **Herbert von Karajan**, **Lorin Maazel**, **Artur Schnabel**, **George Solti**, etc., etc.

Product comes from a number of European labels, says

Mendelssohn, with some of the material taken from radio broadcasts. Latter, if more than 20 years old, may be issued without normal restriction in some countries. Many of the Pantheon cassettes are imported from Italy and France.

Among the highlights: a coupling on one cassette of **Van Cliburn** in the Tchaikovsky Piano Concerto No. 1 and **Yehudi Menuhin** in the composer's violin concerto. The conductors are **Istvan Kertesz** and **Ferenc Fricsay**, respectively. There's also a Beethoven Ninth with **Karajan** conducting, and a tape of "Boheme" excerpts with **Luciano Pavarotti**.

★ ★ ★

Results of a test session Feb. 11 by Angel/EMI of the Philadelphia Orchestra at Memorial Hall in the city's Fairmount Park (Billboard, Feb. 18) were judged excellent by musical director **Riccardo Muti** and the label's recording crew. All concerned are breathing easier now that normal recording activities can be resumed. First regular sessions will be tapings of Mahler's First Symphony on Feb. 18 and Feb. 23, to be followed Feb. 25 by a Tchaikovsky album. **Tony Caronia**, Angel's East Coast director, says that later recordings, still to be scheduled, include the launch of a Scriabin cycle, Respighi's "Pines" and "Fountains," and Berlioz' "Symphonie fantastique."

★ ★ ★

The **Cecile Ousset** album of French piano music, formerly distributed in the States by International Book & Record, will now be issued by Angel... WCLV Cleveland celebrating the 20th anniversary of the Beatles' first appearance in the U.S. with the broadcast of items from the Baroque Beatles Book arranged by **Joshua Rifkin**, and **Francois Glorieux's** piano settings of Beatles tunes in the styles of such composers as Ravel, Bartok and Mozart.

**Alfred Brendel** is recipient of the Frankfurt Music Award, an honor given out at ceremonies marking the opening of the Frankfurt Music Fair... The **Manhattan String Quartet** has begun a project recording the complete Schubert quartets for Centaur Records. Also planned is a Shostakovich cycle... **Gunter Herbig** will become the music director of the Detroit Symphony come September. He's made more than 35 recordings with East German orchestras.

★ ★ ★

*Keeping Score welcomes news releases, announcements and other pertinent information. Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## GOSPEL **Lectern**

# Amy Grant's Phenomenal Success

By BOB DARDEN

She seems like she's been around forever, but **Amy Grant** is still a relative newcomer to religious music. As a chubby 15-year-old, her self-titled debut album for Word Records in 1978 didn't exactly set the industry on fire. Since then, each album has moved her up another plateau: "My Father's Eyes" ('79), "Never Alone" ('80), "In Concert" ('81), "In Concert Volume II" ('81), "Age To Age" ('82), "A Christmas Album" ('83) and now "Straight Ahead."

Nothing could have prepared **Word**—or producer **Brown Bannister**, who first heard her in the studio recording little songs for her friends in 1977—for the phenomenon that was/is "Age To Age." So this is probably a good time to note a few facts about what is going to be the best selling, most influential contemporary Christian music album of all time.

"Age To Age" is the first contemporary Christian solo album to be certified gold. It is reported to have sold over 600,000 units and continues to sell at a rate of something like 2,000 copies per week.

It entered most charts at No. 1 and remains there more than a year and a half later. That means it has been No. 1 for more than 90 consecutive weeks in Billboard and for 20 months in Contemporary Christian

with a chance to topple "Age To Age" is Grant's latest, "Straight Ahead."

- Amy took home a Grammy and two Dove Awards (including Gospel Music Assn. Artist of the Year) for "Age To Age," and the song "El Shaddai" from the album won another for songwriters **Michael Card** and **John Thompson**.

- Even though she didn't release another album in '83, an extended single of songs drawn mostly from "Age To Age" called "Ageless Medley" sold an estimated 100,000 copies and copped her another Grammy nomination.

- Her Christmas album reportedly sold more than 230,000 copies (Word, like most labels, is hesitant to release any figures) and hit as high as number two on some charts, but never did catch "Age"—despite the presence of a couple of superb original tunes, most notably "Emmanuel."

- Her current tour was virtually sold out more than a month in advance, necessitating additional shows in such cities as Los Angeles and Seattle. A date at the prestigious L.A. Universal Amphitheatre is sold out for both nights.

- She's even got her first television special coming up with the likes of **Donna Summer** and **America**, sponsored by 7-Up.

Amy's success has spawned a

ists with wispy voices and upbeat songs. But her success has more to do with astute song choices than beauty or luck. Amy and her brain trust of singer/songwriter **Michael W. Smith**, husband (and successful singer/songwriter in his own right) **Gary Chapman**, producer **Brown Bannister** and her management team of **Mike Blanton** and **Dan Harrell** see that her songs are among the best contemporary music has to offer. The production and musicianship on her albums are first-rate as well.

What's ahead? This writer thinks "Straight Ahead" is going to overtake "Age To Age" any day. It had the greatest advance sales of any album in Word history. Songs like "Angels Watching Over Me," "Where Do You Hide Your Heart" and "Jehovah" match "Age To Age's" best: "El Shaddai," "Sing Your Praise To The Lord" and "I Have Decided."

Not surprisingly, the talk these days is not how big she's going to be in the Christian marketplace, but whether or not she'll try to crack the secular market soon. To date, Amy's consistently denied that she is interested.

★ ★ ★

*Lectern welcomes new releases, announcements and other pertinent information. Items for consideration should be sent to Bob Darden, P.O. Box 1001, Westport, N.Y. 10603.*

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Survey For Week Ending 2/25/84  
(Published Once A Month)

Billboard® Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	221	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	54
2	2	71	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
3	3	18	MATTINATA Pavarotti London OS 26669	
4	6	18	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
5	4	30	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
6	13	421	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
7	17	18	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
8	7	9	VERDI: Ernani Domingo, Freni, Bruson (Muti), Angel DSCX 3942	
9	18	107	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
10	5	14	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
11	12	21	NOCTURNE James Galway, RCA ARL1-4810	
12	10	67	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
13	24	4	BACH: Brandenburg Concertos The English Concert (Pinnock), DGG Archiv 2742 003	
14	15	47	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
15	16	4	MAHLER: 3rd Symphony Chicago Symphony (Solti), London LDR 72014	
16	31	47	MY LIFE FOR A SONG Domingo, CBS 37799	
17	8	44	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
18	14	9	THE DANCE RECORD OF THE YEAR Hugo Strasser, Angel S 38047	
19	26	14	J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W 13M 37867	
20	27	9	HANDEL: Arias Marilyn Horne, Erato NUM 75047	
21	19	39	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	
22	NEW ENTRY		SAINT-SAENS: Carnival Of The Animals Philip Jones Brass Ensemble, London 410-125-1	
23	NEW ENTRY		DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch. (Solti) London 410 116-1	
24	NEW ENTRY		U.S.A. F. Slatkin, Angel S-36936	
25	38	43	GLADRAGS Labèque Sisters, Angel DS 37980	
26	36	30	VERDI: La Traviata (Soundtrack) Domingo, Stratas (Levine), Elektra 60267	
27	9	4	PUCCINI: La Rondine Te Kanawa, Domingo (Maazel) CBS 12M 37852	
28	35	26	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
29	20	4	MAHLER: 6th Symphony London Philharmonic (Tennstedt), Angel DSB 3945	
30	37	14	BIZET: Carmen Baltza, Carreras, van Dam, Ricciarelli, Berlin Philh. (Karajan), DG 2741 025	
31	32	4	BEETHOVEN/LISZT: 9th Symphony (Katsaris), Telfunken 642956	
32	NEW ENTRY		VIVALDI GALA Isaac Stern, CBS M/W M 38982	
33	NEW ENTRY		MAHLER: Symphony #7 Concertgebouw Orch. (Haitink) Philips 410 3981	
34	22	4	SPIRITUALS Barbara Hendricks, Angel DS 38024	
35	11	58	PERHAPS LOVE Placido Domingo, CBS FM 37243	
36	21	9	WAGNER: Overtures Berlin Philharmonic (Tennstedt), Angel DS 37900	
37	23	9	AMERICAN FESTIVAL Milwaukee Symph. (Lukas Foss), Pro Arte PAD 102	
38	25	39	VERDI & PUCCINI: Arias Te Kanawa, London Philharmonic (Pritchard), CBS Masterworks IM 37298	
39	30	14	JANACEK: Jenufa Soderstrom (Mackerras), London LDR 73009	
40	28	14	TWO TO TANGO: The Tango Project II Schimmel, Sahl, Kurtis, Nonesuch D 79057	

# Billboard Computer Software

FOR WEEK ENDING FEBRUARY 11, 1984

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## ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	6	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•		•	•				
2	3	21	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
3	2	21	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
4	4	21	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆	◆					
5	5	21	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
6	6	20	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
7	7	21	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
8	9	7	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
9	10	5	BEACH-HEAD	Access	Strategy Arcade Game				•					
10	8	12	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆	◆	◆			
11	15	6	DEADLINE	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	12	4	DONKEY KONG	Atari	Arcade Style Game		•	◆	◆	•	◆			
13	11	21	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆	◆					
14	14	11	PITSTOP	Epyx	Action Strategy Game			•	•					•
15	16	9	POLE POSITION	Atari	Arcade-Style Game			◆						
16	18	14	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
17	20	21	JUMPMAN	Epyx	Action Strategy Game		•	◆	◆	•				
18	NEW ENTRY		ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
19	19	2	HARD HAT MACK	Electronic Arts	Arcade Style Game		•	•	•					
20	17	17	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						

## EDUCATION TOP 10

1	1	21	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	3	3	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•		•					

3 part learning game designed to teach verb nouns

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# Billboard® TOP LPs & TAPES®

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

THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, & Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, & Track	Black LP/ Country LP Chart
1	62	1	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	▲		BLP 2	71	67	25	<b>GAP BAND</b> Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	●	8.98	BLP 14
2	17	2	<b>CULTURE CLUB</b> Colour By Numbers Virgin/Epic QE 39107	▲		BLP 28	72	62	20	<b>KISS</b> Lick It Up Mercury 814297-1 (Polygram)	●	8.98	
3	5	5	<b>VAN HALEN</b> 1984 Warner Bros. 1-23985	▲			73	75	11	<b>DAZZ BAND</b> Joystick Motown 6084-ML		8.98	BLP 12
4	16	16	<b>LIONEL RICHIE</b> Can't Slow Down Motown 6059-ML	▲	8.98		74	103	2	<b>TED NUGENT</b> Penetrator Atlantic 80125		8.98	
5	7	4	<b>THE PRETENDERS</b> Learning To Crawl Sire 1-23980 (Warner Bros.)	▲	8.98	BLP 1	75	77	50	<b>UZ</b> War Island 90067 (Atco)	●	8.98	
6	28	6	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	▲	8.98		76	90	14	<b>UB 40</b> Labor Of Love A&M SP6-4980		6.98	
7	35	5	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98		77	78	12	<b>IRENE CARA</b> What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)		8.98	BLP 62
8	12	12	<b>DURAN DURAN</b> Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		78	81	92	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	▲		
9	13	9	<b>YES</b> 90125 Atco 90125	▲	8.98		79	80	4	<b>DEELE</b> Street Beat Solar 60285 (Elektra)		8.98	BLP 9
10	17	17	<b>JOHN COUGAR MELLENCAMP</b> Uh-Huh Riva RVL 7504 (Polygram)	▲	8.98		80	131	2	<b>SOUNDTRACK</b> Footloose Columbia JS 39242		9.98	
11	21	21	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412	●	8.98		81	83	4	<b>ACCEPT</b> Balls To The Wall Portrait BFR 39241 (Epic)		8.98	
12	15	15	<b>DARYL HALL &amp; JOHN OATES</b> Rock 'N' Soul, Part 1 RCA CPL-4858	▲	8.98		82	65	35	<b>STEVIE NICKS</b> The Wild Heart Modern 90084-1 (Atco)	▲	8.98	
13	3	3	<b>JOHN LENNON/YOKO ONO</b> Milk And Honey Polydor 817160-1Y-1 (Polygram)	▲	8.98		83	84	73	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits Vol. 2 MCA MCA 5347	▲	8.98	
14	18	18	<b>GENESIS</b> Genesis Atlantic 80116	▲	8.98		84	87	31	<b>ROBERT PLANT</b> The Principle Of Moments Es Paranza 90101 (Atlantic)	▲	8.98	
15	45	45	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	▲	8.98		85	79	49	<b>ALABAMA</b> The Closer You Get RCA AHL1-4663	▲	8.98	CLP 10
16	19	19	<b>THE ROMANTICS</b> In Heat Mempcor B6Z 3880 (Epic)	●	8.98		86	85	26	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814			BLP 33
17	19	3	<b>ROCKWELL</b>				87	76	8	<b>CHRISTOPHER CROSS</b>	●		
18	18	18	<b>SHANNON</b> Let The Music Play Mirage 99810 (Atco)	▲	8.98	BLP 25				<b>BARBRA STREISAND</b> Yentl Columbia JS 39152	▲		
19	19	8	<b>NIGHT RANGER</b> Midnight Madness Cameo/MCA 5456	▲	8.98					<b>AIR SUPPLY</b> Greatest Hits Arista AL 8-8024	▲	8.98	
20	54	8	<b>MATTHEW WILDER</b> I Don't Speak The Language Private 1 BFZ-39112 (Epic)	●	8.98					<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	▲	9.98	BLP 75
21	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>DEBARGE</b> In A Special Way Gordy 6061GL (Motown)	▲	8.98	BLP 6
22	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>BILLY IDOL</b> Rebel Yell Chrysalis FV 41450	▲	8.98	
23	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>KENNY ROGERS</b> Twenty Greatest Hits Liberty LV-51152	▲	9.98	CLP 19
24	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>CHRISTINE MCVIE</b> Christine McVie Warner Bros. 1-25059	▲	8.98	
25	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>PAUL McCARTNEY</b> Pipes Of Peace Columbia QC-39149	●	8.98	BLP 51
26	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>MADONNA</b> Madonna Sire 1-23867 (Warner Bros.)	▲	8.98	BLP 37
27	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>JOHN TRAVOLTA/OLIVIA NEWTON-JOHN</b> Two Of A Kind - Soundtrack MCA 6127	▲	9.98	
28	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	▲	8.98	BLP 10
29	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>JAMES INGRAM</b> It's Your Night Q-West 1-23970 (Warner Bros.)	▲	8.98	
30	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>PATTI LABELLE</b> I'm In Love Again Philadelphia International FZ-38539 (Epic)	▲	8.98	BLP 4
31	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>SHANNON</b> Let The Music Play Mirage 99810 (Atco)	▲	8.98	BLP 25
32	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>NIGHT RANGER</b> Midnight Madness Cameo/MCA 5456	▲	8.98	
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34	54	15	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98					<b>ROCKWELL</b>			

# Talent & Venues

## Berry Gordy's Son Rocks Under Rockwell Name

LOS ANGELES—Rockwell, whose Motown single "Somebody's Watching Me" leaps to number three on this week's black chart and to number 12 on the Hot 100, is in fact Kennedy Gordy, the fifth of Motown chairman Berry Gordy's six children.

But the label is going to great lengths to downplay the relationship. A sketchy biography issued last week notes: "His songs are a product of an artist whose personal life remains very private." The only other personal data it reveals is that Rockwell is 20 years old, stands five foot nine and weighs 159 pounds. The sheet also lists his favorite pastimes: "Music, sports, girls, health foods and ... privacy."

It's unclear exactly why Rockwell isn't using the famous Gordy name. One explanation had it that he wanted to make it strictly on his own merits, and not ride on anyone's coat-tails. But Rockwell apparently had no similar misgivings about enlisting the vocal support of his longtime friend Michael Jackson on the record.

Another theory, unsubstantiated by Motown, is that Berry Gordy didn't take Rockwell seriously as a recording artist, though Rockwell's oldest brother, Berry IV, did. Rockwell's liner notes on the "Somebody's Watching Me" album credit "the man and the legend, Berry Gordy," but lead off with a "special thanks to Berry IV for being the first to believe."

While Rockwell has yet to do any major interviews, there has been a sprinkling of items concerning him in the consumer press. One piece in USA Today referred to him—memorably—as a "macho Michael Jackson and a sophisticated Prince."

Rockwell co-wrote, co-produced and co-arranged all but one of the songs on his album. The sole exception is a cover of the Beatles' "Taxman," written by George Harrison.

(Continued on page 46)



**DIMENSIONAL REUNION**—Wolfman Jack greets original Fifth Dimension members, from left, Ron Townson, Marilyn McCoo and Billy Davis, backstage at the Beverly Theatre in Los Angeles before Johnny Rivers' recent anniversary show.

## New York's Bottom Line Hanging Tough At Age 10

By JEFF TAMARKIN

NEW YORK—When the Bottom Line opened in February, 1974, it was viewed as a record company-supported room. However, the prolonged downturn in the economy and the music industry changed that. Today the club primarily books unsigned and small label acts, as well as lower-level major label acts. Some of those who return often include NRBQ, Jonathan Richman, Mose Allison, the Roches and comic Chris Rush.

Another frequent guest is David Bromberg, who headlined the club's 10th anniversary celebration Feb. 12. In fact, Bromberg has played nine out of 10 anniversaries at the 450-capacity room.

Bottom Line owners Allan Pepper and Stanley Snadowsky are philosophical about the advent in recent years of larger venues such as the Ritz and Roseland, which now attract the major acts.

"Sure, every time an act plays one of those larger rooms, or even a theatre like the Savoy, we feel a certain amount of pressure," says Pepper.

"But we've never been concerned about the advent of other clubs. Our attitude is that it's healthier if there's a scene. We might be outbid for acts, but we feel that if we do our job, we'll ultimately get our share."

"Every time a new club has opened," adds Pepper, "people have said they would put us out of business. But 10 years later we're still here and hundreds of other clubs have come and gone. That's the nature of the game."

In the late '70s, the Bottom Line booked many rising new wave acts, which then went on to play the larger halls. The club has not purposely stayed away from such acts in recent years, but Pepper says he won't stick his neck out to grab them, either.

"When those other places opened, they offered the acts substantially more money than we could," he says. "Although a lot of those acts—Joan Jett, the Bongos, the Waitresses—also played here, we don't believe in deficit spending; if we can't afford to bid on an act, we don't."

Snadowsky adds that the club caters to serious listeners. "We only want people who are here to listen to and see the performer," he says. "We're not interested in the pickup crowd or the heavy drinking crowd. In fact, we're allowed to remain open and serve liquor until 4 a.m., but as soon as the show is over, usually 1:30 or 2, we're out of here."

Among the acts that have played the club over the past 10 years are Bruce Springsteen, the Police, Elvis Costello, Daryl Hall & John Oates, Barry Manilow, Dolly Parton and Miles Davis. The Bottom Line was formerly the Red Garter Banjo House.

## Alligator Signs Johnny Winter

CHICAGO—Texas blues guitarist Johnny Winter has signed a "one-off" album deal with blues/reggae label Alligator Records here. The album, due in March, will be Winter's first since 1980's "Raisin' Cain" on CBS-distributed Blue Sky Records.

The album is being co-produced by Winter and Alligator president Bruce Iglauer, who describes the set as "simple, straight-ahead blues and rock reminiscent of Johnny's earliest CBS recordings."

Winter is being backed on the album by the same rhythm section used by Alligator artist Albert Collins. Chicago blues figures Koko Taylor and James Cotton are also slated to make guest appearances.

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WITH 'LET'S STAY TOGETHER'

## Tina Turner Rocks Back Into Top 40

By PAUL GREIN

LOS ANGELES—Tina Turner, who's back in the top 40 for the first time in more than a decade with a remake of Al Green's "Let's Stay Together," credits her career resurgence to a renewed emphasis on rock'n'roll.

"Let's Stay Together" was co-produced by Martyn Ware of Heaven 17 and Greg Walsh. And Turner's forthcoming album, due on Capitol in May, is expected to include cuts produced by Rupert Hine (the Fixx) and Laurie Latham (Paul Young).

Turner's pop focus also extends to her choice for a manager: Roger Davies, who also represents Olivia Newton-John. And it most certainly extends to her live show.

"I changed my band and changed a lot of the songs," Turner says. "I was doing a high-energy Vegas type of show, because I was working a lot of clubs. I changed that and made it more rock'n'roll. I got into a lot of the rock'n'roll clubs, and as a result my audience is getting younger and younger."

Turner also attributes her rediscovery by rock fans to recent pairings with the Rolling Stones and Rod Stewart. Turner performed duets with Mick Jagger during the Stones' 1981 tour and also appeared with Stewart at a 1982 concert that was televised worldwide via satellite.

Turner first worked with Martyn Ware and Greg Walsh when they

produced her version of the Temptations' "Ball Of Confusion" for a various-artists compilation issued in Britain two years ago by Virgin Records.

"After we did it, I wanted to work with the guys because I liked their sound," Turner says. "But then Martyn came in with all of this r&b material which I didn't want to do. We had to compromise. We went through tapes and we both agreed on the Al Green song."

Turner is candid about the fact that she's not much of an r&b enthusiast. "My stage performance is basically rock'n'roll," she says. "I'm more comfortable with it; the energy is good and I like the words. I don't really want to do r&b right now. I can't say that I won't go back to it, because it's my roots. I just like to sing uptempo things. I'm very optimistic now."

"Let's Stay Together" is only the seventh top 40 hit of Turner's career, which stretches back nearly 24 years to Ike & Tina Turner's breakthrough hit, "A Fool In Love."

Asked about pop radio's apparent reluctance to play her records, Turner notes: "I hate to talk about racism, but that has a lot to do with it. When I started my career, you had to hit r&b before you could make the crossover. I understand it's still that way a lot. In foreign countries, they

(Continued on page 48)

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# HIT100®

○ 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).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
<b>1</b>	<b>2</b>	<b>7</b>	<b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D. L. Roth; Warner Bros. 7-29384	<b>34</b>	<b>38</b>	<b>6</b>	<b>LET'S STAY TOGETHER</b> —Tina Turner (Martyn Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322
<b>2</b>	<b>1</b>	<b>13</b>	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	<b>35</b>	<b>40</b>	<b>4</b>	<b>BACK WHERE YOU BELONG</b> —38 Special (Rodney Mills), G. O'Connor, A&M 2615
<b>3</b>	<b>4</b>	<b>12</b>	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeger), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	<b>36</b>	<b>39</b>	<b>6</b>	<b>RUNNER</b> —Manfred Mann's Earth Band (Manfred Mann), Ian Thomas Arista 1-9143
<b>4</b>	<b>9</b>	<b>11</b>	<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	<b>37</b>	<b>23</b>	<b>10</b>	<b>SO BAD</b> —Paul McCartney (George Martin), McCartney; Columbia 38-04296
<b>5</b>	<b>7</b>	<b>3</b>	<b>THRILLER</b> —Michael Jackson (Quincy Jones), R. Temperon; Epic 34-04364	<b>38</b>	<b>44</b>	<b>6</b>	<b>NEW SONG</b> —Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766
<b>6</b>	<b>3</b>	<b>17</b>	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonnetford, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	<b>39</b>	<b>49</b>	<b>3</b>	<b>HOLD ME NOW</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164
<b>7</b>	<b>12</b>	<b>6</b>	<b>NOBODY TOLD ME</b> —John Lennon (Not listed), J. Lennon; Polydor 817254-7(Polygram)	<b>40</b>	<b>46</b>	<b>3</b>	<b>LIVIN' IN DESPERATE TIMES</b> —Olivia Newton-John (David Foster), T. Snow, B. Alfonso; MCA 52341
<b>8</b>	<b>10</b>	<b>16</b>	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)	<b>41</b>	<b>47</b>	<b>4</b>	<b>COME BACK AND STAY</b> —Paul Young (Laurie Latham), J. Lee; Columbia 38-04313
<b>9</b>	<b>14</b>	<b>8</b>	<b>WRAPPED AROUND YOUR FINGER</b> —The Police (Hugh Padgham, The Police), Sting; A&M 2614	<b>42</b>	<b>27</b>	<b>16</b>	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116
<b>10</b>	<b>13</b>	<b>11</b>	<b>AN INNOCENT MAN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259	<b>43</b>	<b>65</b>	<b>2</b>	<b>RADIO GA-GA</b> —Queen (Queen, Mack), R. Taylor; Capitol 5317
<b>11</b>	<b>6</b>	<b>14</b>	<b>THAT'S ALL</b> —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	<b>44</b>	<b>31</b>	<b>8</b>	<b>BANG YOUR HEAD (METAL HEALTH)</b> —Quiet Riot (Spencer Proffer), C. Cavazo, K. DuBrow, F. Banali, T. Cavazo; Pasha ZS4-04257(Epic)
<b>12</b>	<b>26</b>	<b>5</b>	<b>SOMEBODY'S WATCHING ME</b> —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)	<b>45</b>	<b>45</b>	<b>7</b>	<b>FOR A ROCKER</b> —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69764(Elektra)
<b>13</b>	<b>21</b>	<b>7</b>	<b>I WANT A NEW DRUG</b> —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766	<b>46</b>	<b>52</b>	<b>8</b>	<b>IF YOU ONLY KNEW</b> —Patti LaBelle (C. Biggs, K. Gamble, D. Wansel), K. Gamble, D. Wansel; Philadelphia International 4-04248(Epic)
<b>14</b>	<b>5</b>	<b>21</b>	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marmos, Palmar, Skill, Canler, Solley, Nemperor 4-04135(Epic)	<b>47</b>	<b>61</b>	<b>2</b>	<b>GIRLS</b> —Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley; EMI-America 8196
<b>15</b>	<b>24</b>	<b>5</b>	<b>HERE COMES THE RAIN AGAIN</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725	<b>48</b>	<b>53</b>	<b>5</b>	<b>RED, RED WINE</b> —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600
<b>16</b>	<b>22</b>	<b>7</b>	<b>NEW MOON ON MONDAY</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5309	<b>49</b>	<b>54</b>	<b>4</b>	<b>SHE WAS HOT</b> —Rolling Stones (Glimmer Twins, Chris Kimsey), Jagger, Richards; Rolling Stones 7-99788(Atco)
<b>17</b>	<b>11</b>	<b>14</b>	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown	<b>50</b>	<b>59</b>	<b>4</b>	<b>DON'T LET GO</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues, Feldman; Geffen 7-29377(Warner Bros.)
				<b>68</b>			<b>TONIGHT</b> —Kool & The Gang (Ronald Bell, Jim Bonnetford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram)
				<b>69</b>			<b>VITAMIN L</b> —B.E. Taylor Group (Joe Macre, Rick Witkowski), R. Witkowski, D. Witkowski; MCA/Sweet City 52311
				<b>70</b>			<b>BREAKING UP IS HARD ON YOU</b> —The American Comedy Network (American Comedy Network, Bob Rivers), H. Greenfield, N. Sedaka; Critique 704(Quality)
				<b>71</b>			<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris), T. Lewis, J. Harris; Columbia 38-04256
				<b>72</b>			<b>JOYSTICK</b> —Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701
				<b>73</b>			<b>MAKE MY DAY</b> —T.G. Sheppard With Clint Eastwood (Jim Ed Norman), D. Blackwell; Warner/Curb 7-29343
				<b>74</b>			<b>BEAST OF BURDEN</b> —Bette Midler (Chuck Plotkin), M. Jagger, K. Richards; Atlantic 7-89712
				<b>75</b>			<b>HELLO</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722
				<b>76</b>			<b>STAY WITH ME TONIGHT</b> —Jeffrey Osborne (George Duke) R. Jones; A&M 2591
				<b>77</b>			<b>BODY TALK</b> —Deele (R. Calloway), M. Gentry, A. Reid, S. Burke, C. Greene; Solar 7-69785(Elektra)
				<b>78</b>			<b>THE CURLY SHUFFLE</b> —Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718
				<b>79</b>			<b>SAY IT ISN'T SO</b> —Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654
				<b>80</b>			<b>WALKING IN MY SLEEP</b> —Roger Daltry (Mike Thorne), J. Green, L. Adey; Atlantic 7-89704
				<b>81</b>			<b>REMEMBER WHAT YOU LIKE</b> —Jenny Burton (J. Robie), J. Robie; Atlantic 7-89748
				<b>82</b>			<b>IT'S GONNA BE SPECIAL</b> —Patti Austin (Quincy Jones), C. Magness, G. Ballard; QWest 7-29373(Warner Bros.)
				<b>83</b>			<b>SHOOTING SHARK</b> —Blue Oyster Cult (Blue Oyster Cult)

18	15	12	THINK OF LAURA—Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658	51	29	16	SEND ME AN ANGEL—Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287	NEW ENTRY	84	HOLDING OUT FOR A HEAVEN—Donnie Tyree (Jim Steinman), J. Steinman, D. Pitchford; Columbia 38-04370
19	8	17	OWNER OF A LONELY HEART—Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco 7-99817	52	55	4	FIELDS OF FIRE—Big Country (Steve Lillywhite), Big Country; Mercury 811 450-7 (Polygram)	NEW ENTRY	85	WHITE HORSE—Laid Back (Laid Bac, Seven Dwarfs) T. Stahl, J. Guldenberg; Sire 7-293346 (Warner Bros.)
20	20	12	YAH MO B THERE—James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones, QWest 7-29394 (Warner Bros.)	53	36	18	HOLIDAY—Madonna (John Jelybean Benitez) C. Hudson, L. Stevens Sire 7-29478 (Warner Bros.)	NEW ENTRY	86	ONE IN A MILLION—The Romantics (Peter Solley) Romantics; Nempor 4-04373 (Epic)
21	25	5	GOT A HOLD ON ME—Christine McVie (Russ Tittelman), McVie, Sharp; Warner Bros. 7-29372	54	57	6	YOU MAKE MY HEART BEAT FASTER—Kim Carnes (Keith Olsen), K. Carnes, D. Ellingson, M. Page, P. Fairweather; EMI-America 8191	NEW ENTRY	87	WE'RE GOING ALL THE WAY—Jeffrey Osborne (George Duke) B. Mann, C. Weil; A&M 2618
22	32	5	FOOTLOOSE—Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	55	42	12	THE DREAM—Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396 (Warner Bros.)	NEW ENTRY	88	HYPERACTIVE—Thomas Dolby (Thomas Morgan Dolby Robertson) T. Dolby; Capitol 5321
23	28	4	THE LANGUAGE OF LOVE—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314	56	41	20	SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168	93 3	89	EACH WORD'S A BEAT OF MY HEART—Mink DeVille (R. Albert, H. Albert), W. DeVille; Atlantic 7-89750
24	19	11	MIDDLE OF THE ROAD—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444 (Warner Bros.)	57	63	5	REBEL YELL—Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762	NEW ENTRY	90	FLASHES—Tiggi Clay (Tiggi Clay) B. Peaches, R. McCall, F. Qwick; Morocco 1716 (Motown)
25	30	7	THIS WOMAN—Kenny Rogers (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; RCA 13710	58	70	4	STRIP—Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337	66 24	91	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698 (MCA)
26	16	12	PINK HOUSES—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215 (Polygram)	59	48	17	TWIST OF FATE—Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284	NEW ENTRY	92	RUNAWAY—Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7 (Polygram)
27	35	5	AUTOMATIC—Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730 (RCA)	60	79	2	THE KID'S AMERICAN—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private I 4-04363 (Epic)	NEW ENTRY	93	CLUB MICHELLE—Eddie Money (Tom Dowd, Eddie Money) E. Money, R. Carter, M. Froom, R.C. Burton; Columbia 38-04376
28	33	10	GIVE IT UP—K.C. (H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca/Alpha Dist. 51001	61	71	3	THIS COULD BE THE RIGHT ONE—April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn; Capitol 5319	72 12	94	SAVE THE LAST DANCE FOR ME—Dolly Parton (Val Garay), D. Pomus, M. Shuman; RCA 13703
29	17	24	BREAK MY STRIDE—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private I 4-04113 (Epic)	62	51	20	TIME WILL REVEAL—DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705 (Motown)	68 5	95	LOOK AT THAT CADILLAC—Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8194
30	34	12	ALMOST OVER YOU—Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186	63	NEW ENTRY	NEW ENTRY	THEY DON'T KNOW—Tracy Ullman (Peter Collins) K. MacColl; MCA 52347	64 17	96	UNION OF THE SNAKE—Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290
31	43	2	ADULT EDUCATION—Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	64	56	20	BABY I LIED—Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600	73 7	97	SHE'S TROUBLE—Musical Youth (P. Collins), S. Shifrin, T. Britten, B. Livsey; MCA 52312
32	18	18	I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460 (Warner Bros.)	65	50	11	NIGHTBIRD—Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799 (Atco)	69 16	98	IF I'D BEEN THE ONE—38 Special (R. Mills), D. Barnes, J. Carlisi, D. Van Zant, L. Steele; A&M 2594
33	37	14	THE POLITICS OF DANCING—Re-Flex (John Punter) Fishman; Capitol 5301	66	67	4	LOOKS THAT KILL—Mötley Crüe (Tom Werman), N. Sixx; Elektra 7-69756	78 5	99	TENDER YEARS—John Cafferty & Beaver Brown Band (John Cafferty), K. Vance; Scotti Bros. 404327
				67	NEW ENTRY	NEW ENTRY	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins (Ariq Mardin) P. Collins; Atlantic 7-89700	81 6	100	OVER MY HEAD—Toni Basil (Richie Zito), F. Golde, S. Shifrin; Chrysalis 4-42753

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# Talent & Venues

## SEVENTH BAY AREA AWARDS

### Lowenbrau Backing Bammies

By JACK McDONOUGH

SAN FRANCISCO—The seventh annual Bay Area Music Awards (Bammies), set for Mar. 2 at the San Francisco Civic Auditorium, is being sponsored for the first time by Lowenbrau beer.

The show, produced by Ken Graham, who served as lighting designer and production advisor for David Bowie's "Serious Moonlight" tour, offers awards in 18 different categories plus live performances by an array of Bay Area notables.

Up for best album are Paul Kantner's "Planet Earth Rock & Roll Orchestra," the Greg Kihn Band's "Kihnsspiracy," Huey Lewis & the News' "Sports," Carlos Santana's "Havana Moon" and the Tubes' "Outside Inside." The Tubes

and the Lewis group are also up for best band, along with Translator, Journey and Night Ranger.

Best jazz LP hopefuls are Andy Narell's "Light In Your Eyes," Steve Smith's "Vital Information," Bruce Forman's "In Transit," Richie Cole & Art Pepper's "Return To Alto Acres" and "Conrad Silvert Presents Jazz Live At The Opera House."

Performing at the awards show will be Jefferson Starship, the Tubes, Translator, Graham Nash, Greg Kihn, Grace Slick, Night Ranger and John Lee Hooker. Dick Bright will again serve as master of ceremonies and will lead the Sound Of Delight Orchestra, while Fee Waybill, Grace Slick, Graham Nash and Greg Kihn will co-host.

## New On The Charts

### ART OF NOISE

Art Of Noise is a studio foursome led by producer Trevor Horn whose ZTT/Island effort "Beat Box" is pulsing its way up the Black Singles chart to 69. The name Art Of Noise justifies itself upon first listen as their sound unfolds into lush percussive layers.

The rest of the Noise-makers are Anne Dudley, John Jenczalik and Gary Langhan, who collectively have worked with a varied list of artists including Jimmy The Hoover, Malcolm McLaren and Spandau Ballet.

"Beat Box" is taken from the group's "Into Battle" album, produced by Horn.

*Art Of Noise's label contact is Ellen Smith at Island Records, 14 E. 4th St., New York, N.Y. 10012; (212) 477-8000.*



VINCE GILL

Vince Gill is the opposite of the title of his RCA debut single, "Victim Of Life's Circumstances," which is bulleted at 72 on the country chart. Gill is a take-charge person who believes in making dreams reality.

Take, for instance, the time he auditioned for Pure Prairie League and discovered the group had already tried out 50 other guitarists for the position. He refused to be intimidated, and after winning the spot, Gill's talents revitalized Pure Prairie League through songs like the top 10 pop hit "Let Me Love You Tonight." With the band, he played acoustic and electric guitar, fiddle, banjo, dobro and mandolin, showcasing his country-rock/bluegrass roots.

When Gill left PPL, he continued doing session work with artists like Rodney Crowell, Rosanne Cash, Guy Clark, Bonnie Raitt and Sissy Spacek. He loves bluegrass (he performed with Byron Berline & Sundance while living in California), but he isn't limited musically; while on vacation in Australia in 1982, he took time to produce a solo album for Split Enz lead vocalist Tim Finn.

*Gill is produced by Emory Gordy, Jr. and managed by Mary Martin, 3805 Princeton Ave., Nashville, Tenn. 37205; (615) 298-3555.*

### Newton To Sing Following Football

LOS ANGELES—Wayne Newton will headline a concert Feb. 26 at the Coliseum here following a football game by the new L.A. Express team. Newton is on the team's board of directors. Production director for the event is Jim Root, who has custom designed a mobile stage and sound system to be installed on the 30-yard line.

### WORLD PREMIERE

Brooklyn-based quartet World Premiere is making an impressive debut with their Easy Street single "Share The Night," which moves up the Black Singles chart to 67. Separately, the four have worked as session musicians for the likes of David Bowie, the Shirelles and the Dell-Vikings. Together, World Premiere reflects such influences as Stevie Wonder, James Brown and Rick James.

The group consists of lead vocalist/guitarist Norman Wright, percussionist Bernard Bullock, guitarist Douglas Pittman and bassist Tony Wright, whose father was an original member of the Dell-Vikings.

As "Share The Night" makes the rounds of New York's dance clubs, the group is planning a tour of the city, with a national jaunt to follow.

*World Premiere's label contact is Nellie Adams at Easy Street Records, 1560 Broadway, 13th Fl., New York, N.Y. 10036; (212) 838-6565.*

### Berry Gordy's Son Rocks On

• Continued from page 41

Rockwell's collaborator on the album is Curtis Anthony Nolen, who was a member of Motown's duo Nolen & Crossley, and later assisted in the production of the second DeBarge album, "All This Love."

A video on "Somebody's Watching Me" is being widely played (it does not feature Jackson). Rockwell is also due to start performing, though it's not known if the obvious pairing can be arranged and he'll land a spot in the Jacksons' show.

PAUL GREIN

### Tex-Mex Sound Of Los Lobos

• Continued from page 44

suddenly playing Mexican folk music. For about a year and a half, people looked at us like we came from outer space."

Los Lobos began getting valuable exposure on the other side of town, however, when soon-to-be-label-mates the Blasters had the band open for them on a number of dates. After signing with Slash shortly thereafter, the Lobos began working on their first EP.

Slash also set Los Lobos up with producer T-Bone Burnett, who with saxophonist Steve Berlin co-produced "... And A Time To Dance." Notes Rosas.

J A N S C H A F F E R

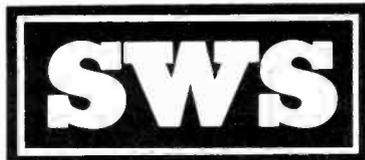


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# Talent & Venues

## Dance Trax

By BRIAN CHIN

Don't look now, but the pop chart top 10 is again sounding a lot like the "radio" set at your local disco. Eight of last week's top 10 are uptempo, and of those, Van Halen's "Jump" really does belong on the Dance/Disco Top 80, although it isn't. Shannon's "Let The Music Play," as we've noted, must be considered a milestone of dance crossover, and the contribution of clubs in breaking Nena's hit and spreading Cyndi Lauper's—on a single, yet—is indisputable.

Scratch the surface: Lauper's "Girls Just Want To Have Fun" was scheduled to ship this week on Portrait 12-inch in a surprising new version mixed by Arthur Baker. He recontours heavily, giving the track the big beat of a rap record and generous helpings of scratch, for a total 18 minutes of "Fun" . . . Davy DMX's "One For The Treble" (Tuff City 12-inch, through CBS) suggests that scratch could be the heavy trance music of our time. Influenced inescapably by the seminal "Action" beat, it's so rhythm-obsessed that a one-note guitar sticks out like the Royal Philharmonic. The bonus beats will surely launch a thousand cuts, too.

★ ★ ★

More singles, from left-field in the street: Ta'Boo's "Over the Ledge" hits the chart this week and features vocals from Change writer/singer Tanya Willoughby; this very unusual midtempo number sports a fine, Man Parrish-like dub mix . . . Dominatrix's "The Dominatrix Sleeps Tonight" (Up Roar/Streetwise 12-inch) is a cross of high-perverse fashion and crystal-clear, driving rhythm—can you beat that, I ask you? Ivan Ivan and Kenneth Lockie co-produced . . . Also on Streetwise, Dr. John's "Jet Set" begins like an updated talking blues and ends in a strange guitar/drum mix, with a break that sounds a lot like a motorcycle revving. Duke Bootee produced and co-mixed with Chris Lord-Alge.

Further toward the pop mainstream: Men Without Hats' "I Got The Message" has been extended for MCA 12-inch with a good, dubbed intro; we hope its "platforming" in clubs will see it further up the pop chart than the 12-less but otherwise worthy "I Like" . . . The Romantics' followup to the dance No. 1 "Talking In Your Sleep" is "One In A Million" (Nemperor 12-inch), another clean pop record extended with good, even pacing by mixer John "Jellybean" Benitez . . . Central Line's instrumental "Conviction" (Mercury 12-inch) shows again how well that British band can play—when not forced into an Americanized mode, as on the official A side, "Time For Some Fun."

★ ★ ★

Pop-disco: the very dependable Bobby Orlando's newest production is "Bring On The Men," on his new independent Memo label. As the title suggests, it can be paralleled closely to the Weather Girls' and Miquel Brown's hits; at moments, it suggests an uncloseted Village People, too . . . Gloria Gaynor's "Strive" has been pulled off her album and was scheduled to ship on Silver Blue 12-inch this week; it's a very driven, high-energy war dance, quite serious musically.

Notes: We'd like to call attention to Jonathan Fearing's fine remixes on the Imagination album, which toughen up "New Dimensions" and add great depth and interest to the already dazzling "State Of Love" . . . We'd also like to send regards to Mike Edwards and Danny Weiss, who went uncredited as producers of Double Vision's very cute "Clock On The Wall." Eric Matthew mixed.

## Tina Turner's Comeback

Continued from page 41

don't put a label or color on music. They just program it."

Pop radio's nervousness about playing Turner is reflected in another way. Of the four records that she has placed in the top 40 since 1962, three have had the extra edge of being already-familiar oldies. "I Want To Take You Higher" was first recorded by Sly & the Family Stone; "Proud Mary" was first a hit by Creedence Clearwater Revival.

And now Turner's U.K. followup to "Let's Stay Together" is a remake of the Beatles' "Help," produced by Joe Sample, Wilton Felder and

Ndugu Chanceler of the Crusaders. And her album is due to include a version of David Bowie's "1984" produced by Walsh and Ware.

Turner is currently in the midst of a 40-date British tour, which runs through the end of the month. She expects to tour the U.S. in July.

Of her smooth re-entry after a five-year absence from the recording scene (her last album was "Rough" on United Artists), Turner says: "It wasn't as if I was constantly putting out records that were losers. I just worked at doing good performances and holding on to my audience, so when I did come out with some material they were all there for it."

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Don't Keep Me Waiting—Tia Monae  
Automatic Lover—Lauriece Hudson  
We All Are One—Curtis Hairston  
I've Got To Find A Way—Zena Dejonay  
Breakin' Down—Julia and Co.  
I Won't Give It Away—Barbara Mitchell  
Somehow, Someway—Visual  
Big Apple Noise—Trans Lux  
I Don't Need Your Hand Outs—Citispeak  
Make Life Worth Living—Mac Thornhill  
Proud Mary (remix)—Chi Chi Liah  
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# Billboard Dance/Disco Top 80

Survey For Week Ending 2/25/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	10	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	40	38	13	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686
				41	69	2	IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373
2	1	10	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	42	72	2	I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011
3	3	16	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	43	35	12	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976
4	5	8	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	44	44	4	THRILLER—Michael Jackson—Epic 3404364
5	12	4	LET'S STAY TOGETHER—Tina Turner—Capitol 8579	45	47	4	WILD STYLE—Time Zone—Celluloid/Moss Music 165
6	8	6	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055	46	52	2	HEY YOU—Rock Steady Crew—Atlantic 0-86975
7	7	10	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	47	56	3	MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980
8	10	8	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	48	59	2	WHEN LOVE SURGES—Jules Shear—EMI—America V7818
9	11	6	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	49	NEW ENTRY		JEALOUS LOVE—Hazel Dean—Quality QUS 057 (12 Inch)
10	4	19	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	50	58	3	HE'S A SINNER, HE'S A SAINT—Miquel Brown—TSR (LP Cut) TLP 1216
11	17	4	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG	51	40	5	TONIGHT—Steve Harvey—London (12 Inch) 810277-1
12	16	5	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089	52	53	3	LET'S PRETEND WE'RE MARRIED/IRRESISTABLE BITCH—Prince—Warner Bros. (12 Inch) 0-20170
13	18	5	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	53	63	2	RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839
14	6	12	OVER MY HEAD—Toni Basii—Chrysalis (12 Inch) 4V9-42754	54	54	4	STUPID CUPID—Linda Kendricks—Airwaves AW12-95002
15	13	6	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265	55	45	10	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741
16	23	5	GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146	56	42	11	PUMPING VELVET/NO MORE WORDS—Yello—Elektra (EP Cuts) EP 0-66979
17	20	5	BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312	57	NEW ENTRY		GIVE ME TONIGHT—Shannon—Emergency EMDS 6542 (12 Inch)
18	9	14	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	58	60	5	GOING THROUGH THE MOTIONS—Danny Lugo and Destinations—C&M (12 Inch) 9211
19	15	7	SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506	59	NEW ENTRY		I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)
20	21	6	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	60	70	3	THE BIG HURT—Bear Essence Starring Marianna—Moby Dick Records (12 Inch) 1732
21	34	4	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	61	64	2	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes PT 106
22	22	11	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	62	65	3	EVERLASTING LOVE—Vicki Sue Robinson—Profile (12 Inch) 7039
23	37	5	YOU'RE LOOKING HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168	63	NEW ENTRY		DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415
24	24	11	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425	64	66	3	ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
25	26	6	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053	65	73	3	HARD TIMES/JAM MASTER JAY—Run-D.M.C.—Profile (12 Inch) 7036
26	27	5	THE DREAM—Irene Cara—Geffen (12 Inch) 711/7293 96	66	NEW ENTRY		COVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch)
27	31	6	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140	67	46	10	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103
28	28	5	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1	68	55	6	TWIST OF FATE—Olivia Newton-John—MCA (12 Inch) L33-1150
29	30	4	SWEET TEMPTATION—Gem—Streetworking SKDS-1116	69	NEW ENTRY		DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)
30	36	5	WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172	70	75	2	THAT'S LOVE—Blancmange—Island
31	19	7	NUMBER ONE—Aida—Vanguard (12 Inch)	71	NEW ENTRY		SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
32	48	3	SEQUENCER—Al Dimeola—Columbia (12 Inch)	72	50	4	DR. MUSIC—Debbie Jacobs—Personal P49803
33	33	5	ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164	73	43	7	20 QUESTIONS—Tick Tock—RCA (12 Inch)
34	41	4	THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBE)—Imagination—Elektra 0-66975	74	51	16	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107
35	14	12	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	75	77	2	THE BIG THROWDOWN—Johnny Dynell—Acme Records AMC 8303
36	39	4	YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819	76	57	8	LOVE CARES—Endgames—MCA (12 Inch)
37	29	11	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	77	74	14	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A
38	32	6	THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109	78	76	8	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
39	25	10	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683	79	68	3	QUICKSAND—Pipedream—Zoo York (12 Inch) 4W904270
				80	49	8	SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

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FEBRUARY 25, 1984, BILLBOARD

# Talent & Venues

## Talent In Action

### NINA HAGEN

Irving Plaza, New York  
Admission: \$13.50

Armed with her unique vocal range, a B-movie background and bombastic makeup, Nina Hagen delighted a near capacity crowd here Feb. 2. Hagen proved to be a master vocal technician as she sounded at will like an opera singer, Vincent Price and one of the Chipmunks.

Working mostly from her current self-titled Columbia album, Hagen could do no wrong with the odd collection of onlookers. Biggest hit was her current single "New York, New York," on which her spooky soprano hit the rafters, although not with the same clarity as on the record. Also popular were frenzied excerpts from Michael Jackson's "Beat It."

The spotlight was clearly focused on Hagen and her theatrics, but her three-piece backing group, the No Problem Orchestra, offered strong support.

KIM FREEMAN

### LONE JUSTICE

The Palace, Los Angeles  
Tickets: \$8.50

Lone Justice is a Los Angeles band that's been performing only a year but has startled audiences with the vibrant vocal dynamics of its teenaged lead singer, Maria McKee. The only problem with the four-piece Geffen group is figuring out how to present it. This is a country band that plays for rock crowds, and while there were a few Urban Cowboy outfits retrieved from closets at a half-full show Feb. 3, the majority of the audience was decidedly new wave.

Whatever the tag, it was hard not to like Maria McKee. Dressed in an outfit that looked like it was ordered from a Sear's Roebuck catalog in 1936, the singer burst forth with a voice halfway between Janis Joplin and Loretta Lynn.

She started the set with an acapella ballad,

"You Are The Light," and segued comfortably into upbeat numbers like "Drugstore Cowboy" and "East Of Eden." A born-again Christian, McKee brings a lusty gospel flavor to her song "Soul, Soup And Salvation," while rocking out on a tune written by her brother, Bryan MacLean (of psychedelic icons Love).

Guitarist Ryan Hedgecock added twangy, countrified licks to the mix and sang nice harmony. The rhythm section of Marvin Elzoni (bass) and Don Heffington (drums) kept the beat driving and steady.

In a one-hour set, Lone Justice proved itself to be a band to watch. McKee needs to overcome a certain stage awkwardness, and the group needs to add even more rock'n'roll to the set if it wants to cross over. Then maybe the "cow punk" genre promised by Rank & File and others will materialize after all.

ETHLIE ANN VARE

### KID CREOLE & THE COCONUTS

The Palace, Los Angeles  
Tickets: \$13.50

Kid Creole & the Coconuts, rarely seen outside their Manhattan stomping grounds, were in California to appear in an upcoming Columbia motion picture. While here, the Sire act paused to sell out two evenings at the Palace, Feb. 10-11.

Thirteen people took the stage, outrageously costumed and backed by a skyline mural. Kid Creole (August Darnell) appeared in a variety of ultra-zoot suits. Coati Mundi (Andy Hernandez) looked like a break dancer from the combat zone; the Coconuts (Cheryl Poirier, Taryn Hagey and Adriana Kaegi) wore very small things that sparkled a lot. The entourage rushed from song to song, comedic break to zany interlude, so frantically that the performance was less a Broadway show, the usual comparison, than a '30s "all talking, all singing, all dancing" musical.

Bongo Eddie was the first vocalist up, sing-

ing "Lifeboat Party," the tune currently getting airplay on more adventurous radio stations. Then Creole took over vocals for some of the tropical ditties that made the band famous, and later relinquished the spotlight to Mundi for some South Bronx-flavored raps. The proceedings were never dull.

There were times, though, especially during the second long encore, when the band took showmanship to the point of self-indulgence. The bandleaders were introduced easily a dozen times throughout the two-hour show, and Mundi's epileptic dancing occasionally took on the character of a grade schooler vying for attention at recess.

Overall, though, it was a masterfully kitsch show, from the lifesize rubber party doll to Coati Mundi walking offstage holding up an "Applause" sign. Kid Creole & the Coconuts are quintessential entertainers, and they easily expended enough energy onstage to power their flight back to New York.

ETHLIE ANN VARE



SPANNING THE AGES—Word recording artist and Grammy nominee Amy Grant performs with Lou Rawls on ABC-TV's "Salute To Lou Rawls."

## It's Not Just Image, Says Culture Club's Boy George

• Continued from page 6

of the band's third album, due to be titled "Waking Up With The House On Fire." George says the album will be "a lot rougher" than its platinum predecessors, "Kissing To Be Clever" and "Colour By Numbers."

"It will be a lot harder and less produced," he says. "In a sense we're going back to our roots—drums, bass and guitar with a little bit of keyboards. We may have quite a large problem with our producer on the next album, because Steve Levine is very much a technical producer and the stuff we're doing now is very rhythmic." Does George anticipate a producer switch? "No, I don't think so, but I assume we'll be doing a lot of arguing."

Besides writing songs for their own album, Culture Club has written three songs for an upcoming film, "The Electric Dream." George likes one of those songs—"Hello Goodbye"—so much that he expects it to be a single later in the year. "It's very heavy musically," he says. "It's in between Led Zeppelin and James Brown."

That would continue the group's string of highly diverse single releases, a factor that George sees as key to the group's success. "If you keep changing, people never know what to expect. You recruit new fans and you also lose old fans, but I think that's a healthy situation to be in."

George is already thinking about what he'd like to do after Culture Club. "I'd like to write film scores and write the songs for a stage

show," he says. "I see myself primarily as a songwriter for other people. I'd also like to manage, and to be a tv host. There are so many things. Let's just say I don't intend to stop when the records run out."

Would George like to act in a film? "I've been offered a lot of film parts," he says, "but they've all been transvestites."

George is disheartened that some still view Culture Club—and its success—in those narrow terms. "Every record company in England seems to be signing drag queens and transvestites," George says. "Only most of the acts have the formula completely wrong. You can't just have an image or a look: It's all irrelevant if you haven't got some kind of personality to go along with it."

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BAZOOKA / ALIVE  
THE SNAPS / CHIRPY CHIRPY CHEAP CHEAP  
CAMARO'S GANG / MOVE A LITTLE CLOSER  
DUKE LAKE / DO YOU  
CHINA TOWN / BETTE DAVIS EYES  
P.J. MARCUS / L.A. WOMAN  
CELLOPHANE / GIMME LOVE  
COMMANDO / TUBULAR BELLS  
CONTROL D / VISION IN THE MIRROR  
D.F. PAM / ON THE BEAT  
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MIKE CANNON / VOICES IN THE DARK  
J.D. JABER / DON'T STOP LOVIN'  
MTO / UNIT  
BARRY MASON / BODY  
THE BLACK ANGEL / CHANGE AN ANGEL  
HIPNOSIS / PULSTAR  
BRAND IMAGE / ARE YOU LOVING?  
SKY CREAKERS / YOU SHOULD BE DANCING

FAKE / DONNA ROUGE  
SILVIE STONE / CHARNING PRINCE  
CHEAPS / MOLIENDO CAFE  
LOS ANGELES T.F. / EVER LIVING FEVER  
P. LION / HAPPY CHILDREN  
TONY ESPOSITO / JE-NA/PAGAIA (RE-MIX)  
ESAVU / BREAKIN' UP  
SPLASH DANCE / MANIAC ALIVE  
ALBERTO CARRARA / DISCO KING  
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KAMILLO / BUENAS NOCHES  
FLEXXY-BALL / LOVE THEME FROM ORIENT EXPRESS / WISH KEY  
HIPNOSIS / OXYGENE  
JOCK HATTLE / CRAZY FAMILY  
MARK & SPENCER / STAY  
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MARTINELLI / VOICE  
ASSO / DO IT AGAIN  
RICHE HAVENS / THIS IS THE HOUR  
HELICON / YOU SEE  
M.B.O. / EWOK CELEBRATION  
DIANA EST / LE LOUVRE  
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ROBI BONARDI / I WANT YOU BABY I REALLY DO  
KLAPTO / MISTER GAME

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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"  
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## 'Soul Train' Plans To Broaden Base

NEW YORK—The Soul Train will be stopping at a few more stations in future weeks, as the series expands its musical base.

According to executive producer Don Cornelius, "Soul Train" is "making proper adjustments to take into account what's become a much broader music scene." He adds, "Of course, we have to maintain our basic character and identity, but we will start to look for artists and records in other than what's been the traditional black charts.

"The show was conceived to expose black talent, and that's still our primary responsibility, mostly because the preponderance of acts on our show are not asked to do other shows. But other formats of music are getting so much exposure in the media, a lot more people are getting into them. Audiences are broadening, and we're making an adjustment to the times."

Cornelius says changes in the show will be "subtle," and notes that mainstream acts such as Hall & Oates, David Bowie, Herb Alpert and the Captain & Tenille have always received exposure on "Soul Train."

The 13-year-old show will now fit "more different kinds of people into our format," he says.

"Television as a medium has been prudish as relates to popular music," Cornelius continues. "But now it's opened up completely. Today I would run a clip by Culture Club, but not five years ago."

He continues, "We're a special market show, and will always be so. We only survive because we maintain a unique character—otherwise we'd be just another dance show, and who needs another dance show?"

"We have been fairly rigid in our format, but no more. We couldn't change drastically without losing our audience. It is called 'Soul Train,' after all."

Cornelius says he doesn't believe the type or quantity of advertising will change. "We're bought for our black audience," he notes, adding that a broader format won't affect that. "Our challenge is to not become anachronistic. We have the potential to build a broader audience simply because of the increased awareness of video music in general, and we intend to adjust to that broader audience."

## VCL JOINS MAJOR'S FOLD

# New U.K. Pact For CBS/Fox

By NICK ROBERTSHAW

LONDON—Only a couple of weeks after finalizing a deal to take over the manufacturing, sales and distribution functions of leading U.K. independent supplier Intervision, CBS/Fox here has concluded a similar agreement with another software firm, VCL.

Under the terms of the deal, signed by CBS/Fox managing director Steve Mandy, international president Stephen Diener and VCL chairman and managing director Alan Judd, CBS/Fox immediately takes over U.K. manufacture, sales and distribution of VCL's entire catalog, which runs to more than 300 feature films and over 50 music titles.

The deal runs three years, with performance guarantees covering the second and third years. CBS/Fox has also acquired VCL's London-based telecine/mastering facility, which it will run under its own name. Job losses will be kept to a minimum, and VCL's own sales force is expected to merge with that of CBS/Fox.

The first software firm in the British video marketplace, VCL has a strong catalog, diversified structure

and well-established international network. However, after the declining profits that led Intervision to pact with CBS/Fox, it is becoming clear that even the most successful indies may eventually have to leave physical duplication and distribution to the majors and concentrate on acquisition and marketing.

After the signing, Judd pointed this out: "The market has reached the point where even the top few indie labels will operate more successfully by moving out of the manufacture and distribution of product and channeling their resources into product buying, promotion and marketing." Added CBS/Fox's Mandy: "VCL's decision is an indication of both companies' view of the current and future profitability of the U.K. video market."

VCL has a dozen full offices in the international marketplace, including branches in Germany, Spain, Scandinavia, Brazil, Australia and elsewhere, and a comprehensive network of distributors. A U.S./Canada launch is planned for April.

The agreement with CBS/Fox may therefore be extended to cover cooperation in territories beyond the

U.K. Diener hints as much, and Judd is even more explicit: "We only took 10 days to settle the agreement. We thought, let's do the U.K. first and get that out of the way."

Thereafter, Judd predicts, the two sides will sit down and examine their relative strengths in different international markets with a view to working symbiotically.



**BACK TO BASICS**—Todd Rundgren finds an odd space for an autograph on the back of a fan during an in-store appearance supporting his Sony Video 45.

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## Yearly Horoscopes Introduced

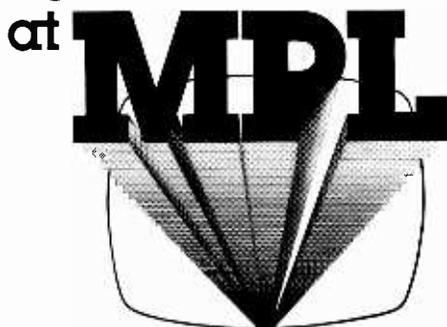
LOS ANGELES—A new Texas-based video company has launched "Video Astrology," yearly horoscope readings by Gayle Sellers on each zodiac sign. A professional astrologer for nearly 20 years, Sellers writes a monthly syndicated astrology column and teaches at universities.

Her 90-minute yearly astrology sessions for each sign will sell for \$29.95 suggested retail, reports Jim Henry, president of Houston-based Mark XII Video. Mark XII plans to market them through video retail outlets.

The company has completed production on Aquarius, Pisces and Aries. Each subsequent sign will be released prior to the beginning of each month's sign. Taurus is slated for a March 21 release.

Each program features Sellers discussing the appropriate times to enter into a business arrangement, search for a spouse and look for a new job. Mark XII's Henry observes that if sales are adequate for 1984's series of astrology videos, he will roll out a 1985 line. He is offering a stock balancing program to retailers whereby 20% of all purchases can be exchanged unit for unit within 90 days.

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Survey For Week Ending 2/25/84

Th. Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	14	2	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
3	6	7	MAKING OF MICHAEL JACKSON'S THRILLER (ITA) ▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
4	3	8	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
5	2	11	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
6	4	16	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	29.98 29.95
7	5	9	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
8	12	9	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
9	8	12	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
10	15	3	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
11	7	9	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
12	11	19	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED Laser	29.98 29.95
13	10	4	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	CED Laser	19.98 29.98
14	NEW ENTRY		TWIST OF FATE	MCA Home Video 40066	Olivia Newton-John	1983	NR	CEC Laser	16.98 19.98
15	16	9	JAWS 3 •	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
16	9	20	48 HRS.	Paramount Pictures PCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED Laser	29.98 29.95
17	13	4	DARK CRYSTAL	Thorn/EMI Video TLS-1966	Jen, Kira	1982	PG	CED	29.95
18	17	5	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
19	18	11	BREATHLESS (ITA)	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
20	19	4	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	CED Laser	19.98 34.98

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# Video



**FRIENDLY SKIES**—Paramount Home Video vice president and general manager Tim Clott, center, producer Howard Koch, left, and actor Robert Hays celebrate the success of their efforts in "Airplane" and "Airplane II: The Sequel." The first was recently certified platinum and the latter gold by the RIAA.

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# Billboard Videocassette Top 40

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Survey For Week Ending 2/25/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	8	<b>MAKING OF MICHAEL JACKSON'S THRILLER</b> ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
2	1	10	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
3	3	22	<b>FLASHDANCE</b>	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
4	4	93	<b>JANE FONDA'S WORKOUT</b> ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
5	5	9	<b>RISKY BUSINESS</b>	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
6	6	3	<b>TOOTSIE</b>	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
7	NEW ENTRY		<b>STAYING ALIVE</b>	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
8	11	31	<b>DURAN DURAN</b>	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
9	10	35	<b>48 HOURS</b>	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
10	7	9	<b>SUPERMAN III</b>	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
11	19	15	<b>BLUE THUNDER</b> •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
12	8	4	<b>BRAINSTORM</b>	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
13	NEW ENTRY		<b>BILLY JOEL: LIVE FROM LONG ISLAND</b>	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
14	23	12	<b>PINK FLOYD THE WALL</b>	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
15	NEW ENTRY		<b>THE CARE BEARS IN THE LAND WITHOUT FEELINGS</b>	Family Home Entertainment MGM U/A Home Video F357	Animated	1983	G	VHS Beta	29.95
16	22	2	<b>DO IT DEBBIE'S WAY</b>	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
17	9	5	<b>CUJO</b>	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
18	14	53	<b>AN OFFICER AND A GENTLEMAN</b> ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
19	24	3	<b>CLASS</b>	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	VHS Beta	No listing
20	28	8	<b>THE GREY FOX</b>	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
21	NEW ENTRY		<b>PORKY'S II: THE NEXT DAY</b>	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta	79.98
22	NEW ENTRY		<b>TWIST OF FATE</b>	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
23	32	12	<b>10 TO MIDNIGHT</b>	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
24	15	8	<b>PLAYBOY VIDEO, Volume 4</b>	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
25	37	3	<b>EDDIE AND THE CRUISERS</b>	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Pare	1983	PG	VHS Beta	79.95
26	13	8	<b>A HARD DAY'S NIGHT</b>	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
27	30	2	<b>ON HER MAJESTY'S SECRET SERVICE</b>	CBS-Fox Video 4604	George Lazenby, Diana Rigg	1969	PG	VHS Beta	69.98
28	20	8	<b>DAWN OF THE DEAD</b>	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
29	33	12	<b>EDDIE MURPHY—DELIRIOUS</b>	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
30	34	12	<b>BREATHLESS</b> (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
31	31	15	<b>TRON</b>	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
32	25	13	<b>THE DARK CRYSTAL</b>	Thorn/EMI 1966	Jen. Kira	1982	PG	VHS Beta	79.95
33	17	9	<b>TWILIGHT ZONE—THE MOVIE</b>	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
34	21	15	<b>DUMBO</b>	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
35	29	18	<b>GANDHI</b> •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
36	27	20	<b>POLICE AROUND THE WORLD</b>	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
37	16	2	<b>A STAR IS BORN</b>	Warner Bros. Pictures Warner Home Video 11335	Judy Garland James Mason	1954	PG	VHS Beta	69.95
38	18	9	<b>JAWS 3</b> •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
39	12	12	<b>NATIONAL LAMPOON'S VACATION</b>	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
40	26	66	<b>STAR TREK II—THE WRATH OF KHAN</b> (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95

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# Video

## Refined Four-Channel System Responds To New Market

By SAM SUTHERLAND

LOS ANGELES—The home video market is bringing a new lease on life for one of the audio trade's costliest technological debacles, four-channel sound. That's the scenario prompting Tate Audio, co-licensors of a refined version of the SQ matrix quadrasonic system originally developed by CBS, and Tate's sister production arm, Ruggles, Reber & Associates, to pursue consumer and professional manufacturing licenses for what is now dubbed "surround sound."

One high-end home decoder, retailed by Fosgate Research at about \$600, is now piquing interest in the home video field. Audio/video retailers plugging component video systems are reporting success in bundling the decoders with high-end systems designed to reproduce stereo videocassettes and videodisks as well as stereo cable transmissions.

While Tate pursues a number of other potential consumer hardware licensees in hopes of spawning a spectrum of similar decoders that would reach lower price points, its principals are also negotiating with at least two undisclosed professional equipment manufacturers to manufacture the hardware needed for studio encoding applications.

Ironically, the technology in its present, reportedly "de-bugged" form, has been in place since 1976, when Tate and CBS Labs licensed Dolby Laboratories for theatrical usage of the modified Tate SQ matrix system.

Like the original SQ system, the Tate SQ approach resolved compatibility problems via the matrix quadrasonic approach. Instead of supplying four discrete audio channels, requiring either a discrete disk or discrete tape, neither of which would perform on ordinary stereo hardware, matrix systems encoded two rear channels onto conventional left and right stereo channels.

As Dolby Stereo, the modified Tate SQ system was further altered to satisfy filmmakers' needs for a center or dialog channel. Thus, Wesley Ruggles, the engineering chief behind Tate, says that the system's ideal geometry of symmetrical front and rear, left and right channels was compromised in pure audio terms.

If both Ruggles and Gary Reber, who oversees marketing for their venture, stress the technical differences between the theatrical version of the system and the ideal, audio-oriented version of Tate SQ sound, both are obviously grateful to the impact of Dolby Stereo on motion pictures—and, by extension, on the evolving home video market.

Indeed, Reber says, they stepped up their drive to find consumer acceptance for home applications in

### Clip Fest Set For St. Tropez

PARIS—The first St. Tropez Videoclip festival is set for Oct. 3-6 at that French Riviera resort. It's being organized by Paris-based R.S. Communications.

Backed by an international media publicity campaign, the event will include a video clip contest, with prizes for winners in a wide range of categories. The successful entries will be showcased live on the final evening of the festival for worldwide transmission.

The festival is being established principally as a marketplace for record companies, distributors, television programmers and video directors and producers.

1981 due to the arrival of VHS Stereo and the first intimations of a substantial market future for stereo videodisk systems. Reber suggests that subsequent strides in the availability of prerecorded stereo video software (all carrying encoded two-channel audio that would yield the Dolby Stereo four-channel matrix), the adoption of stereo audio for cable systems, the arrival of Beta Hi-Fi and, most recently, FCC approval of a broadcast television stereo standard have buttressed their position.

Then, of course, there's the mushrooming interest in video music. "In

1981, there was virtually no music video software available," recalls Reber. "There were a lot of motion pictures with 'surround sound,' but no original music-oriented software." That prompted the Ruggles, Reber arm to begin producing its own concert specials, videotaping top jazz acts and recording the audio in Tate SQ matrix-encoded sound.

They also utilized digital recording from the outset, a decision Ruggles attributes to the audio/visual editing options created as well as to the technical performance that could be attained. Those programs were subse-

quently released as long-form programs on videocassette, via Sony, which has also released video 45s derived from the same tapes. More recently, they've provided digital audio for cable/pay concert specials by Devo, Dolly Parton and, most recently, David Eowie's "Serious Moonlight" tour special now running on HBO.

Interestingly, production costs aren't a major concern during preparation of such programs. "It's been our experience that we can bring in a package utilizing digital audio and 'surround sound' technology at a

price equivalent to what they'd pay for analog stereo," asserts Reber.

In fact, he adds, the use of digital media speeds up post-production, since both the audio and video portions of the raw tape footage are recorded in the same one-inch format with complete synchronization.

If both Ruggles and Reber believe their system is reinforced by the lack of compatibility problems, the existence of encoded software already at market and the general media thrust toward more elaborate home entertainment environments, they also

(Continued on page 61)

## THANKS THANKS, DURAN DURAN.

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# Video



NOTHING TO SNEEZE AT—MTV VJ Mark Goodman, right, retracts a sneeze after hearing Mink DeVille leader Willy DeVille's comments on the group's current Atlantic album "Where Angels Fear To Tread."

## Music Monitor

• **Fantasy Woman:** Kenny Rogers has completed the first video of his career, for "This Woman," from the RCA LP "Eyes That See In The Dark." The piece, shot in Los Angeles, tells the story of Rogers' fantasy woman coming to life. It was produced by Jon Small and directed by Jay Dubin.

• **Rich & Modern:** Sire act Modern English worked with the Rich Kids to produce two video clips in London. "Hands Across The Sea" and "Chapter 12" come from the group's second American release, "Ricochet Days."

• **Rocky IV:** A chase scene in the new .38 Special video takes the band through a meat-packing plant in Philadelphia, as well as an Italian market and subway station. The pursued? A dangerous female criminal with romantic ties to the group. "Back Where You Belong" was produced by Marcus Peterzell and directed by Gary Weis for A&M.

• **Pringle's:** A&M Canada artist Peter Pringle was the subject of a four-day shoot handled by Teeman/Sleppin Enterprises. The commercial company offered free crew, stage, concept and script editing for the op-

portunity to produce music video. The result was "Fantasies," which cost the label \$20,000 in out-of-pocket expenses. Bob Teeman produced, Stu Sleppin directed and George De La Penia choreographed.

• **Noisy:** Big Noise is at work on two videos for a recently completed EP: "I Love My Job" and "Virgin's Delight." Tom Brener is directing for Inverted Productions.

• **Cruising:** Frank Delia produced and directed the current Stray Cats video, "Look At That Cadillac," for the Wolfe Co. and EMI America Records. Peter Cohen of the Post Group in Los Angeles handled editing.

• **Retail tie-in:** Dance Video-theque, a local program on Manhattan Cable, has begun distributing a flyer to record stores. The sheet lists top videos, dance records and home video titles and provides information on new releases. The program's originator and host, Claude Purvis, put it all together.

• **Non-Video Followup:** Matthew Wilder's "Break My Stride" didn't have a video, but the second single from the Private I album "I Don't Speak The Language" will. Catzel, Thomas & Associates shot the clip for "Kids American," with Ed Pacio handling direction.

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Attendance at ITA seminars is purposely limited in order to afford as great an interface as possible among attending industry executives who represent companies covering the entire spectrum of the audio/video/magnetic media industries. In addition, member companies of ITA are offered priority in registering for the seminar. Therefore, because of our limited capacity, registration will be accepted on a "first-come, first-served" basis. Because March is the height of the season in Palm Springs, we have only a limited number of accommodations at the Hilton Riviera at a substantially reduced rate. Reservations must be made on a special reservation form, which will only be sent to those from whom we receive paid seminar registrations.

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- THE EXPANDING APPLICATIONS AND MARKETS FOR VIDEO DISCS
- FLOPPY DISCS FOR CONSUMER SALES / Will it converge with the marketing of blank audio and video tapes?
- HIGH DEFINITION TELEVISION AND OTHER WAYS OF ENHANCING PICTURE QUALITY
- MOUNTING CENSORSHIP PROBLEMS FOR VIDEO PROGRAMMERS
- PRE-RECORDED VIDEO / What's really happening at retail?
- HOME VIDEO VERSUS CABLE AND PAY TV / Who is now threatening whom?
- VIDEO DUPLICATION / Opportunities for growth
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- THE HOME VIDEO MARKETS IN CANADA; EUROPE AND JAPAN
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## New On The Charts



**BILLY JOEL:**  
**LIVE FROM LONG ISLAND**

CBS/Fox Video—#13

Filed at Joel's New Year's Eve concert at the Nassau Coliseum, this performance includes such classics as "Piano Man," "Allentown" and "You May Be Right," plus a long list of his more recent hits.

The 80-minute program has a list price of \$29.98 for Beta, VHS and laser videodisks and \$19.98 for CED.

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

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## Fast Forward

### The Sound Advantage Of Half-Inch

By KEN WINSLOW

Instead of worrying about the format competition from 8mm video product, Beta and VHS suppliers should take stock of their many competitive advantages: video camera recording, off-air taping and prerecorded video.

It is almost certain, considering the very small size of the 8mm cassette, that what we see today as a personal portable audio cassette "Walkman" will soon turn into a personal portable 8mm "Recordman."

While 8mm video goes after the ultra-compact part of the VCR market, half-inch technology is now positioned to serve VCR buyers looking for better off-air recording and prerecorded video playback quality. And later this year, comparison between the 8mm video and half-inch formats is going to include hi-fi dual mono/stereo track audio offering 80 dB or better dynamic range, 20 Hz to 20 kHz frequency response, and wow and flutter on the order of 0.005% or less.

Following last year's Beta lead, VHS lines are now positioning to introduce hi-fi almost across the board at the June Consumer Electronics Show.

Sony's pioneering work has brought the whole video industry—from studio and independent labels to duplicators to program store retailers—up to hi-fi audio speed. It has paved the way for the music industry's current transition from promotional clips to under-\$20 hi-fi singles and albums.

VHS, with its dominant share of 70% or better, is now moving to get down to some real hi-fi business. Trade reports a year ago had Matsushita seeing no immediate U.S. future for hi-fi stereo, and even throwing cold water on JVC's proposed VHS Hi-Fi Depth Multiplex Recording design. That system's sound is the same as Beta's. The principal difference is that it uses a separate pair of rotating video drum-mounted heads to record and play back two FM-modulated channels, through the overlying video layer of the tape.

Forget those reports! Matsushita's U.S. subsidiary, Panasonic Professional/Industrial Video Group, is now selling a hot new professional/industrial grade model AG-6800 VHS Hi-Fi recorder/player to producers and duplicators (Billboard, Jan. 21).

This heavy duty, single "SP" (fastest) speed, front-loading, rack stackable unit, retailing at \$1,800, is tagged by national marketing manager John McDonnell as a "major step toward bridging the gaps between professional and consumer video." The AG-6800 is already heavily back-ordered by duplicators and producers who are now scrambling to ready VHS Hi-Fi programming for second half release, just at the time consumers will be bombarded with heavy 8mm video promotion.

The Beta II/III home format stopped cold the moves by Toshiba, Marantz and others into fixed audio head stereo because of the desire by Sony to identify Beta's early 1983 introduction of stereo with the clearly better hi-fi quality. The poised hi-fi introduction by the VHS camp, however, finds itself facing an in-use VCR population already filled with fixed-head stereo VHS machines and prerecorded video program releases.

Just as with Beta Hi-Fi, both VHS Hi-Fi machines and videos are to be

fully compatible with all earlier VHS fixed audio head machines. However, in the case of VHS, an important audio extra is provided. Both fixed head mono and fixed head stereo with Dolby noise reduction will be covered by this compatibility.

This means that VHS Hi-Fi is coming to market as a four-audio-track format: two normal fixed head 50 Hz to 12 kHz tracks offering a rat-

ed 48 dB signal-to-noise ratio (with Dolby), plus the two much higher quality hi-fi audio tracks whose specifications are described above.

★ ★ ★

Ken Winslow is publisher of the *Videoplay Report*, a newsletter analyzing developments in video hardware and software, based in Washington, D.C.



A BUSHEL AND A PECK—Vivian Blaine and Julius LaRosa discuss old times during a break in taping "Sentimental Journeys." Jack Sameth and Jacqueline Donnet produced for WNET; the program airs on PBS channels March 17.

# We play more often on MTV than Billy Joel, David Bowie and Men at Work combined.

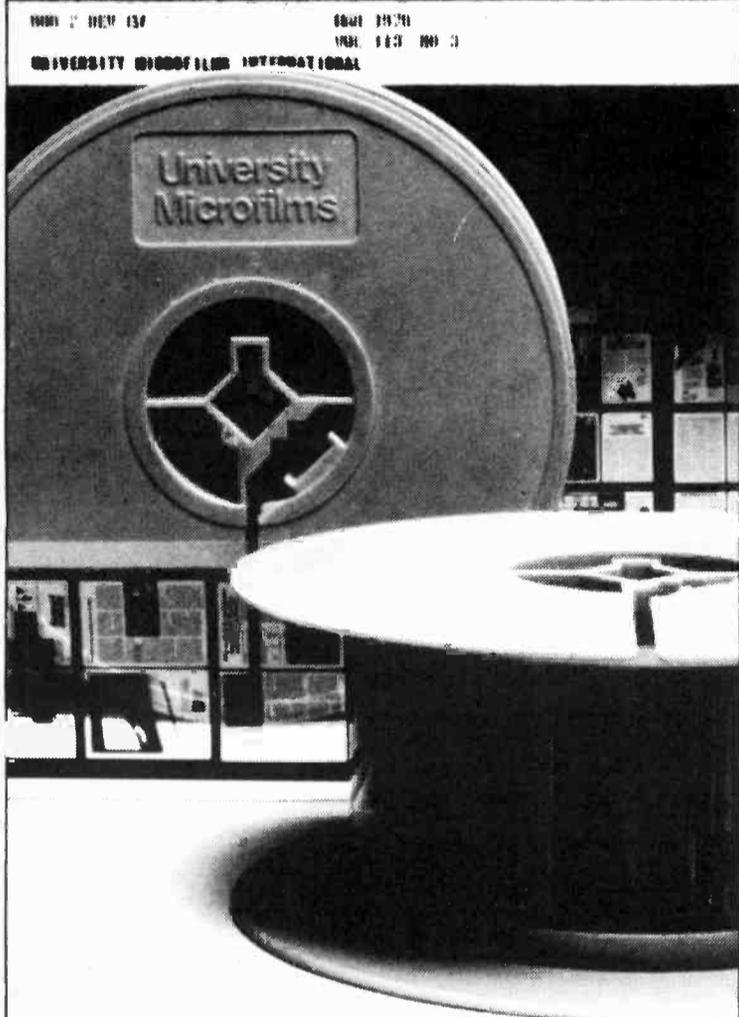
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# Billboard Videocassette Top 40

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Survey For Week Ending 2/25/84

## RENTALS

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1	1	3	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
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3	3	11	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
4	4	9	MAKING OF MICHAEL JACKSON'S THRILLER ▲• (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
5	5	3	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
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7	NEW ENTRY		STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
8	7	22	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
9	9	16	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
10	6	10	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
11	10	13	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
12	12	3	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
13	11	10	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
14	17	3	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
15	NEW ENTRY		PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	VHS Beta
16	14	19	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
17	19	6	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
18	13	35	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
19	20	12	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
20	22	43	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
21	15	14	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
22	18	7	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
23	23	12	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
24	36	20	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
25	25	13	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
26	26	29	PORKY'S ▲ (ITA)	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
27	16	9	JAWS 3 • (ITA)	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
28	24	12	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
29	29	11	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
30	21	23	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
31	33	20	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
32	27	12	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
33	31	17	PSYCHO II • (ITA)	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
34	28	15	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
35	34	17	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
36	39	17	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
37	32	24	BAD BOYS • (ITA)	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
38	30	53	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
39	35	25	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
40	37	19	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta

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# New LP/Tape Releases

• Continued from page 29

<b>ENDGAMES</b> Building Beauty LP MCA MCA 39013 ..... \$8.98 CA MCA 39013 ..... \$8.98	<b>MC NEIR, RONNIE</b> The Ronnie McNeir Experience LP Capitol MLP 15015 ..... \$4.98 CA 4LP 15015 ..... \$4.98	<b>CA SAR 36008</b> ..... \$8.98	<b>CA PBC 11002</b> ..... \$11.98	<b>YIDDISHE RENAISSANCE</b> LP Vanguard VSD 79450 ..... \$8.98 CA CV 79450 ..... \$8.98
<b>KLUGH, EARL</b> Wishful Thinking LP Capitol ST 12323 ..... \$8.98 CA 4XT 12323 ..... \$8.98	<b>QUEEN</b> The Works LP Capitol ST 12322 ..... \$8.98 CA 4XT 12322 ..... \$8.98	<b>SARDE, CLIFF</b> Every Bit Better LP MCA MCA 5462 ..... \$8.98 CA MCA 5462 ..... \$8.98	<b>VARIOUS ARTISTS</b> The Bill Harris Memorial Album LP Xanadu 191 ..... \$no list	<b>LHEVINNE, ROSINA</b> Plays Chopin National Orchestral Assoc.: Barnett LP Vanguard SRV 392 ..... \$3.98 CA CSRV 392 ..... \$3.98
	<b>RAY, DEAN</b> The Earth Stood Still LP MCA SAR 36008 ..... \$8.98	<b>SPRAGUE, PETER</b> Bird Raga LP Xanadu 184 ..... no list	<b>CLASSICAL</b> <b>THE KLEZMER CONSERVATORY BAND</b> Klez LP Vanguard VSD 79449 ..... \$8.98 CA CV 79449 ..... \$8.98	<b>RAVEL</b> Daphnis et Chloé, Suite # 2: La Valse Houston Symph. Orch: Sergiu Comissiona LP Vanguard VA 25022 ..... \$8.98 CA CVA 25022 ..... \$8.98
		<b>SYNERGY</b> Semi-Conductor LP Passport PB 11002 (Jem)(2) ..... \$11.98		<b>RIMSKY-KORSAKOV</b> Scheherazade Houston Symphony Orchestra: Sergiu Comissiona LP Vanguard VA 25021 ..... \$8.98 CA CVA 25021 ..... \$8.98

Mark III-8 1/2" 8 Channel Recorder

## KEVIN CRONIN ON MAKING IT: ON AN OTARI.

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## Valentine's Day Chain Promos

• Continued from page 26

advertising director. Klem says he used MTV, print and radio in Seattle and print only in Denver to support the promotion.

To get as much label and allowance as possible, Klem chose specific records for inclusion in his radio and tv spots. He says he tried to pick songs that were Valentine-related, such as Yes' "Owner Of A Lonely Heart," but wound up also having to use Genesis's "That's All" and "other tunes that didn't quite fit the mood exactly." Budget started its campaign Feb. 1.

Although Valentine sales totals were not available from Music Plus, president Lou Fogelman says he sees "very encouraging signs that Valentine's Day can become the second biggest gift season after Christmas." The 26-unit chain promoted holiday gift-giving with stickers on product that offered a free \$1 Valentine—a ploy that also boosted the stores' greeting card sections.

## Now Playing

• Continued from page 32

PCjr poised: Romox, an electronic distribution company, has reconfigured its machine to fit IBM PCjr home computer software, while Imagic has sent review prototypes of its award-winning "Demon Attack" for Junior. The company displayed the title, which showed enhanced graphics, faster action and improved sound, at the recent Consumer Electronics Show.

# Pro Equipment & Services

## Chicago's Newest Midsized Studio Eyes Rock Clients

By MOIRA McCORMICK

CHICAGO—Board Room Recording has opened here. The Chicago area's newest midsized studio, it is targeting rock and dance-oriented clients.

Located in northwest suburban Mt. Prospect, Board Room is a 16-track facility with digital mixdown. Operator Brian Adler says it's the second studio in metro Chicago to feature a control room with V-shaped rear reflective wall.

"With its live end-dead end construction, stereo imaging is possible at every point in the control room," says Adler. "It provides a desirable 18-millisecond delay for mixing."

Board Room Recording's hardware consists of an MCI 16-track machine, Trident board, UREI monitors, Lexicon digital reverb and delay, and Sony digital mastering, as well as Simmons electronic drums. The studio consists of three rooms: the control room, a 300-square foot live room and a "slightly deader" 375 square foot rhythm track room.

Adler says he and chief engineer Stu Waller, a 20-year veteran of Chicago recording, are looking to develop a rock'n'roll/dance clientele. "A lot of people find 16-track desirable for doing rock'n'roll," observes Adler. "I'm planning to put in another 16-track machine for doubling tracks." The studio's mid-range prices, Adler notes, also make the Board Room "ideal for demos."

## Post Group Gets A New Mirage Vid Effects Unit

LOS ANGELES—The Post Group has added the Mirage video effects unit to its array of existing special effects devices, which already includes ADO's, Mark II DVE, Aurora, and Bosch equipment.

The Mirage affords a wide variety of digital effects and flexible post-production editing capabilities. Typical effects include page turning, with or without image transparency; shape creation; conversion of full-frame video images into balls, cones, cylinders or boxes; ripple and curve effects; and image "explosion."

The Post Group is currently offering 50 preprogrammed shapes and effects, but its own off-line composing station affords additional options through custom programming of the system's software.

## New Vid Facility In New Orleans

NEW ORLEANS—TeleProductions Inc. has entered business here as a video production and post-production facility. The new facility, reportedly budgeted at over \$1 million, was unveiled with an invitational gala during December.

Facilities include a telecine operation featuring Bosch equipment; color correction suite with Corporate Communications color corrector; off-line editing suite equipped with "The Edge" by CMX; on-line editing bay including a CMX 340X, Grass Valley switcher and dual channel MK II DVE; graphics composing room offering a Chryon 4100 graphics system, and tape room.

Owner is Bill Hess and sales manager is Ann Asproditides. TeleProductions is based at 4140 Canal Street, New Orleans, La. 70119.



Photo by Atila Csupo

**SHORT BUT SWEET**—Among the compact multi-track recorders on display at the recent NAMM Winter Market in Anaheim is this TASCAM 85-16B, seen here in tandem with the firm's M-16 console. The 85-16B is designed for one-inch tape, and is fitted here with TASCAM's DX-16B dbx noise reduction unit, seen partially here just beneath the recorder's meters.

## Praxis Media Opens New Post-Production Facility

NEW YORK—Connecticut-based Praxis Media Inc., a communications consulting and production combine, has just opened its own Palace Production Center, completing a major expansion move for the five-year-old firm.

Intended as a post-production facility, the Palace complex is located in a turn-of-the-century vaudeville theatre in historic South Norwalk, a site chosen to enable construction of what is claimed to be one of the largest one-inch editing rooms in the East. Designed and equipped entirely with Sony gear, the center offers full one-inch C type and three-quarter-inch post-production options and one-inch and three-quarter-inch location packages.

Equipment includes a BVE-5000 editor, controlling four BVH-2000 one-inch machines. A Grass Valley

300-B switcher with two channels of DVE is installed, and electronic graphics are generated through a Vidifont V with a digitizing palette.

Audio for post-production includes a 16-track Neve console coupled with Nakamichi cassette deck, Otar, two-track and MCI eight-track recorders.

For three-quarter-inch work, the Palace utilizes 800 series equipment including four recorders, BVE 800 editor, SEG-2000 switcher, time-base correction, Vidifont V graphics and eight-track audio mixing console.

Remote packages also built around Sony gear, offer wireless microphones, test equipment, remote mixers and monitors, teleprompter, lighting and ancillary equipment in addition to the necessary one-inch or three-quarter-inch recorders and camera.

## Hedden West Gets New Name, Division

CHICAGO—Hedden West Recorders, based in suburban Schaumburg, has changed its name, adding a new custom cassette duplication division in the process.

Now known as Remington Road Studios, the two-studio complex continues under the same ownership and management at its original location. But Michael Freeman, vice president and general manager, reports that a new name was chosen because one of the studio's founders, having lent his own name to the facility, had left some time ago. Moreover, Freeman contends, the operation's technical configuration has been significantly upgraded since the original opening.

The new cassette duplication plant has been set up as a separate division, Tape 24, and is specializing in real time cassette duplication for clients requiring premium quality prerecorded cassette tapes.

Tape 24 is now offering both Agfa 611 normal bias tape and BASF high-bias chrome formulation as its raw stock. Both tapes are offered in a variety of lengths from 10 to 120 minutes per cassette, and Dolby B or C noise reduction may be encoded at the client's request.

Duplication masters specified by the division may be supplied in 7 1/4, 15 or 30 i.p.s. in quarter-track, half-track, two-track or full-track configurations. The facility specifies that all masters be supplied on quarter-inch tape, but will produce new duplication masters in a compatible format at Tape 24, at additional cost. Dolby and dbx encoded masters can be utilized.

The facility is handling minimum orders of 10 cassettes, and will accommodate runs up to and exceeding 1,000 pieces. Custom packaging is also being offered, and Tape 24 can accommodate rush orders on certain quantities with 24 hours. Normal production time is between one and two weeks, and the studio has organized its own pickup and delivery system within the Chicago metropolitan area.

## New Suite For Editing Added At Today Video

NEW YORK—Today Video Inc. has unveiled its third editing suite, Suite III, intended to handle post-production in a variety of different videotape formats.

The newest suite features a CMX 340-X editor, Grass Valley switcher, Neve stereo audio mixer, Microtime dual TBC with digital effects, two title cameras and an optional Chryon. Format capability allows for on-line editing of three-quarter-inch tape via Sony 800 series recorders, interformat applications to as many as four one-inch machines, or exclusive one-inch editing.

Suite III is also interfaced with Today's master routing system, enabling access to video signals from any other part of the facility. The room joins Today Video's two existing audio/video suites, both one-inch facilities.

## LIBRARY OF PROGRAMS

## Keyboard Cooperative Debuts

COLUMBUS, Ohio—The Keyboard Cooperative has been formed here to serve as a comprehensive library of electronic musical programs for synthesizers, electronic drum machines, musical computers and related devices. The collective's "Sound And Rhythm" library is expected to include programs for most programmable musical devices, including devices from most major manufacturers, based on demand from consumers.

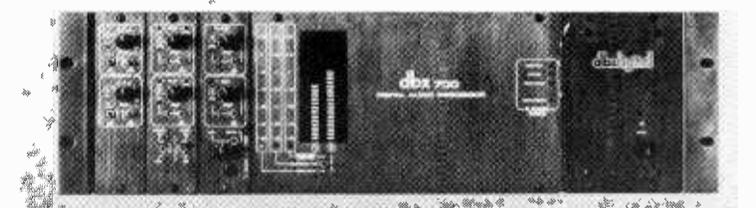
The organization is now assembling various programs submitted by keyboardists around the country. Programs are reviewed for each instrument, with the most interesting then compiled and published in sets

of 10. Each group of 10 programs is thus treated as a "program volume," which is then made available to subscribers.

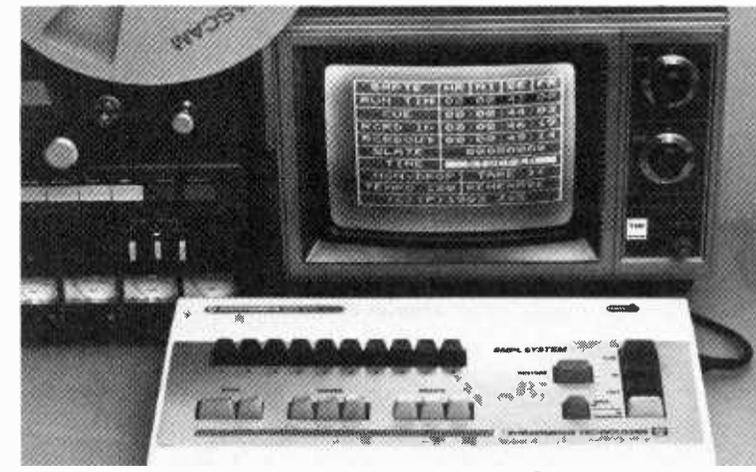
The cooperative claims that its goal is to encourage the development of keyboard programs through cooperative, rather than competitive, means. Individual programmers will be fully credited, with keyboardists wishing to submit original programs eligible to join as contributing subscribers.

Information, prices and registration materials are available from the Keyboard Cooperative at 5318 North High St., Suite 101, Columbus, Ohio 43214.

## New Products



The long-awaited dbx Model 700 digital audio processor is now being shipped to dealers, and is expected to retail at about \$4,600, or \$400 less than the original price estimated when the unit was unveiled two years ago. The processor differs from other professional digital processors, which use pulse code modulation, by operating with dbx's proprietary CPDM (companded predictive delta modulation) technology. Broadcast and studio applications are both being eyed for the new system.



Low-cost time code applications are offered by Synchronus Technologies' SMPL System, a computer-based automation system designed expressly for smaller recording studios. The unit affords SMPTE code generation and reading, an automatic insert editing system, time code-derived metronome and percussion/synthesizer synchronization, and recorder remote control. Designed for use with lower-cost multi-track cassette and open reel recorders, the SMPL System is priced less than the cost of a

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## LOS ANGELES

The staff at **Westlake Audio** are busy with three forthcoming Epic albums. **The Jacksons** are producing their own project, with **Bruce Swedien** engineering and **Matt Forger** assisting. **Michael Jackson** is producing **Rebbie Jackson**, with Forger engineering and **Ric Butz** assisting. And **Channel** is working on an

album with **Elliot Scheiner** producing, **Joe Wolpert** at the boards and **Greg Laney** assisting.

Composer/pianist **Dave Grusin** is laying tracks for the "Racing With The Moon" soundtrack with engineer **Dennis Sands** at **Group IV**. Sands is also at the boards for **Mike Post's** "Hill Street Blues" score, with **Andy**

**D'Addario** assisting. In addition, **Craig Safan** is working on music for a "Ripley's Believe It Or Not" segment, and composer **Brad Fiedel** is doing a score for the forthcoming film "My Mother's Secret Life" . . . Music for the tv series "Fame" is in the works at **Evergreen**, with composer **Gary Scott**. **Murray McFadden** is engineering with **Gary Luchs** assist-

ing . . . **McFadden** is also at the boards for **Charo**, with **Kjell Rasten** producing and **Richie Cusano** assisting.

Airtight recording artist **Vicki Compton** is putting together a single at **KSR** with producer **Michael Perricone** . . . **Brighton** is cutting a single with producer **Rhonda Chrisman** at **Skip Saylor Recording**. **Saylor** is engineer-

ing this and **Roland Corp's** "NAMM '84" video production, with **Tom McCauley** assisting. **Jim Dunne** and **Jill Sabule** are recording a tv theme with **Jon Gass** engineering, and **Bill Thomas** is at the boards for **Mark Ferrick's** new single, with **McCauley** assisting. Also at **Saylor**, **Shadow Banister** is producing its own EP, with **Gass** and **McCauley** engineering.

At **Larrabee Sound**, **Elektra's** **Patrice Rushen** is working on an album with producer **Charles Mims**. **Peter Chaiken** is engineering and **Sabrina Buchanek** is assisting. Producers **Jimmy Jam** and **Terry Lewis** are mixing a single for **CBS/Tabu** artist **Cheryl Norton**, engineered by **Taavi Mote**. Her labelmate **Jeffrey Robinson** is working with the same production team, with **Randy Tominaga** engineering and **Brad Coker** assisting. Finally, producer **Rue Caldwell** is working with the **Circuits** and on his self-produced album for **Robotics Entertainment** . . . **Dial M** is recording an album at **EFX Systems** with **Mark Kapitan** producing for **D&D Records**. **EFX** is also the site of **Buns'** forthcoming Big Time single, being produced by **Thom Wilson** and **Evan Pace**. **Jeff Vaughn** is engineering.

## NEW YORK

**Sorcerer Sound** is busy with several projects. **Vixen** is recording a promo single, and **Island** group **Antu/Cody** is laying tracks with producer **Paul Wexler** and engineer **Mario Salvati**. Former **Patti Smith Group** guitarist **Lenny Kaye** is recording and mixing his new group, with **Craig Bishop** engineering and **Alec Head** is mixing the **Hal Freedman Orchestra**.

At **Power Play**, **Leon Bryant** is recording two singles for **De-Lite Records**, with **Tony Arfi** engineering. And **Patrick Adams** is producing **Terry Jones** for **Daily Bread Productions**, with **Mike Tomizawa** engineering . . . **Nite Flyte** is recording at **Quadradial**, with **Barry Mraz** and **Bob Ingria** engineering and producing. Also laying tracks there are the **Fanatics**, with the studio's owner **Bob Ingria** producing.

**Rob Berman** is producing **Big Noise** at **Dreamland**, with assistance by **Joe Tobias** . . . At **First Choice**, **Richie Havens** is working on a syndicated radio show, with **Michael Pannone** and **Chuck Ange** engineering. Also at **Dreamland**, **Arif Mardin** is producing **Chaka Khan**, with **Lew Hahn** at the board; **Omar Kakim** and **Ray Jones** are producing **Visitor** with engineer **Fareed Abdul Jaqq** and assistant **Chuck Ane**; and **Warner Bros.** has entrusted **N.V.'s** production to the studio's **Darryl Payne**.

## NASHVILLE

**Creative Workshop** is the site of **Ray Charles'** upcoming **Columbia** album, with **Brent Maher** engineering, and two **Word Records** projects. **Ken Harding** is producing **Lulu Roman**, and **Joe Huffman** is working on tracks for **Rusty Goodman** . . . **Ronnie McDowell** is at **Soundshop** cutting tracks for an Epic album with producer **Buddy Killen** and engineers **Ernie Winfrey** and **Mike Bradley** . . . **Killen** is also working on **Freddie Hart's** record for **Tree International**, with **Ernie Winfrey** engineering . . . **Dan Fogelberg** and **Marty Lewis** are producing a bluegrass album at the **Bennett House** with special guests **Russ Kunkel**, **Doc Watson** and **Rick Skaggs**. Producer **Norbert Putnam** is finishing an album for gospel artist **Michael Card**, with **Bill Schnee** mixing. Producer **Bob Montgomery** is cutting tracks for **Dorothy Moore**, **Engelbert Humperdinck**, **B.J. Thomas**, **Slim Whitman** and **Lori Nibarger**, with **Janie Fricke** on the calendar for her next album. Also at **Bennett**, producer **Ron Oates** is cutting tracks for **Linda Jordan** with engineer **Gene Eichelberger**, and **Brown Banister** is working on a project for gospel artist **Katy Troccoli**.

## ELSEWHERE

**Gary Lyon** is producing **Addiction** at the **Automatt** in **San Francisco** . . . At **London's Garden Studio**, **Hugh Jones** is finishing the mix on **Modern English's** second Sire album, "Ricochet Days" . . . In **Gladwyne, Pa.**, producer **Skip Drinkwater** and engineer **Mitch Goldfarb** are working on **Judy Mowatt's** **Shanachie** album, with guest appearances by **Sly Dunbar**, **Robbie Shakespeare** and **Rita Marley** . . . **Jimmy Douglass** is producing **Elkie Brooks'** next **A&M** album at **London's Utopia Studios** . . . Also in **London**, **Phil Thornalley**

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# Pro Equipment & Services

## Refined Four-Channel Sound Minimizes Studio Problems

• Continued from page 53

know that they face residual resistance from the audio and record industries. The memory of the "quadraphonic wars" may be their major obstacle.

Ruggles, recalling the pitched battle among as many as six different, non-compatible four-channel schemes, observes, "It deserved the end it got, because it was suicidal from the outset. The three major four-channel forces (JVC's discrete quadraphonics, Sansui's QS matrix and the early SQ matrix system) handled it ineptly. All the way from mixing engineers down to retail clerks, there were failures in education and marketing."

As for technical considerations, the pair say the SQ system was always fully compatible between stereo and four-channel playback (and mono as well) in the encoding stage. But problems with early decoders, coupled with what Ruggles suggests were poor production techniques, resulted in an end product that simply didn't justify consumer investment.

Recognizing resistance from studio operators, he now points out that the current generation of professional Tate SQ equipment is designed to minimize disruption to session procedures. The current approach utilizes eight-channel "position encoder" modules designed for one-to-one track assignment from the console; a typical session involving 32 inputs through the desk would thus require four modules.

He describes the position encoder systems as "360-degree, fixed-position pan pots—you can assign instrument or effects placement to a specific acoustic location, then run the mix hands-off from that point."

Signals are routed through a CBS SQ module to create the final two-channel encoded mix. Imaging between the two- and four-channel versions is now reported to be 98% to 100% accurate, he adds.

Ruggles adds that the audio hard-

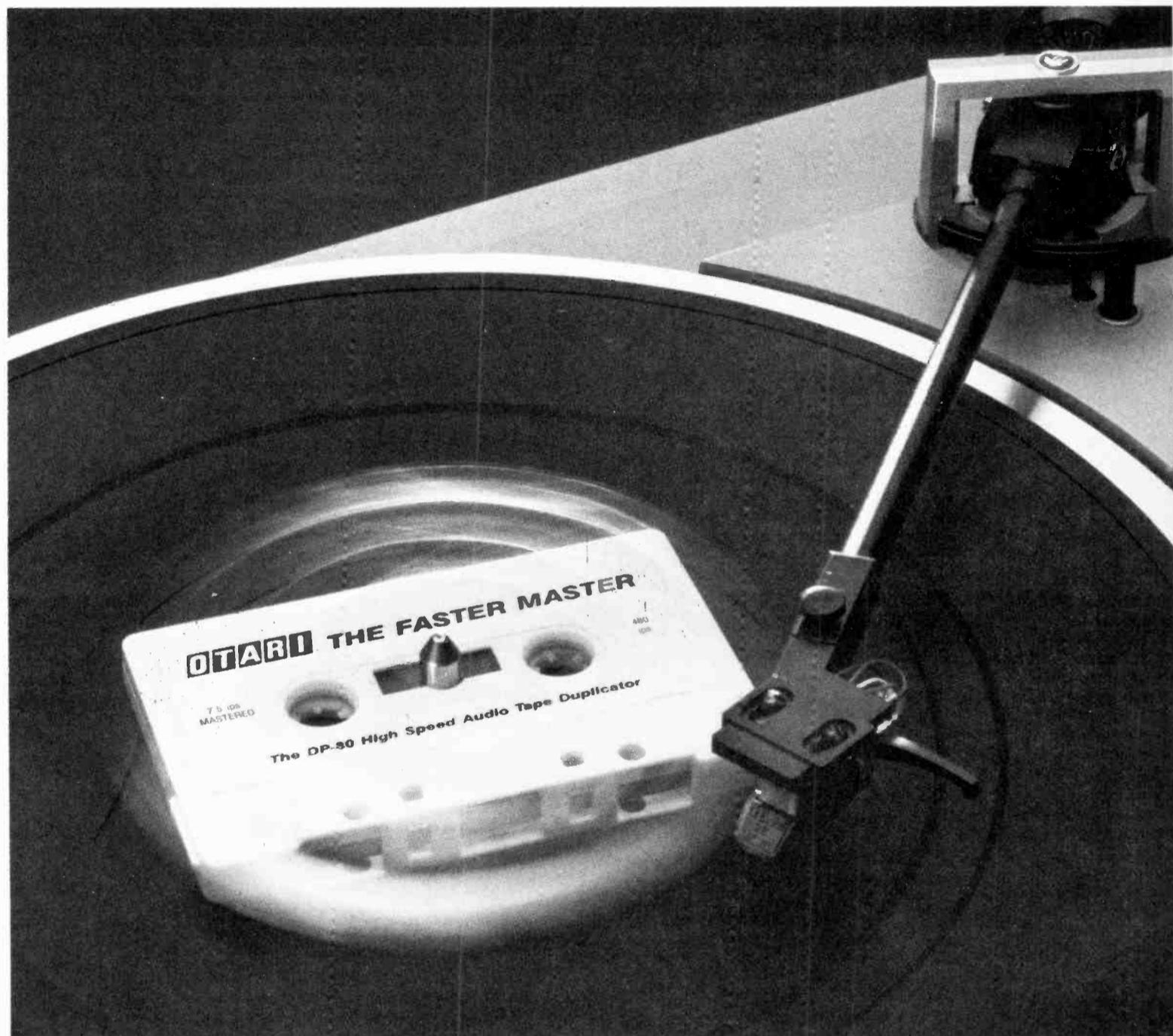
ware business in the consumer end already appears amenable to adding a "de-bugged" four-channel option to product lines. He reports that one manufacturer at the recent Consum-

er Electronics Show handed out questionnaires asking dealers "whether they'd object to having rear speakers back" in showrooms, with most responding they'd happily

make the effort if the system performed.

For now, at least, both Tate and Ruggles, Reber & Associates are concentrating on high-end hardware us-

ers as the first consumer targets, and focusing on video program developers for professional business. But in 1984, they say, could be the watershed for four-channel.



FEBRUARY 25, 1984, BILLBOARD

## Studio Track

• Continued from opposite page

is co-producing and engineering the Thompson Twins at RAK and Jeremy Green is at Wessex Studios finishing Way Of The West's MCA album. Green is also finishing a Chrysalis album for the Colour Field and a Phonogram album for Tears For Fears at Wessex.

In Portland, Ore., David O'Brian & Gary Michaels are cutting their first Contemporary Christian release for Klickitat Music with vocalist Pamela Cansler. Producers are Russ Gorsline and Garry Perman... At Multi-Track, Redford, Miss., The Void working on their second Touch-n-Go album, with Corey Rusk producing. The group is one of the first to use the studio's new 24-track set up.

Garry Tallent is producing and engineering for Evan Johns & the H-Bombs with assistant Peter Maurer at Shore Fire in Long Branch, N.J. Ernest "Boom" Carter is producing his own single with engineers Maurer and Joe Jorgensen there, and Private Sector is recording an EP with Mike Hommel at the board... John Kurzweg & the Night are producing their album with help from engineer Dana Cornack at Bee Jay Studios in Orlando, Fla... Bob Jenkins is finishing an album at D.A.R. in San Antonio with producers Bob Jenkins and Bill Green and engineer Bubba Peron.

Editor's Note: All material for the Studio Track column should be submitted to Kim Freeman in Billboard's

## Otari just raised the quality of pre-recorded cassettes.

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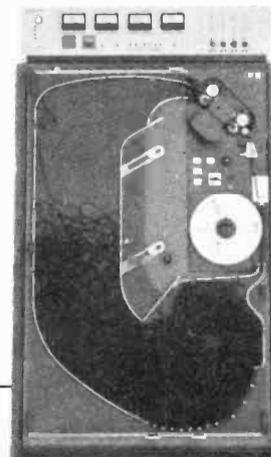
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# Billboard® Hot Country Singles™

Survey For Week Ending 2/25/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	13	<b>STAY YOUNG</b> —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI, MCA 52310	32	39	5	<b>IF I COULD ONLY DANCE WITH YOU</b> —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	67	71	3	<b>MY DAD</b> —Ray Stevens (J. Kennedy, R. Stevens) D. Gonyea; Red Tennes, BMI; Mercury 818-057-7
2	5	13	<b>WOKE UP IN LOVE</b> —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	33	38	9	<b>DANCIN' WITH THE DEVIL</b> —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 52327	68	NEW ENTRY		<b>LADY IN WAITING</b> —David Wills (B. Mavis) D. Wills, B. Shore; G.I.D., ASCAP/Royalhaven, BMI; RCA 13737
3	6	13	<b>I NEVER QUITE GOT BACK (FROM LOVING YOU)</b> — Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	34	43	4	<b>THE YELLOW ROSE</b> —Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	69	NEW ENTRY		<b>GOD MUST BE A COWBOY</b> —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI, Liberty 1515
4	7	11	<b>GOING GOING GONE</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	35	44	4	<b>I COULD 'A HAD YOU</b> —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	70	57	6	<b>IF I CAN JUST GET THROUGH THE NIGHT</b> —Sissy Spacek (R. Crowell) P. Anders; Home Grown, BMI; Atlantic America 7-99801
5	8	12	<b>ELIZABETH</b> —Statter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music; BMI; Mercury 814-881-7	36	41	5	<b>TOO LATE TO GO HOME</b> —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	71	67	4	<b>LITTLE BITS &amp; PIECES</b> —Jim Stafford (B. Montgomery) J. Hadley; Tree, BMI; Columbia 38-04339
6	9	12	<b>LONELY WOMEN MAKE GOOD LOVERS</b> —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	37	46	3	<b>RIGHT OR WRONG</b> —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	72	52	20	<b>YOU MADE A WANTED MAN OF ME</b> —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167
7	3	14	<b>TWO CAR GARAGE</b> —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	38	27	16	<b>SHOW HER</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	73	54	9	<b>ANGEL IN YOUR ARMS</b> —Robin Lee (J. Morris) C. Ivey, T. Woodford, T. Brasfield; Song Tailors, BMI/I Got The Music, ASCAP; Evergreen 1016 (NSD)
8	11	11	<b>WE DIDN'T SEE A THING</b> —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	39	42	9	<b>MIDNIGHT BLUE</b> —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)	74	40	13	<b>HAVE YOU LOVED YOUR WOMAN TODAY</b> —Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill (Welk Gp.), BMI/ASCAP; MCA/Curb 52301
9	12	10	<b>SAVE THE LAST DANCE FOR ME</b> —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co., Inc./Rightsong, BMI; RCA 13703	40	29	17	<b>SENTIMENTAL OL' YOU</b> —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	75	61	20	<b>SLOW BURN</b> —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo/Welk Group/Chappell, ASCAP; Warner/Curb 7-29469
10	13	11	<b>NOTHING LIKE FALLING IN LOVE</b> —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431	41	20	14	<b>DRINKIN' MY WAY BACK HOME</b> —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309	76	86	2	<b>I BET YOU NEVER THOUGHT I'D GO THIS FAR</b> —Micki Furman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321
11	14	6	<b>ROLL ON (EIGHTEEN WHEELER)</b> —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	42	55	2	<b>HAPPY BIRTHDAY DEAR HEARTACHE</b> —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	77	78	3	<b>BABY'S WALKIN'</b> —Chantilly (L. Morton, D. Morgan) K. Fleming, D. Morgan, C. Quillen; Tom Collins, BMI/Collins Court, ASCAP; F&L 534
12	16	11	<b>GIVE ME BACK THAT OLD FAMILIAR FEELING</b> —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411	43	47	6	<b>WHERE DOES AN ANGEL GO WHEN SHE CRIES</b> —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater; Bibo, ASCAP/Vogue, BMI (Welk Group); Warner/Curb 7-29387	78	81	4	<b>SKI BUMPUS/BANJO FANTASY II</b> —Wickline Band (D. Maddux, S. Gavin, B. Wickline) S. Gavin, W. Shields; Cascade Mtn., ASCAP; Cascade Mountain 4045
13	15	13	<b>THERE AIN'T NO BUTE IN THIS</b> —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	44	49	5	<b>LEFT SIDE OF THE BED</b> —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Free Group), BMI; Columbia 38-04324	79	NEW ENTRY		<b>SOMEONE IS FALLING IN LOVE</b> —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boguilas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7
14	17	10	<b>WITHOUT A SONG</b> —Willie Nelson (B.T. Jones) W. Rose, E. Elisac, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	45	53	4	<b>SILENT PARTNERS</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI (Welk Group)/Chriswald/Hoti/MCA, ASCAP; Viva 7-29404	80	NEW ENTRY		<b>BOYS LIKE YOU</b> —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374
15	19	10	<b>THREE TIMES A LADY</b> —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	46	33	17	<b>I CALL IT LOVE</b> —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298	81	NEW ENTRY		<b>I DREAM OF WOMEN LIKE YOU</b> —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367
16	1	13	<b>DON'T CHEAT IN OUR HOMETOWN</b> —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	47	59	2	<b>SWEET COUNTRY MUSIC</b> —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	82	70	21	<b>YOU LOOK SO GOOD IN LOVE</b> —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279
17	4	14	<b>WHY LADY WHY</b> —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	48	60	1	<b>MAN OF STEEL</b> —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	83	74	4	<b>WHERE DID WE GO RIGHT</b> —Russell Smith (G. Fundis) D. Loggins, D. Schiltz; Leeds (MCA)/Patchwork/Don Schlitz, ASCAP; Capitol 5293
18	21	9	<b>YOU REALLY GOT A HOLD ONE ME</b> —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	49	51	5	<b>ALMOST SATURDAY NIGHT</b> —The Burrito Brothers (B. Maher) J. C. Fogerty; Greasy King, ASCAP; Warner/Curb 52329	84	50	10	<b>THE MAN I USED TO BE</b> —Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Petewell, ASCAP; Main Street 93017 (MCA)
19	22	7	<b>BURIED TREASURE</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	50	75	2	<b>MAKE MY DAY</b> —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Walsh, BMI; Warner/Curb 7-29343	85	82	3	<b>REYNOSA</b> —Katy Moffatt (J. Crutchfield) A. McBroom; McBroom/Careers, BMI; Periman 82004
20	23	10	<b>YOU'RE WELCOME TO TONIGHT</b> —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; House Of Gold, BMI; Periman 82003 (MCA)	51	58	3	<b>BROWN EYED GIRL</b> —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366	86	NEW ENTRY		<b>BREAK MY HEART</b> —Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006
21	24	11	<b>HAD A DREAM (FOR THE HEART)</b> —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	52	56	6	<b>BAD NIGHT FOR GOOD GIRLS</b> —Jan Gray (R. Childs) M. Johnson, H. Shannon; Welbeck/King Cole, ASCAP; Jaxem 45-012	87	76	15	<b>YOU WERE A GOOD FRIEND</b> —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellington; Almo/Appian/Quixotic, ASCAP; Liberty 1511
22	25	7	<b>LET'S STOP TALKIN' ABOUT IT</b> —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posay, BMI/Chappell, ASCAP; Columbia 38-04317	53	62	4	<b>THAT'S NOT THE WAY (IT'S S'POSED TO BE)</b> —Anne Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzboom, ASCAP; Capitol 5305	88	69	20	<b>EV'RY HEART SHOULD HAVE ONE</b> —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamas, ASCAP; RCA 52291
23	26	12	<b>I'VE BEEN RAINED ON TOO</b> —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	54	73	2	<b>CANDY MAN</b> —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	89	68	18	<b>DOUBLE SHOT (OF MY BABY'S LOVE)</b> —Joe Stampley, (J. Stampley, Lobo), C. Vetter, D. Smith, W. Lindsey/Lyresong, BMI, Epic 34-04173
24	28	7	<b>DON'T MAKE IT EASY FOR ME</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	55	NEW ENTRY		<b>I GUESS IT NEVER HURTS TO HURT SOMETIMES</b> —The Oak Ridge Boys (R. Chancey) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342	90	79	6	<b>THE IMAGE OF ME</b> —Jim Reeves (D. Briggs) H. Howard; Red River, BMI; RCA 13693
25	10	15	<b>THAT'S THE WAY LOVE GOES</b> —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	56	45	9	<b>THE BEST OF FAMILIES</b> —Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007	91	77	10	<b>RIDE 'EM COWBOY</b> —David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258
26	32	7	<b>THANK GOD FOR THE RADIO</b> —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	57	34	18	<b>THE SOUND OF GOODBYE</b> —Crystal Gayle (J. Bowen) H. Prestwood Parquel/Lawyers Daughter BMI Warner Bros. 7-29452	92	64	17	<b>ANOTHER MOTEL MEMORY</b> —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)
27	31	7	<b>LET SOMEBODY ELSE DRIVE</b> —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	58	66	3	<b>MOST OF ALL</b> —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7	93	88	22	<b>DANCE LITTLE JEAN</b> —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507
28	30	12	<b>TILL YOUR MEMORY'S GONE</b> —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ ASCAP; RCA PB 13692	59	65	4	<b>BUILDING BRIDGES</b> —Larry Willoughby (R. Crowell) H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797	94	83	17	<b>RUNAWAY HEART</b> —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649
29	35	5	<b>WILL IT BE LOVE BY MORNING</b> —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	60	37	20	<b>IN MY EYES</b> —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	95	85	14	<b>DOES HE EVER MENTION MY NAME</b> —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448
30	36	5	<b>I'VE BEEN WRONG BEFORE</b> —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posay/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	61	NEW ENTRY		<b>I DON'T WANT TO LOSE YOUR LOVE</b> —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	96	90	9	<b>HANDSOME MAN</b> —Karen Taylor-Good (T. Sparks) K. Taylor-Good, J. Sargent, B. Sargent, P. Cloar; Bil-Kar, SESAC/Sparkling Good, ASCAP; Mesa 1116 (NSD)
31	18	16	<b>AFTER ALL</b> —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	62	72	3	<b>VICTIM OF LIFE'S CIRCUMSTANCES</b> —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731	97	91	25	<b>HOLDING HER &amp; LOVING YOU</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596
				63	84	2	<b>IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME)</b> —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; Dejamas/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	98	94	15	<b>YOU REALLY GO FOR THE HEART</b> —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo (Welk Gp.) Chappell, SESAC/ASCAP; Liberty 1512
				64	NEW ENTRY		<b>IN THE MIDNIGHT HOUR</b> —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Rickett; Irving/Cotillon, BMI; RCA 13718	99	92	5	<b>TWO WILL BE ONE</b> —Kenny Dale (A. B. Mittelstett) K. Dale; Publicare, ASCAP; Republic 8301
				65	48	10	<b>FALLEN ANGEL (FLYIN' HIGH TONIGHT)</b> —Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall, ASCAP/Fame, BMI; RCA 13704	100	80	19	<b>OZARK MOUNTAIN JUBILEE</b> —The Oak Ridge Boys (R. Chancey) R. Murrain, S. Anders; Blackwood/Magic Castle, BMI, MCA 52288
				66	63	5	<b>PLEASE TELL HIM THAT I SAID HELLO</b> —Margo Smith (A. DiMartino) M. Shepton, T. Dibbens; Gobion/September, ASCAP; Moonshine 3021				

● 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).

## BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983

- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

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# Country

## CMT Pacts With Music Village Music Cable Channel Readies Move To New Facilities

By KIP KIRBY

NASHVILLE—Country Music Television (CMT), the year-old full-time country music video cable channel based in Hendersonville, Tenn., will relocate its entire operation to new facilities now under construction as part of a corporate agreement between majority stockholder Telstar Corp. and Music Village U.S.A. Inc.

Music Village—which currently operates the successful Twitty City entertainment complex adjacent to the new Music Village U.S.A. theme park—has purchased part of Telstar's controlling interest in CMT and will handle programming, production, playback and uplinking for the country clip service through a newly created division, Music Village Productions.

Music Village U.S.A. is a Tennessee firm currently constructing a proposed 130-acre entertainment complex. When finished, the complex will house a 7,000 square foot video and post-production facility housing Country Music Television, a 1,700-

seat concert hall for live country shows, the Ferlin Husky Wings Of A Dove Museum and the Marty Robbins Memorial showcase museum. According to a well-placed source, the cost of the completed project could run as high as \$125 million.

This will mark the entrance of Telstar into the field of cable programming, says corporation chairman Gerald Bartell. Calling the pact with Music Village a "landmark for Telstar and Country Music Television," Bartell says the cable video channel will continue using the Comstar D4 satellite, which now has the service in approximately 2.5 million homes.

On March 1, CMT will debut in the Dallas/Houston markets through the Warner-Amex system there; in April, Warner-Amex will take CMT into Cincinnati. Additional negotiations with Manhattan Cable should bring the country channel onto that system as well. Projections are that CMT could be in as many as 10 million cable homes by the end of this year, says Bartell.

CMT's founder and former president Glenn Daniels will be moving into film and video syndication and production through Daniels Television Corp. Daniels says that within two months, he expects to have upgraded his current \$1.3 million studio in Hendersonville into a \$3.5 million state-of-the-art film and video operation encompassing post-production for movies and on-location projects.

Overseeing the new entertainment production division for Music Village U.S.A.—and for Country Music Television—is stockholder/director Nyhl Henson. Other directors and shareholders in the corporation include president Benny Jagers, Dean Jagers, Dr. Burkett Nelson, L.H. Hardaway Jr. (developer of Opryland Hotel), Gilbert Biggers, Charles Bone and Conway Twitty.

The Country Music Television network first went on satellite in March, 1983 as CMTV. Later, in an out-of-court settlement with MTV, the cable service revised its signature to CMT.



Photo by Charmaine Lanham

**STARS ON FIVE**—Peter Rowan, second from right, has been drawing numerous celebrities to his recent performances at Nashville's Station Inn. Lined up backstage to congratulate him are, from left, Wayne Osmond, David Allan Coe, John McEuen of the Nitty Gritty Dirt Band, Rowan and Alan Osmond.

## New Indigo Cable Service To Target Older Viewers

NASHVILLE—Indigo Music, a publishing/recording/television production complex here, will begin offering a cable tv service designed for people 45 and over in mid-March. Dubbed the Prime Time Broadcasting Network, the service will be carried by satellite and have a potential audience of about 14 million homes.

R. Clay Teppenpaw, PTBN vice president and general manager, says that original plans were for the service to be an around-the-clock offering, using the Westar VI satellite—a linkage that could have reached 24 million homes. When the Westar VI was launched out of its intended orbit recently, PTBN had to fall back on the Satcom IV. Consequently, the network will broadcast only three hours a day to begin with.

At the outset, approximately 75% of the network's programming will be from outside sources. The other 25% will be produced by Nashville Audio Visual Productions, another subsidiary of Indigo.

Programming will feature such subjects as music, health, financial planning, continuing education, hobbies, sitcoms, soap operas, movies and specials. The movie and music portions will contain "a heavy serving of nostalgia," according to Teppenpaw.

The network is intended to be advertiser-supported, with 12 minutes of each hour's programming left open for commercials.

Specifically scheduled programs include "Nashville Backstreets" (a country music series of 13 half-hour

shows produced by NAVP), "Social Security Information Line," "Medicare Mailbag," "The Great American Garden Show" and an as-yet-untitled fishing show. NAVP is also assembling a "nostalgia hour" of music from the '40s and '50s. The film classics series will concentrate on movies from the '30s and '40s. And specials have been secured on travel and outer space.

A spokesman for the network says that it received verbal commitments for affiliation with 169 cable systems and 63 low-power tv stations prior to the Westar loss.

Indigo Music also owns Audio-graph Records.

EDWARD MORRIS

### First ACM Ballots Mailed

LOS ANGELES—Initial ballots to determine finalists in this year's annual Academy of Country Music Awards have been mailed to the organization's more than 2,600 voting members.

Final ballots will be sent out next month, with winners to be announced during the awards ceremony May 14 at the Hollywood Palladium. The event will, as in other years, also be aired live via NBC as a two-hour special.

Initial ballots must be filled out and returned to the accounting firm of Call & Trapani by Feb. 22.

### AT FIRST-QUARTER MEETING

## CMA Officers Set '84 Goals

ORLANDO, Fla.—More advertising tie-ins, greater international acceptance, more record sales and a continued push for protective legislation were the main goals and priorities adopted for 1984 by the officers and directors of the Country Music Assn. at their first-quarter meeting, held at Walt Disney World here.

The leaders also agreed that there was a need to increase the size of the organization's membership by pointing up the CMA's advantages.

Noting that corporate sponsorship of country music activities and the use of country stars to endorse products are signs of the music's appeal to advertisers, CMA president Dick McCullough said, "Country music has broken a lot of stereotypes in how it is perceived. More people now know that it has a loyal audience with broad demographics.

"But," he added, "it is still up to the whole industry—particularly those elements that deal with advertisers—to continue to market it aggressively." McCullough is vice president of the J. Walter Thompson Co.

Ralph Peer II, CMA board chairman and head of the Peer-Southern Organization, announced that the

CMA will use the market for country music in the U.K. "as a doorway to the entire European market." He reported that the CMA has commissioned Market & Opinion Research International to survey the British public, retailers and record manufacturers to discover, in part, what the public defines as country music. He said the board would be apprised of the marketing campaign progress at its April meeting.

Plans are in the works, Peer said, to show the CMA's 25th Anniversary Special on British tv. "We're working toward European and Australian showing of the annual CMA Awards Show," he added. There will also be expanded use of Record Service International, he promised, to increase the number of country releases available abroad.

The CMA-NARM "Discover Country Music" record merchandising campaign, introduced last year, will be on again this year, McCullough announced.

Peer and McCullough said the CMA will continue to function as part of the Coalition to Save America's Music and, as such, help lobby for legislation against record rental.

Sonny Anderson, chairman of the CMA's Olympic Committee, said that country music will be featured in a five-minute presentation during the opening ceremonies of the Olympics in Los Angeles—an exposure, he noted, that will give country music its largest viewing audience to date.

In other business, the board approved a contract with Mutual Broadcasting for radio use of the ceremonies preceding and following the CMA Awards Show; was introduced to Cindy Leu, the newly appointed manager of European operations for the CMA; and added six new members to the panel of electors for the Hall of Fame award.

The next CMA board meeting will be held in Houston, April 10-12.

## Salem Signs On Again As Sponsor Of Alabama Tour

NASHVILLE—Salem Cigarettes will again sponsor an extensive concert tour for Alabama. The 1984 tour covers more than 120 dates, more than four times the number sponsored last year. This year's edition is called the "Salem Spirit Concert Series."

Details of the tour were announced at a press conference here Feb. 9. Representatives of R.J. Reynolds Tobacco Co. also reported that Juice Newton has been secured as the opening act for 30 of the dates. They declined to reveal the size of the company's investment in the tour.

Under the agreement, Salem pays Alabama in return for the right to display its advertising—and, in some cases, distribute samples of its products—at the concerts. Keith Fowler, who promotes most of Alabama's concerts, says that Salem will have complete sponsorship of 30 dates and

At the full sponsorship dates, Salem will have its logo displayed on the stage scrim, an electric sign, banner and tickets. And in arenas where regulations allow, the company may also give out cigarette samples. For the partially sponsored shows, Salem's name will be limited to the stage, signage and tickets, according to Fowler. A spokesman for R.J. Reynolds says that the Salem emblem will also be on the band's tour buses.

Fowler says the RCA Records act is booked mostly into venues built to hold 12,000-23,000 ticket buyers. The average cost of mounting a concert, he adds, is in the \$30,000-\$32,000 range.

Newton, who now also records for RCA, will open four dates in March, three in April, 10 in June, two in July, six in September, seven in November and two in December. The tour began Jan. 12 and will continue



**MAKE WHAT?—"Make My Day," the title of the new T.G. Sheppard/Clint Eastwood duet, gets ready for its vocals. The single is already getting crossover airplay in some**

### IN PRESS/MEDIA DEPARTMENT

## Expansion At RCA Nashville

NASHVILLE—RCA Nashville has announced an expansion of its press and media department. Under a new alignment, publicity manager Cynthia Spencer will be relocated in June to the West Coast under the newly created title of media manager. An additional media manager for East Coast operations will be added to the Nashville office. Each manager will have an assistant and will report directly to Randy Goodman, manager of merchandising, in Nashville.

"We are trying to get away from segmentation," says Goodman, explaining the expansion. "We feel that today's media actually encompasses

marketing as well. The East Coast manager will handle radio syndication, cable and of course New York press. The West Coast manager will have a heavy concentration of television projects for our acts, along with other related phases of media and press."

The enlarged media department will be responsible for RCA's Nashville roster of acts, including Alabama, Dolly Parton, Ronnie Milsap, Earl Thomas Conley, Deborah Allen, Steve Wariner, Sylvia, the Judds, David Wills, Eddy Raven, Gus Hardin, Bill Medley, Louise Mandrell, Leon Everette, Waylon Jennings, Charley Pride and Vince Gill.

# Country

## Nashville Scene

### Statlers Mark Recording Milestone

By KIP KIRBY

It's "silver album anniversary" time for the Statler Brothers, who are now cutting their 25th album with longtime producer Jerry Kennedy for Mercury/PolyGram. The Stats made their first headlining appearances at Las Vegas' MGM Grand Hotel and at Lake Tahoe's High Sierra Hotel this month. And the video clip of the group's current single, "Elizabeth," is airing nationally after being edited from the Brothers' second syndicated tv special, "Another Evening With The Statler Brothers: Honoring Heroes, Legends & Friends."



Porter Wagoner used the occasion of Valentine's Day to announce that he's put together an all-female band to back him up. Says Porter, with a bit of classic understatement, "After 25 years in the music industry, it's pretty hard for me to get excited about anything nowadays. But these girls truly inspire me: They can play my old hits and sound just like the record." Porter adds that he thinks this represents "a great opportunity for women in this business."

★ ★ ★

Willie Nelson will headline Radio City Music Hall in Manhattan, May 11-16. This is his debut at Radio City, and his first New York City engagement in years.

Speaking of Grammy nominations,

### Little Nashville Opry Plans 40-Week Concert Season

NASHVILLE, Ind.—After a strong 1983 season, the Little Nashville Opry is expanding to 40 weeks worth of weekend country concerts this year, according to booking and promotion director Richard Mischell. As part of its commitment, the Opry, which is now going into its ninth season, is upgrading its house sound and lighting systems.

Headliners now booked for appearances at the Little Nashville Opry include Ronnie Milsap March 10, Faron Young March 17, Connie Smith March 24, Ronny Robbins & the Marty Robbins Band March 31, Vern Gosdin April 7, Margo Smith April 14, the Thrasher Brothers April 21, Sylvia April 28, George Jones April 29, the Kendalls May 5, George Strait May 12, Johnny Cash & June Carter Cash May 19, and Frizzell & West May 26.

### Parton Pushing 'Great Pretender'

NASHVILLE—Dolly Parton is embarking on a radio and retail tour designed to cross-promote her new album, "The Great Pretender," to adult-contemporary, top 40 and country formats.

Parton will host a morning press conference in one city, then fly later in the day to another city for a suite reception. The tour kicks off in Kansas City on March 4 and ends March 9 in Dallas. Parton will be accompanied on the tour by Joe Galanate, division vice president, RCA Nashville; merchandising manager Randy Goodman; and media manager Cyn-

look who's up for one: little North-Carolina-based Sugar Hill Records. Sugar Hill is up for country instrumental of the year on "Fireball," a cut from "Bluegrass—The World's Greatest Show," featuring Ricky Skaggs, J.D. Crowe, Tony Rice, Jerry Douglas and Todd Phillips. Not only that, the label is currently toasting itself with champagne for having its first No. 1 country single—this week's "Don't Cheat In Our Hometown" by Skaggs. Congratulations, Barry Poss and all the Sugar Hill gang!

Gilley's has been the site of recent television activity. The Nashville Network (TNN) completed production for several of its productions slated for later this year, including an hour-long special, "Saturday Night At Gilley's." The program is hosted, naturally, by Mickey Gilley and features Johnny Lee, Charly McClain and Lane Brody. (Notice that this foursome also equals two current duet teams.) Other guests on the show will be Gilley's regulars Wendel Adkins, Steve Michaels and the Bayou City Beats (Gilley's backup band).

David Frizzell has been cast in an ongoing role (as himself) in daytime soap opera, "The Catlins," aired by WTBS from Atlanta. Frizzell will sing on the show in addition to speaking lines. The half-hour soap is seen twice a day on some 4,750 cable systems carrying the superstation. His first segments as a soap opera actor should air between mid-March and early April.

★ ★ ★

June's guests include Janie Fricke June 2, Conway Twitty for double bills June 9-10, Ricky Skaggs June 16, Tanya Tucker June 23 and Lee Greenwood June 30. Other headliners signed for appearances in the Little Nashville Opry's regular season, which runs through December, include Roy Clark, T.G. Sheppard, Charley Pride, Charly McClain, Loretta Lynn, Ronnie McDowell, Mel Tillis, Mickey Gilley, Tammy Wynette, Michael Martin Murphey and Billy Crash Craddock.

Mischell says that Little Opry owner and president Dewayne Hamilton is installing a new communications system for the stage and backstage areas, as well as new Klipsch Heresy stage monitors, plus a new Neotek 24-channel house console with four auxiliary buses to handle audio for the flown system of eight Altec house speakers with digital-delay capabilities. New lighting is also being added, including a two-scene controller with 18 channels per scene for independent operation, a new lighting board and two Troupers spots.

The 2,000-seat Little Nashville Opry drew a total audience of more than 85,000 for Saturday-night performances during the 38-week 1983 season, says Mischell, adding that the facility budgeted in excess of \$450,000 for its talent. This year, there will probably be 44 shows, he notes, with a talent budget of close to \$500,000.

"We are going with more major name acts," says Mischell. "And we are hoping that this year's attendance

The Sons Also Rise: 23-year-old Ronnie Guilbeau is now in his father's group, the Burrito Brothers, as lead guitarist, while Lee Greenwood's new drummer is son Marc, who joins his dad's band Trick from rock'n'roll.

Butch Baker, a new PolyGram Nashville roster addition, has Emmylou Harris singing harmonies on his first release, "Torture," a No. 1 hit in 1963 for Chris Jensen. . . Hank Williams Jr. and the Nitty Gritty Dirt Band sold out their Feb. 18 date at the Universal Amphitheatre in Los Angeles. . . Gary Morris will appear with Dobie Gray in Nashville March 8 at the Tennessee Performing Arts Center to benefit Outlook Nashville, a non-profit educational services organization that helps handicapped people.

Kathy Matte continues to work on promoting her career, doing multiple "radio rap" tours for her second single, "Someone Is Falling In Love," and for her debut PolyGram album, "Kathy Matte" . . . Darrell Clanton, who gave independent artists a note of encouragement with the success of his "Lonesome 7-7203," made his debut on the Grand Ole Opry earlier this month, introduced by Justin Tubb (who wrote "Lonesome").

McGuffey Lane, trying to recover from the tragic death of keyboardist Stephen "Tobes" Douglass, is in Nashville recording its fourth album, which will be released on Atlantic/America rather than Atco. Producing the project are Marshall Morgan and Paul Worley, who are also producing the Nitty Gritty Dirt Band.

★ ★ ★

The newest issue of Rolling Stone lists the results of its annual Readers & Critics Poll. The results are quite interesting, particularly in the country field. The panel of music critics named Ricky Skaggs its favorite country (actually, "country & western") artist of 1983, followed by John Anderson and Merle Haggard, and four unnamed artists tied for fourth. On the flip side, however, readers voted Willie Nelson their favorite, closely followed by Kenny Rogers, Alabama, Dolly Parton and Skaggs.

MCA's Nashville offices buzzed last week with the news that Mick Jagger had phoned the label's New York offices to ask for copies of the Oak Ridge Boys' albums and singles. Apparently, Mick "likes the way the Oaks harmonize." We'll second that—especially on the band's new single, Randy VanWarmer's "I Guess It Never Hurts To Hurt Sometimes," which certainly sounds like a crossover smash to us. So what would we have here, "The Rolling Stones Visit Y'All Come Back Saloon"?

### Scholarships Available Just For The Pickin'

NASHVILLE—South Plains College is offering 25 cash and tuition scholarships to its two-year associate degree program in country/bluegrass music.

Applicants for the scholarships (each worth up to \$250 a semester) must submit vocal and/or instrumental audition tapes by May 15. The tapes must contain four songs of either country or bluegrass material and be submitted on cassette to John Hartin, South Plains College, 1401

Billboard® Survey For Week Ending 2/25/84

# Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	18	<b>RICKY SKAGGS</b> Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	38	41	35	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA
							<b>SISSY SPACEK</b> Hangin' Up My Heart, Atlantic/America 7-90100 WEA
							<b>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</b> Greatest Hits Volume II, Columbia FC-38923 CBS
							<b>ROGER WHITTAKER</b> Alltime Heart Touching Favorites, Main Street MS-9306 MCA
							<b>GENE WATSON</b> Little By Little, MCA 5440 MCA
							<b>HANK WILLIAMS JR.</b> Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
							<b>JOE STAMPLEY</b> Memory Lane, Epic FE-38964 CBS
							<b>BOXCAR WILLIE</b> Not The Man I Used To Be, Main Street MS-9309 MCA
							<b>EMMYLOU HARRIS</b> White Shoes, Warner Bros. 23961 WEA
							<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros. 23869 WEA
							<b>DOLLY PARTON</b> Dolly's Greatest Hits, RCA AHL-4422 RCA
							<b>ALABAMA</b> Mountain Music, RCA AHL-4229 RCA
							<b>ALABAMA</b> Feels So Right, RCA AHL-3930 RCA
							<b>JOE WATERS</b> Harvest Moon, New Colony NC-831 IND
							<b>WILLIE NELSON</b> Stardust, Columbia JC 35305 CBS
							<b>GEORGE STRAIT</b> Strait From The Heart, MCA 5320 MCA
							<b>REBA McENTIRE</b> Behind The Scene, Mercury 812-781-1 POL
							<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC 38562 CBS
							<b>JOHNNY LEE</b> Greatest Hits, Full Moon/Warner Bros. 23967 WEA
							<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Complanet CPL-1-1004 POL
							<b>STEVE WARINER</b> Midnight Fire, RCA AHL-4859 RCA
							<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193 CBS
							<b>WILLIE NELSON</b> Greatest Hits, Columbia KC 237542 CBS
							<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
							<b>RONNIE MILSAP</b> Keyed Up, RCA AHL-4670 RCA
							<b>LEE GREENWOOD</b> Inside Out, MCA 5304 MCA
							<b>DAVID FRIZZELL &amp; SHELLEY WEST</b> In Session, Viva 23907 WEA
							<b>JOHNNY LEE</b> 'Til The Bars Burn Down, Warner Bros. 25056 WEA
							<b>ANNE MURRAY</b> A Little Good News, Capitol ST12301 CAP
							<b>WILLIE NELSON</b> Always On My Mind, Columbia FC 37951 CBS
							<b>KENNY ROGERS</b> Greatest Hits, Liberty L00 1072 CAP
							<b>ALABAMA</b> My Home's In Alabama, RCA AHL-3644 RCA
							<b>LACY J. DALTON</b> Greatest Hits, Columbia FC-38883 CBS
							<b>CRYSTAL GAYLE</b> Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
							<b>WAYLON JENNINGS</b> Waylon & Company, RCA AHL-4826 RCA
							<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1 WEA
							<b>GAIL DAVIES</b> What Can I Say, Warner Bros. 23972 WEA
							<b>BARBARA MANDRELL</b> Spun Gold, MCA 5377 MCA

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 2/18/84

SINGLES		
This Week	Last Week	
1	1	RELAX, Frankie Goes To Hollywood, ZTT
2	2	RADIO GA GA, Queen, EMI
3	5	DOCTOR DOCTOR, Thompson Twins, Arista
4	3	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
5	4	BREAK MY STRIDE, Matthew Wilder, Epic
6	7	HOLIDAY, Madonna, Sire
7	6	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
8	NEW	MY EVER CHANGING MOODS, Style Council, Polydor
9	9	NEW MOON ON MONDAY, Duran Duran, EMI
10	12	LOVE THEME FROM "THE THORN BIRDS", Juan Martin, WEA
11	31	99 RED BALLOONS, Nena, Epic
12	13	WHAT DIFFERENCE DOES IT MAKE?, Smiths, Rough Trade
13	26	MICHAEL CAINE, Madness, Stiff
14	32	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
15	30	SOMEBODY'S WATCHING ME, Rockwell, Motown
16	8	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
17	20	HYPERACTIVE, Thomas Dolby, Parlophone
18	10	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
19	27	LET THE MUSIC PLAY, Shannon, Club
20	34	SOUL TRAIN, Swans way, Exit
21	14	WONDERLAND, Big Country, Mercury
22	19	SPICE OF LIFE, Manhattan Transfer, Atlantic
23	15	I AM WHAT I AM, Gloria Gaynor, Chrysalis
24	NEW	HIDE AND SEEK, Howard Jones, WEA
25	11	THE KILLING MOON, Echo & Bunnymen, Korova
26	NEW	JOANNA, Kool & Gang, De-Lite
27	36	STREET DANCE, Break Machine, Record Shack
28	NEW	AN INNOCENT MAN, Billy Joel, CBS
29	37	ONE SMALL DAY, Ultravox, Chrysalis
30	23	SIXTEEN, Musical Youth, MCA
31	NEW	MAIN THEME FROM "THE THORN BIRDS", Henry Mancini & his Orchestra, Warner Bros.
32	29	PUNCH & JUDY, Marillion, EMI
33	33	A NIGHT IN NEW YORK, Elbow Bones & Racketeers, EMI America
34	40	RUN RUNAWAY, Slade, RCA
35	16	A ROCKIN' GOOD WAY, Shaky & Bonnie, Epic
36	NEW	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
37	17	WISHFUL THINKING, China Crisis, Virgin
38	NEW	I GAVE YOU MY HEART, Hot Chocolate, Rak
39	22	BIRD OF PARADISE, Snowy White, Towerbell
40	24	HUMAN TOUCH, Rick Springfield, RCA

## ALBUMS

1	NEW	SPARKLE IN THE RAIN, Simple Minds, Virgin
2	1	TOUCH, Eurythmics, RCA
3	2	THRILLER, Michael Jackson, Epic
4	3	AN INNOCENT MAN, Billy Joel, CBS
5	4	NO PARLEZ, Paul Young, CBS
6	6	CAN'T SLOW DOWN, Lionel Richie, Motown
7	10	THE CROSSING, Big Country, Mercury
8	11	SOMETIMES WHEN WE TOUCH, Various, Ronco
9	7	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
10	25	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
11	8	U2 LIVE "UNDER A BLOOD RED SKY", Island
12	NEW	VICTIMS FOR THE FUTURE, Gary Moore, Virgin
13	5	MILK AND HONEY-A HEART PLAY, John Lennon & Yoko Ono, Polydor
14	13	COLOUR BY NUMBERS, Culture Club, Virgin
15	14	QUICK STEP & SIDE KICK, Thompson Twins, Arista
16	NEW	THE FLAT EARTH, Thomas Dolby, Parlophone
17	12	PIPES OF PEACE, Paul McCartney, Parlophone
18	9	SLIDE IT IN, Whitesnake, Liberty
19	18	CRUSADER, Saxon, Carrere
20	16	LABOUR OF LOVE, UB40, DEP International
21	24	ORIGINAL MUSIC FROM TV SERIES "AUF WIEDERSEHEN PET", Various, Towerbell
22	26	SEVEN AND THE RAGGED

23	17	TIGER, Duran Duran, EMI
24	19	LEARNING TO CRAWL, Pretenders, Real
25	23	GENESIS, Charisma
26	23	STAGES, Elaine Paige, K-tel
27	15	PORTRAIT, Diana Ross, Telstar
28	21	WHITE FLAMES, Snowy White, Towerbell
29	20	THE ESSENTIAL JEAN-MICHEL JARRE, Polystar
30	22	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
31	31	1984, Van Halen, Warner Bros.
32	28	TOO LOW FOR ZERO, Elton John, Rocket
33	29	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
34	30	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
35	27	BACK TO BACK, Status Quo, Vertigo
36	33	FANTASTIC, Wham!, Inner Vision
37	36	SYNCHRONICITY, Police, A&M
38	NEW	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
39	NEW	NEW GOLD DREAM, Simple Minds, Virgin
40	NEW	HEAVEN IS WAITING, Danse Society, Society
41	NEW	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 2/20/84

SINGLES		
This Week	Last Week	
1	2	ONLY YOU, Flying Pickets, Virgin
2	4	RELAX, Frankie Goes to Hollywood, Island
3	1	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
4	5	MY OH MY, Slade, RCA
5	3	GUARDIAN ANGEL, Masquerade, Metronome
6	6	(HEY YOU) THE ROCK STEADY CREW, Virgin
7	10	HOLD ME NOW, Thompson Twins, Arista/Ariola
8	7	25 YEARS, Catch, Metronome
9	8	HYPNOTIC TANGO, My Mine, Blow Up/Intercord
10	16	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola
11	17	HAPPY STATION, Fun Fun, Teldec
12	14	OWNER OF A LONELY HEART, Yes, Atco/WEA
13	9	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
14	11	?(FRAGEZEICHEN), NENA, CBS
15	15	NO TENGO DINERO, Righeira, Teldec
16	13	HIGH SOCIETY GIRL, Laid Back, Metronome
17	12	LUNATIC, Gazebo, Baby/EMI
18	NEW	RADIO GA GA, Queen, EMI
19	NEW	WHAT IS LOVE?, Howard Jones, WEA
20	NEW	HELLO AGAIN, Howard Cependale, EMI

## ALBUMS

1	1	?(FRAGEZEICHEN), Nena, CBS
2	NEW	CARAMBOLAGE, Peter Maffay, Teldec
3	2	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
4	3	NO PARLEZ, Paul Young, CBS
5	13	GOETTERHAEMMERUNG, Udo Lindenberg, Polydor/DGG
6	4	90125, Yes, Atco/WEA
7	6	GAZEBO, Baby/EMI
8	5	GENESIS, Vertigo/Phonogram
9	7	THRILLER, Michael Jackson, Epic/CBS
10	11	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
11	9	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
12	14	WENN SCHON NICHT FUER IMMER, DANN WENIGSTENS FUER EWIG, Ulla Meinecke, RCA
13	8	SUPERLAST, James Last, Polydor/DGG
14	10	TABALUGA, Peter Maffay, Metronome
15	12	CRISES, Mike Oldfield, Virgin
16	17	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
17	18	1984, Van Halen, Warner Bros./WEA
18	15	JUNGES BLUT, Nino de Angelo, Polydor/DGG
19	16	ROCK CLASSICS, Peter Hofmann, CBS
20	NEW	MILK AND HONEY, John Lennon & Yoko Ono, Polydor/DGG

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 2/20/84

SINGLES		
This Week	Last Week	
1	1	LOVE IS A BATTLEFIELD, Pat

2	2	Benatar, Chrysalis
3	3	ORIGINAL SIN, Inxs, WEA
4	8	COME SAID THE BOY, Mondo Rock, WEA
5	4	VICTIMS, Culture Club, Virgin
6	5	THRILLER, Michael Jackson, Epic
7	7	WHY ME?, Irene Cara, Epic
8	12	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
9	10	NOBODY TOLD ME, John Lennon, Polydor
10	6	CUM ON FEEL THE NOIZE, Quiet Riot, Epic
11	9	ALL NIGHT LONG, Lionel Richie, Motown
12	11	LISTENING, Pseudo Echo, EMI
13	19	IN A BIG COUNTRY, Big Country, Mercury
14	13	THE LOVE CATS, Cure, Sire
15	14	TWIST OF FATE, Olivia Newton-John, Interfusion
16	14	NEW RADIO GA GA, Queen, EMI
17	16	OWNER OF A LONELY HEART, Yes, Atco
18	15	MESSAGE TO MY GIRL, Split Enz, Mushroom
19	15	RIGHT BY YOUR SIDE, Eurythmics, RCA
20	NEW	STICKY MUSIC, Sandil & Sunsetz, Sire
21	NEW	BREAK MY STRIDE, Matthew Wilder, Epic

## ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	UNDER A BLOOD RED SKY, U2, Island
3	3	LIVE FROM EARTH, Pat Benatar, Chrysalis
4	4	TOUCH, Eurythmics, RCA
5	5	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
6	6	TOO LOW FOR ZERO, Elton John, Rocket
7	7	CAN'T SLOW DOWN, Lionel Richie, Motown
8	NEW	TWENTY GREATEST HITS, Kenny Rogers, Liberty
9	11	COLOUR BY NUMBERS, Culture Club, Virgin
10	9	THRU THE ROOF '83, Various, CBS
11	8	TRACK RECORD, Joan Armatrading, A&M
12	12	AN INNOCENT MAN, Billy Joel, CBS
13	17	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
14	10	PHALANX, Australian Crawl, EMI
15	13	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
16	NEW	20 GOLDEN GREATS, Shadows, EMI
17	19	CONFLICTING EMOTIONS, Split Enz, Mushroom
18	18	LEARNING TO CRAWL, Pretenders, WEA
19	14	ARE YOU OLD ENOUGH, Dragon, K-tel
20	15	SPARKLE IN THE RAIN, Simple Minds, Virgin

## JAPAN

(Courtesy Music Labo)  
As of 2/20/84

SINGLES		
This Week	Last Week	
1	1	ROCK'N ROUGE, Seiko Matsuda, CBS-Sony/Sun
2	2	CHARLESTON NIWA MADA HAYAI, Toshihiko Tahara, Canyon/Johnny's
3	3	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asahi
4	5	HOSHIZORA NO DISTANCE, Alfee, Canyon/Nichion-Tanabe
5	4	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
6	6	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
7	11	WINE RED NO KOKORO, Anzen Chitai, Kitty/Kitty
8	NEW	MEZAME, Hidemi Ishikawa, RVC/GEIEI/TV Asahi
9	7	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
10	8	SAMURAI NIPPON, Shibugakitai, CBS-Sony/Johnny's
11	14	VOYAGER, Yumi Matsutoya, Toshiba-EMI/Kirara
12	10	CLIMAX GOISSHONI, Annitsuhime, Victor-Burning
13	9	LOVE IS OVER, Ouyuan Fefe, Polydor/Burning-JVK
14	15	TASOGARE DANCING, Miki Asakura, King/Nichion
15	12	PUSAN KOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
16	13	SHIROI HANDKERCHIEF, Chiemi Hori, Canyon/Top
17	20	SHUTO, Daisuke Hara, Discmate/Nichion
18	19	ETTO TSUBAME, Masako Mori, Canyon/Top
19	NEW	DONZOKO, Kenji Sawada, Polydor/Watanabe-Anima

20	17	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFPMP-TV Asahi-Sound 1
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## ALBUMS

1	1	TIMELY, Anri, For Life
2	6	HOYO, Shinji Tanimura, Polystar
3	3	THRILLER, Michael Jackson, Epic-Sony
4	2	MEMOIR, Akina Nakamori, Warner-Pioneer
5	4	VOYAGER, Yumi Matsutoya, Toshiba-EMI
6	5	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
7	8	1984, Van Halen, Warner-Pioneer
8	7	STAYIN' ALIVE, Soundtrack, Polydor
9	9	SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI
10	10	CANARY, Seiko Matsuda, CBS/Sony
11	11	COLOUR BY NUMBERS, Culture Club, Victor
12	16	90125, Yes, Warner-Pioneer
13	12	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
14	14	DREAM, Tulip, Toshiba-EMI
15	13	HELLO, Good-Bye, Victor
16	NEW	TAMAHIME SAMA, Jun Togawa, Alfa
17	15	TIME AND PLACE, Yukihiro Takahashi, Alfa
18	NEW	URUSEI YATSURA 2, Soundtrack, Kitty
19	17	YES-YES-YES, Off Course, Toshiba-EMI
20	18	VICTIMS OF THE FUTURE, Gary Moore, Victor

## ITALY

(Courtesy Germano Ruscitto)  
As of 2/13/84

ALBUMS		
This Week	Last Week	
1	9	VOULEZ VOUS DANSER, Ricchi & Poveri, Baby
2	2	MIXAGE, Various, Baby/CGD-MM
3	6	A COME AMORE, Richard Clayderman, RCA
4	1	BIMBO MIX, Various, Baby
5	8	SINCERITA, Riccardo Cocciante, Virgin
6	3	ORIZZONTI PERDUTI, Franco Battiato, EMI
7	7	STRIKE, Various, Discotto
8	NEW	CLASSICO ROMANTICO, James Last, PolyGram
9	13	I GRANDI SUCCESSI DI CLAUDIO BAGLIONI, Siglaquattro/RCA
10	4	FLASHDANCE, Irene Cara, PolyGram
11	5	VENEZIA 2000, Rondo Veneziano, Baby
12	10	FLYING MIX 4, Various, Gong
13	11	NO PARLEZ, Paul Young, CBS
14	NEW	CELENTANO HIT PARADE, Adriano Celentano, Cian/VGD-MM
15	NEW	BEATLES, EMI
16	14	I RAGAZZI DEL JUKE BOX, Various, RCA
17	12	STAYING ALIVE, Various, PolyGram
18	16	TROPICO NORD, Pooh, CGD-MM
19	NEW	CAN'T SLOW DOWN, Lionel Richie, Ricordi
20	NEW	MIX TOUR, Various, Discotto

## SPAIN

(Courtesy El Gran Musical)  
As of 2/11/84

SINGLES		
This Week	Last Week	
1	2	THRILLER, Michael Jackson, Epic
2	1	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
3	4	MAITECHU MIA, Mecedades & Placido Domingo, CBS
4	3	KARMA CHAMALEON, Culture Club, Ariola
5	5	ALL NIGHT LONG, Lionel Richie, RCA
6	7	GOLD, Spandau Ballet, RCA
7	8	CONSPIRACION, Ote Ote, CBS
8	6	FOREVER, TONIGHT AND ALL MY LIFE, Gary Low, Hispavox
9	NEW	OWNER OF A LONELY HEART, Yes, WEA
10	NEW	CHICOS MALOS, Pato De Goma, WEA

## ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	LA MUSICA, Mecedades, CBS
3	4	CAN'T SLOW DOWN, Lionel Richie, RCA

4	3	PIPES OF PEACE, Paul McCartney, EMI
5	6	COLOUR BY NUMBERS, Culture Club, Virgin
6	NEW	TRUE, Spandau Ballet, RCA
7	10	UNDERCOVER, Rolling Stones, EMI
8	5	A CORAZON ABIERTO, Dyango, EMI
9	7	VICTOR & ANA EN VIVO, CBS
10	8	MONSTRUO, Various, Polydor

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 2/18/84

SINGLES		
This Week	Last Week	
1	1	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
2	4	RADIO GA GA, Queen, EMI
3	3	LISTEN TO THE RADIO, Tom Robinson, RCA
4	5	ZWART WIT, Frank Boeljen Groep, Sky
5	2	FRACTION TOO MUCH FRICTION, Tim Finn, Epic
6	7	YOU ARE BEAUTIFUL, Chic, Atlantic
7	6	FAR FROM OVER, Frank Stallone, RSO
8	8	A ROCKIN' GOOD WAY, Shakin' Stevens & Bonnie Tyler, Epic
9	NEW	RELAX, Frankie Goes To Hollywood, Island
10	NEW	WHEN THE LAD SMILES, Golden Earring, 21 Records

## ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	4	DAG KLEINE JONGEN, Robert Long, EMI
3	3	THRILLER, Michael Jackson, Epic
4	2	THE LOVE ALBUM, Dolly Parton, RCA
5	NEW	7 FRAGEZEICHEN, Nena, CBS
6	NEW	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
7	8	ESCAPADE, Tim Finn, Epic
8	7	STAYING ALIVE, Soundtrack, RSO
9	NEW	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
10	5	LABOUR OF LOVE, UB 40, Virgin

## Dutch Store Gives New Acts A Break

AMSTERDAM—A new store in Rotterdam gives a new angle to the business of retailing music by offering, at a low price, precorded cassettes of unknown Dutch and foreign acts not yet signed to record companies.

The shop, first of its kind in the Benelux territories, is called Kasset. Its software stock sells at between \$3.20 and \$4.30, compared to a standard cassette price of around \$8.50.

Virtually all the store's cassettes are made up of demo tracks recorded by the acts themselves, so some showcase songs by non-recording writers. The production of demo tapes is a key aspect of today's Dutch alternative music circuit, because for many acts it is the only way to gain exposure for their repertoire.

In this period of economic depression, record companies are slow to sign new acts. Many of these acts, therefore, record their own tapes and then sell them through youth and music clubs and discos and sometimes by direct mail.

Kasset is the first shop to become totally involved in retailing these tapes, but its success thus far suggests there will be others. As part of the store's debut drum-beating, a "Music-cassette Festival" was staged in Rotterdam Jan. 14-15, featuring concerts by such demo-making bands as Rotterdam Afro-funk group Dojoji and French electronic band Satef Iite

## News/International

## European Blank Tape Firms Join Forces On Levy

• Continued from page 9

lic what it wanted. He spoke of an "enormous resurgence" in the record industry aided by the successful launch of the Compact Disc.

He said that the blank tape industry and the record industry needed each other. But he stressed that the blank tape industry would resolutely oppose the idea of a levy.

Fulton referred to the recent U.S. Supreme Court decision on home videotaping as "a victory for common sense." The levy proposed by the record industry is nothing more

than a tax, he said, "and we oppose additional taxes unless they can be justified. So far, we've seen no justification."

In response to questions, Fulton

admitted that home taping could be prejudicial to owners of intellectual property and that they were entitled to some compensation. But he was adamant that a blank tape royalty was not the way to achieve it.

David Lloyd, representing Marcom Public Relations, the company retained by the TMG, argued that far from inhibiting record sales, home taping often encouraged people to buy the original album. He also claimed that the Davies report completely ignored the "substantial revival" of record sales compared with the drop in blank recording tape sales.

In response to the TMG attack, the IFPI's Davies points out that she was governed in preparing the home taping study by the terms of reference laid down by the Commission. These were to describe the situation in the EEC on a practical level, to explain the legal aspects and to frame a proposal for community legislation.

"The issue at stake is the need to hold a balance between giving the public the freedom to record copyright material and at the same time safeguard the interests of the authors, publishers and producers of that material. The ultimate result of the continual undermining of the interests of rights owners by home taping will be the eventual elimination of works that can be taped," Davies says.

"This can surely not be in the public interest. As I've indicated in my report, if copyright law is not adapted and developed to protect rights owners against new uses, the public interest is the first to suffer from a decline in creative activity and lack of choice resulting from a diminishing availability of new material."

In answer to the claim that the level of royalty recommended in her report was "punitive," Davies says: "My recommendation is based on a very conservative estimation that 25% of home taping replaces the purchase of prerecorded LPs, tapes and singles. This is a very low estimate, because U.S. surveys indicate that the figure is more like 40%-50%."

"Music is by far the most frequently recorded material where home taping is concerned. In Europe, the level is over 90%."

She adds that a recent survey on home taping in the U.K. undertaken by the British Market Research Bureau, which has not yet been published, reveals that home taping in the U.K. has increased since her EEC study and that there has been an increase in the import of blank tapes into the U.K. She further notes that the survey shows most home tapers accept that the idea of a royalty on home taping is fair.

Rejecting the TMG argument that record sales are increasing while blank tape sales are static, Davies says: "Record sales have been steadily declining in the EEC countries since 1978. Blank audiotape sales, on the other hand, have shown a steady increase over the years 1972-82."

"U.K. record sales may have shown an increase in 1983, but you have to set this against a tremendous drop between 1978 and 1982. Also, sales in Germany last year were down, and in France LP sales were down by between 10%-13% and prerecorded cassettes were down by 3%."

She notes that sales of blank tapes in the EEC outnumber sales of prerecorded tapes by 2.5 to one, and that blank tape sales in Germany have grown from 27 million units in 1972 to 100 million in 1983.

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**THE MIDAS TOUCH**—Michael Jackson lays a magic finger on his Crystal Globe Award. He's the 15th artist to receive the award in commemoration of sales exceeding five million units outside the U.S. Pictured at the presentation are, from left, CBS Records International president Allen Davis, Jackson, the label's creative operations vice president Bunny Freidus, and the star's escort of late, model Brooke Shields.

## U.K. Software Package Aimed At Music Industry

LONDON—A computer software package designed to handle all aspects of music industry accounting has been launched here under the name Musicalc. It is said to be the first software package in the world to run on business micro rather than mainframe hardware.

Behind the project are Chris Palmer, owner of independent label Groove Records here, and rock photographer Adrian Boot. The programming has been developed in conjunction with Beggars Banquet director Nick Austin, who reported after Musicalc's recent premiere at Midem that would-be clients were offering cash to take the system away with them.

However, Austin notes: "Musicalc is not just sold off the shelf. An important element in the marketing strategy is a service agreement covering both hardware and software, and so we won't supply unless we can be

there when clients need us. That means we are now looking for a major international company to supply the service to overseas markets."

Designed for labels, publishers, managers, agents and others, Musicalc runs on IBM XT hardware retailing at around \$7,000 in the U.K. License to use Musicalc programs will cost customers \$2,100 and annual maintenance a further \$700. Main function is to provide royalty statements and mechanical royalty accounting, but cataloging, sales reports, promotional mailings and general accounting can also be handled, according to Nick Austin.

He adds: "It's now a question of time and money to see if Musicalc can get into the world market fast enough to reap the true benefits. In common with many British software designs, we may have to take the idea to America to get the backing we need for the next step."

## DEMAND GROWS IN U.S., U.K.

### JVC Shipping More 'Karaoke'

By SHIG FUJITA

TOKYO—Sing-along "karaoke" sets, containing 10 tapes with 80 pop/standard instrumental melodies over which the purchaser adds individual vocals, have proved so popular in the U.S. and U.K. that Victor Mu-

sical Industries (JVC) is currently producing 5,000 more sets to follow the initial export shipment of 3,000 packages.

The set, JVC Karaoke JMC80, sells in the U.S. at roughly \$100 and at the same pound sterling equivalent in Britain. There are 10 tapes with eight tunes on each, plus a file cover for the lyric sheets with each tape and a carrying case.

Mototaka Okada of the sales development division of JVC's foreign trade section says the basic idea came from JVC. He adds that Hisatoshi Hirai, vice president of JVC Musical Industries Inc., U.S., consulted American musicians and record company executives to help select the songs included. Of the initial 3,000 shipped from here, 1,900 units went to the U.S. Says Okada, "We were surprised to get a bigger reaction proportionately from Britain than the U.S., and we've had followup orders from the Netherlands and the Philippines." A second set of 10 tapes is being readied, though it won't be available for export for a few months.

There have been positive domestic reactions to the sets, too. Alps Electric, an electronic parts manufacturer, has bought packages for all 10 of its major factories

## PRS Charges Defended By Trade Minister

LONDON—A suggestion that the government should investigate "the high charges made by the Performing Right Society and the 12% increase levied in 1983" has been turned aside by junior trade minister Alex Fletcher in a Parliamentary response here.

Fletcher said of the society's license fee tariff: "The PRS has a range of different charges, each generally determined by separate negotiation between the society and the relevant organization representing a particular group of users of copyright music.

"Should a dispute arise in relation to the amount or terms of a charge, the Copyright Act of 1956 provides the appropriate machinery for settlement in that the matter in dispute may be referred for arbitration to the Performing Right Tribunal."

# Canada

## Performing Rights Fees Proposed

### New Tariffs For Dance Studios, Wonderland Concerts

By KIRK LaPOINTE

OTTAWA—The Copyright Appeal Board last week released proposed tariffs for the country's two performing rights societies. And while they haven't backed off last year's controversial fee for concerts, the bitter sparring of a year ago likely won't be repeated in 1984.

Of the 40 or so tariffs published in the federal government's Canada Gazette, two stand out as new and tailor-made for circumstances. The Performing Rights Organization of Canada (PRO Can) wants to assess fees of .41% of gross annual revenues "for a license to perform (its works) at exercise and dance studios." And the Composers, Authors & Publishers Assn. of Canada (CAPAC) has separated Canada's Wonderland concert facility north of Toronto into a category distinct from other venues, saying it will assess one dollar per 1,000 in attendance and .75% of "live music entertainment costs."

The new CAPAC fee will "not include amounts expended by the licensee for stage props, lighting equipment, set design and costumes, or expenditures for renovation, expansion of facilities or furniture and equipment." But it forces the Wonderland operators, who last year contracted the James Nederlander & Associates concert promoters of the U.S. to present high-priced entertainment, to pay half the fee up front by July and the other half by the end of October.

The fees are published in the Gazette. Interested parties have 60 days to comment.

Last year, a massive increase to 1% from .175% was roundly denounced by most concert promoters. Court action was sought by a handful of the most powerful ones, but an

out-of-court settlement was reached last year.

Among the highlights of the fees proposed for 1984:

- A sliding scale for PRO Can payments for taverns and other similar facilities, set at \$40 when acts charge up to \$5,000.

- A sliding PRO Can scale for recorded music in taverns and other similar facilities, of \$27 when an act receives up to \$5,000.

- A PRO Can fee of .25% of gross ticket receipts for recitals or classical music shows.

- A discotheque tariff for PRO Can of \$111.30 per year for clubs with 100 or less capacity, up 20% for each additional 20 persons.

- A fee of 1.86% of gross operating costs to non-commercial AM and

FM radio.

Among the CAPAC highlights:

- A fee of 2% for non-commercial radio.

- Similar fees to PRO Can for taverns, but categories when artists are paid less than \$5,000.

At federal hearings two weeks ago into license applications to launch the Canadian equivalent of MTV, PRO Can argued for the commission to order the successful applicant to pay the commercial radio fee of 3.2% of gross to the two societies.

"Let's hope the new Copyright Act (due in several weeks in draft form) will solve the problem," said Canadian Radio-Television & Telecommunications Commission chairman Andre Bureau.

## MTV Would Benefit From Proposed Broadcasting Bill

OTTAWA—MTV, brought into Canadian bars by satellite and questionably challengeable under existing law, will be the major recipient of proposed federal legislation giving the Canadian Radio-Television & Telecommunications Commission full jurisdiction over so-called master antenna television systems.

While it is likely the CRTC will crack down to prevent free showing of U.S. pay tv in hotels, a commission official last week said MTV will likely continue to be broadcast without incident in the country's bars.

The omnibus broadcast and telecommunications bill, introduced by Communications Minister Francis Fox, also slightly alters the mandate of the Canadian Broadcasting Corp. so that it provides a distinctly Canadian service in the broadcasting

system.

A new post, CBC chairman, would be created under the bill, which must pass through the House of Commons before becoming law. The new CBC chairman will likely be current president Pierre Juneau, because the act says the president on the day before the bill is passed becomes chairman.

The bill formalizes many of the aspects of last March's federal broadcasting strategy, including an incorporation of federal powers to direct the CRTC on policy matters. But the government could not force the CRTC to renew or issue a license.

The CBC's mandate also changes to permit greater emphasis on commercial activities for the public television and radio network, such as consulting, recording, and other programming and non-programming services.

## Balloting Begins For Fifth Black Music Awards

TORONTO—The fifth annual Canadian Black Music Awards will be held March 28 at the Sheraton Centre in Toronto, and last week balloting began in what promises to be the largest such ceremony yet held in this country.

Not surprisingly, Michael Jackson and Lionel Richie dominate nominations in the international categories,

### CanAm Concerts Racks Up First Big Successes

HALIFAX—CanAm Concerts, the East Coast U.S. and Canadian promotion firm launched little more than a year ago, has scored its first major successes with a combined gross of \$148,000 (Canadian) for two Conway Twitty dates in Halifax and in Moncton and a \$93,262 gross for Billy Idol in Halifax.

The company has offices in Connecticut and Nova Scotia, and U.S. administrator James Baker says the burgeoning firm's strength will come from the coordinated tours of the two country's eastern areas.

Baker is president of Consolidated Entertainment Group Inc., which specializes in college shows. His two Canadian partners are Brookes Diamond, the Atlantic Canada promoter who is responsible for all folk, traditional and country and adult contemporary shows, and Doug Kirby, who heads the rock and pop division of the company.

while Leroy Sibbles, Messenjah and newcomer Jimmy Reid are among the Canadian multiple nominees.

Jackson's "Billie Jean" and "Beat It" are up for top international single, "Thriller" is nominated for best album, "Beat It" and "Billie Jean" for best video, and Jackson himself is nominated for best male and best entertainer awards.

Richie's "All Night Long" is fighting for best single and best video, his "Can't Slow Down" disk is up for best album, and he too is nominated in the male and entertainer categories.

Other singles nominated are Mtume's "Juicy Fruit," Eddy Grant's "Electric Avenue" (which outsold the Jackson and Richie songs through 1983) and Irene Cara's "Flashdance... What A Feeling."

Albums nominated include the Jackson and Richie releases, the "Flashdance" soundtrack, Midnight Star's "No Parking On The Dance Floor," Grant's "Killer On The Rampage" and Rick James' "Cold Blooded."

George Clinton's "Atomic Dog," Herbie Hancock's "Rockit" and Grant's "Electric Avenue" join the Jackson and Richie entries as nominees for the top video clip.

Male artist nominees are Jackson, Richie, Grant, Marvin Gaye, Prince and Jeffrey Osborne. Female nominees are Cara, Roberta Flack, Janet Jackson, Aretha Franklin, Gladys Knight and Donna Summer.

Top roots artist nominees are Sunny Ade, Arrow, Grant, Yellowman,

Gabby and Peter Tosh, while roots song nominees are Yellowman's "Zunguzungu," Arrow's "Hot Hot Hot," Gabby's "Boots," Johnny Osbourne's "Water Pumping," T. Taylor's "Cottage In Negril" and Beckett's "Ooh La La." The album nominees are Bob Marley's "Confrontation," Dennis Brown's "Return Of The Prophet," Tosh's "Mama Africa," Bunny Wailer's "Roots, Radics, Rockers, Reggae," Yellowman's "Zunguzunguzung..." and "The Best Of Studio One."

Jackson, Grant, Richie, Cara, Prince and Musical Youth are nominated for entertainer of the year.

Among the Canadian nominations in the 25 categories are: Dennis Simpson, Cecile Frenette, Salome Bey, Billy Newton-Davis, Rudy Webb and Andrew Best for entertainer of the year; "Rise Up" by the Parachute Club, "Guilty" by Denys & Denise Le Page, "We All Need Love" by Domenic Troiano, "Love In The Shadows" by Dan Hill and John Lewis Parker and "Let Me Soothe You" by Yvonne Moore, Rory Slater and John Ebata for best song, a composer's award.

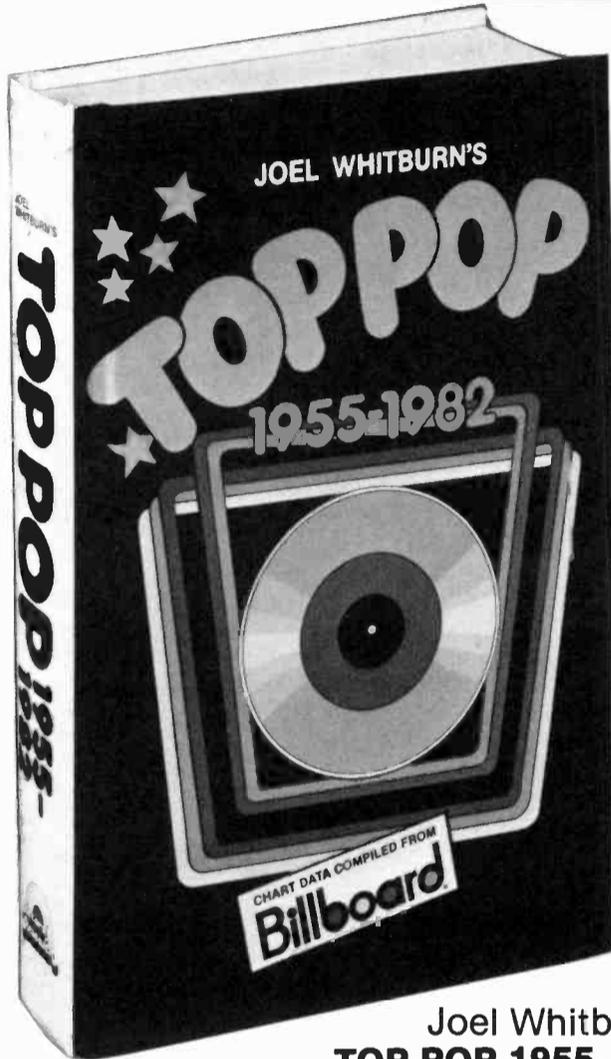
Also, Sibbles, Hill, Goldie Alexander, Peter King, Boyo, and Balford Lindsay for top male; and Moore, Celena Duncan, Geraldine Hunt, Lorraine Scott, Shawne Jackson and Pauline Jones for top female.

Three will be inducted among Hill, Hunt, Amanda Ambrose, Joe Sealy, Herb Marshall and Jo Jo Bennett to the Hall of Fame.

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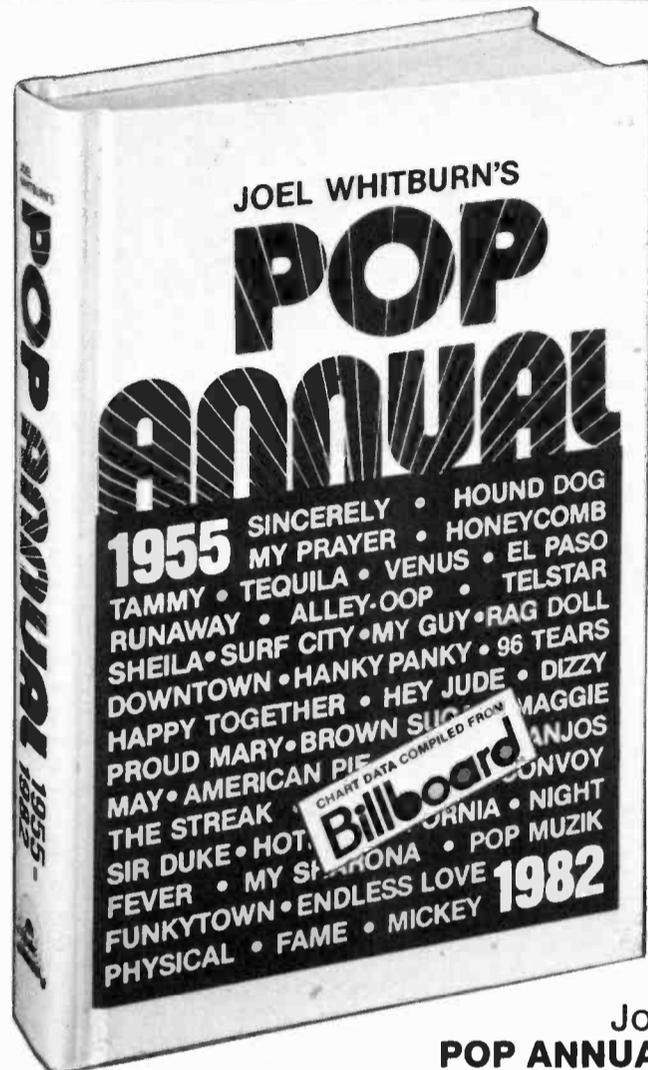
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**EVERLASTING SMILES**—Profile recording artist Vicki Sue Robinson and her new manager Bob Schwid, right, talk up her new single "Everlasting Love" to the label's president Cory Robbins.



**KISS AND TELL**—Mercury/PolyGram rockers Kiss and ASCAP membership reps share the latest gossip after the group's sold-out show in Nashville. Pictured from left are ASCAP's Bob Doyle; ASCAP songwriters and Kiss members Eric Carr and Paul Stanley; PolyGram senior vice president of promotion Bob Edson; Gene Simmons and Vinnie Vincent of Kiss; and ASCAP's associate director Merlin Littlefield and membership rep Tom Long.



**DIALING FOR DEALS**—Solar group Lakeside celebrates its new publishing contract with the Jay Warner Music Group after taping the first episode of the "R&B T.V." show in Los Angeles. Standing from left are group members Mark Wood and Fred Alexander; Music Group president Jay Warner, and group members Thomas Shelby, Fred Lewis, Otis Stokes and Stephen Shockley. Seated from left are Lakeside's Marvin Craig, Norman Beavers and Tiemeyer McCain.



**IDENTITY CRISIS**—Mick Fleetwood, center, gets some moral support from his manager Mickey Shapiro, right, and RCA's West Coast division vice president of contemporary a&r Paul Atkinson, after playing cuts from his "I'm Not Me" album at the Country Club in Los Angeles.



**THE ABC'S OF R&B**—"Breaking Into The R&B Market" is the subject of this panel sponsored by the AGAC/The Songwriters' Guild at Modern Musical Services in Hollywood. Shown from left are Solar Records publishing executive Glen Davis, Issac Suthers of the MCA group Klique, music attorney Kent Klavins and songwriter Buddy Kaye.

**BOYS IN HEAVEN**—Tina Turner does the all-important promotional legwork for her Capitol debut "Let's Stay Together" after appearing on the British tv show "The Tube." She's pictured here with Heaven 17 members Martyn Ware, right, who co-produced the single, and Glenn Gregory.



**MARILYN MANIAC**—Michael Sembello joins PolyGram's Marilyn Scott after one of her shows at Los Angeles' At My Place. He produced Scott's latest album "Without Warning" and sang a duet with her on stage.

# Billboard Album Reviews

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**ROGER DALTRY**—Parting Should Be Painless, Atlantic 80128. Producer: Mike Thorne. His past solo albums have shown the Who's vocalist eager to explore a broader pop/rock style, and this new set, his first for Atlantic, finds him coupling that impulse to his choice of material. Songs by Bryan Ferry ("Going Strong"), the Eurythmics ("Somebody Told Me") and Kit Hain ("Looking For You" and the title track) repay the investment. Daltrey shines, and the top notch production values only reinforce its multi-format potential.



**DON WILLIAMS**—The Best Of Don Williams, Vol. III, MCA MCA-5465. Producers: Don Williams, Garth Fundis. The king of country's mellowest crooners, Williams follows up previous hits packages with another reliable strong set ranging from the by-now classic "Good Ole Boys Like Me" to "I Believe In You" and "Lord, I Hope This Day Is Good."

**MAC DAVIS**—Soft Talk, Casablanca 813 313. Producer: Garth Fundis. Fundis has smoothed out Davis' sound into a softer, more laid-back style with fewer dynamic peaks than his other albums. Four of the songs here are Davis' own. If he sounds a bit less insouciant and springy here, he's also more vulnerable and accessible.

**THE JUDDS**, RCA MHL1-8515. Producer: Brent Maher (EP). This mother-daughter duo is equally convincing in their heartfelt harmonizing, whether conjuring up images of smoky cabins or smoky bars. Its mini-album format, increasingly employed on country debuts, preserves that balance.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Jazz/Fusion

**ALEX DE GRASSI**—Southern Exposure, Windham Hill WH-1030 (A&M). Producers: Alex de Grassi, Stephen Miller. One of Windham Hill's first artists, de Grassi makes this solo guitar outing a reliably lissome, elegant exercise in chamber folk. If jazz play options are limited, college and some pop play could follow to offset that gap.



**AMY GRANT**—Straight Ahead, Myrrh SPCN 7-01-675706-4. Producer: Brown Bannister. The golden girl of gospel delivers the follow-up to her record-breaking "Age To Age," and the result equals all the best expectations. Superb production, excellent songs.



**THE ALARM**—Declaration, IRS SP70608 (A&M). Producer: Alan Shacklock. Survivors from the '60s may smile at the British quartet's earnest, declamatory folk-rock, given their evident debt to that decade. But this second release adds enough to their acoustic guitar-driven attack to garner new rock play.

## Billboard's Recommended LPs

### pop

**ALPHABET CITY**—Language, A&M SP-12506. Producer: Alan Shacklock. Commercial British new-rock group could click via "Goodbye Indian Summer."

**THE ROCKY HORROR PICTURE SHOW AUDIENCE PARTICIPATION ALBUM**, Ode 1032 (Jem). Producer: Howard Frank. More "Rocky Horror..." memorabilia, this time a double set documenting its cultish audience's asides as well as the film itself.

**THE BOBS**, Kaleidoscope F-18. Producer: Richard Greene. Bay Area quartet's "nu wave acappella" mixes crack technique, verbal satire, daring music to live up to the genre. Laudable longshot.

**THE ROCKING SHAPES**—Shout, Home Records DYD 007-11. Producer: Shelton Skerrett. Endearing, low-tech blend of folksy new wave, high strung percussion and casual harmonies. Contact: 119 Amelia, Lafayette, La. 70501.

**PARIS WORKING**, Fatal Marble Records. Producer: Steve Fisk. A San Francisco new wave act with tense arrangements in the Talking Heads/Gang of Four vein. Contact: (415) 549-0758

### black

**PHILIPPE WYNNE**, Sugarhill SH9204 (MCA). Producer: Bunny Sigler, Sylvia Robinson. Fine vocalizing, okay material. Doesn't include the singer's recent Fantasy hit.

**STACY LATTISAW & JOHNNY GILL**—Perfect Combination, Cotillion 90136. Producer: Narada Michael Walden. Two young "old friends" with solo careers can only benefit from this pairing, when their strengths combine on title tune.

**LENNY WILLIAMS**—Changing, Rocshire XR9513. Producer: Gary Davis. Jazzy soul crooner's label change should pay mellow dividends given the emphasis on an updated style.

**GIFT OF DREAMS**—Mandroid, Jam-Power JP-LP-006. Producer: Gift of Dreams. Rufus-like attack elevates this techno-pop/funk band into serious consideration, especially on the strong title workout.

### jazz/fusion

**SVEND ASMUSSEN**—June Night, Doctor Jazz FW 39150. Producer: Bob Thiele. Veteran Danish violinist's first stateside date swings effortlessly throughout.

**MARCUS ALLEN**—Quiet Moments, Voyager VA 7101. Producer: Not listed. Pretty solo piano in the "new age" groove identified with Windham Hill. All 11 tracks live up to the title mood. Contact: (415) 388-2100.

**TERESA BREWER/COUNT BASIE**—The Songs of Bessie Smith, Doctor Jazz FW 38836. Producer: Bob Thiele. (Reissue). Basie's band, playing Thad Jones arrangements, in excellent form, but Smith's shoes prove tough to fill for Brewer, despite strong moments.

**RON BOUSTEAD**—First Light, Mopro M 104. Producer: Not listed. Debut album reveals vocalist with attractive if unspectacular pipes, swinging delivery and knack for vocalese. Contact: 5950 Beech Dell Dr., Cincinnati, Ohio 45238.

**MARK LEVINE'S QUINTET**—Concepts, Concord Jazz CJ234. Producer: Mark Levine. Valve trombonist Levine, for many years a pianist, bounces through eight titles in a highly professional manner with Chuck Taylor's tenor and a rhythm section.

**ALEXANDER-CLAYTON-HAMILTON**—Reunion, Concord Jazz CJ231. Producer: Jeff Hamilton. Nine pleasing cuts by a trio featuring Monty Alexander's pianistics. An exceptional musician, taped last May in West Germany.

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# News

## Industry Events

Feb. 21-23, **Softcon, Northeast Expositions international conference/trade fair**, Superdome, New Orleans.

Feb. 21-24, **Information Technology & Office Automation** exhibition and conference, Barbican Centre, London.

Feb. 25-29, **NACA National Conventions and National Arts & Lectures Conference**, Opryland Hotel, Nashville.

Feb. 27-March 2, **International Electrical Exhibition**, National Exhibition Centre, Birmingham, England.

Feb. 28, **National Academy Of Recording Arts & Sciences** 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, **Amusement Trades Exhibition International**, Grand Hall Olympia, London.

March 1-3, **Organization of Country Radio Broadcasters** 15th annual country radio seminar, Opryland Hotel, Nashville.

March 4-7, **National Gospel Radio Seminar**, Radisson Plaza Hotel, Nashville.

March 4-7, **Gospel Music Week**, Radisson Plaza Hotel, Nashville.

March 7, **Gospel Music Assn. Dove Awards**, Tennessee Performing Arts Center, Nashville.

March 7-9, **Billboard's Computer Software/Video Games Conference**, Westin St. Francis Hotel, San Francisco.

March 8-10, **SPARS/Univ. of Miami** conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 14-21, **third Caribbean Music Festival**, Cartagena, Colombia, S.A.

March 20, **24th annual International Broadcasting Awards**, Century Plaza Hotel, Los Angeles.

March 20, **National Music Publishers' Assn.** fifth annual Song Awards, Beverly Hills Hotel, Beverly Hills, Calif.

March 23-27, **National Assn. of Recording Merchandisers (NARM)** convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, **second international trade fair for Consumer Electronics**, Exhibition Grounds, Abu Dhabi.

March 28-30, **Frost & Sullivan's** sixth annual **Computer Graphics** conference, Doral Hotel On-The-Ocean, Miami Beach.

April 9-12, **Audio-Visual Exhibition**, Wembly Conference Centre, London.

## Bubbling Under The HOT 100

- 101-TAXI, J. Blackfoot, Sound Town 0004 (Allegiance)
- 102-YOU CAN COUNT ON ME, Shalamar, Solar 7-69765 (Elektra)
- 103-ONE MILLION KISSES, Rufus & Chaka Khan, Warner Bros. 7-29406
- 104-DO YOU LOVE ME, Andy Fraser, Island 7-99784 (Atco)
- 105-I NEVER STOPPED LOVING YOU, Survivor, Scotti Bros. 4-04347 (Epic)
- 106-PERFECT COMBINATION, Stacy Lattisaw & Johnny Gill, Cotillion 7-99785 (Alco)
- 107-FO-FI-FO, Pieces Of A Dream, Elektra 4940
- 108-NO PARKING (ON THE DANCE FLOOR), Midnight Star, Solar 7-69753 (Elektra)
- 109-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 110-TROMMELTANZ (DIN DAA DAA), George Kranz, Personal 19804

## Executive Turntable

• Continued from page 4

Steve Isaacson joins the JVC Co. of America in Elmwood Park, N.J., as national sales and marketing manager for its consumer video division. He was a regional manager for the consumer electronics division of the Panasonic Co. . . . **Barbara Ela** is named advertising manager for Sony Video Communications & Professional Audio Products in Park Ridge, N.J. She was an advertising assistant. At Sony's Tape Sales Co., **Robert Basso** is appointed national manager. He was with Sony Consumer Products as video advertising manager for Trinitron televisions . . . **Magnavox**, Knoxville, Tenn., names **Henry Thorne III** vice president/brand manager. He was executive vice president of marketing at Team Central.

### Related Fields

The Compact Disc Group in New York appoints **Emiel Petrone** chairman and **Harlan Lippincott** vice chairman. Petrone is senior vice president, Compact Disc, at PolyGram. Lippincott is home audio product manager for NAP Consumer Electronics/Magnavox . . . **Jane Word** assumes **Patricia Ledford's** former post as director of the Tennessee Film, Tape & Music Commission. She was assistant director . . . In New York, **Herb Moelis** is named executive vice president of the Lefrak Organization's Entertainment Company. He was president of the Don Kirshner Entertainment Corp.

**Amy Loren Alter** joins HWH Enterprises Inc., New York, as an account executive. She was director of corporate relations with a real estate management company . . . **Russell Rieger** and **Gary Hobbib** have left Side One Management, New York, to form High Noon Entertainment, a management company, also in the city . . . In Mountain View, Calif., Activision names **R.L. Smith McKeithen** vice president, general counsel and secretary. He was securities counsel for Genstar Corp. in San Francisco.

## Lifelines

### Births

Girl, **Cassidy Marie**, to Terry and **Claretta Crawford**, Jan. 7 in Fort Leonardwood, Miss. She is news director for KJPW Waynesville, Miss.

Boy, **Mark Anthony**, to Susie and **Ralph Johnson**, Jan. 9 in Los Angeles. He is a member of Earth, Wind & Fire.

Boy, **Trevor James**, to Marcella and **Stix Hooper**, Feb. 8 in Tarzana, Calif. He leads his own band. She is business manager of Hooper Enterprises.

Boy, **Aaron James**, to Susan and **Mike Cornette**, Dec. 28 in Tampa. He manages the Q Records & Tapes store there.

### Marriages

**Margarita Fierro** to **Brad Miller**, Jan. 14 in New York. She is with Special Rider Music there. He is with Gelfand Tennert & Feldman, an accounting firm for the entertainment industry there.

### Deaths

**Frank Kito**, 70, of lung cancer Feb. 7 in Tokyo. He was general manager of Billboard Japan Ltd. He is survived by a wife and a daughter.

## Bubbling Under The Top LPs

- 201-THE BEATLES, 20 Greatest Hits, Capitol SV-12245
- 202-KATE BUSH, Lionheart, EMI-America SMAS-17008
- 203-THE BEATLES, Sgt. Pepper's Lonely Hearts Club Band, Capitol SMAS-2653
- 204-GEORGE STRAIT, Right Or Wrong, MCA 5450
- 205-GENESIS, Abacab, Atco 19313
- 206-THE BEATLES, Magical Mystery Tour, Capitol SMAL-2835
- 207-HELIX, No Rest For The Wicked, Capitol 12281
- 208-DENNIS EDWARDS, Don't Look Any Further, Gordy 6057
- 209-THE MARSHALL TUCKER BAND, Greetings From South Carolina, Warner Bros. 1-23997
- 210-JENNY BURTON, In Black & White, Atlantic 80122

## Market Quotations

As of closing: 2/15/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69 3/4	48 3/4	ABC	10	988	54 3/4	54 1/2	54 3/4	+ 3/8
55	30 1/2	American Can	18	648	49 3/4	49 1/2	49 3/4	+ 3/8
17 3/4	8 1/2	Armstrong Int'l	9	29	10 3/4	10 3/4	10 3/4	+ 1/4
81 3/4	55	CBS	10	586	65 1/4	64 3/4	64 3/4	+ 1/4
65	12 1/2	Coleco	3	7774	14 1/2	12 1/2	12 1/2	- 2 1/4
9 3/4	6 1/4	Craig Corporation	2	5	6 1/4	6 1/4	6 1/4	- 1/4
84 1/4	47 1/4	Disney, Walt	17	3379	51 1/2	48 3/4	48 3/4	- 2 3/4
6 1/4	3 3/4	Electrosound Group	—	24	5 3/4	5 3/4	5 3/4	unch
33 1/4	6 1/2	Gulf + Western	8	1918	29 3/4	29 1/4	29 1/4	- 1/4
27 1/2	12	Handleman	14	143	22 1/2	21 1/2	22 1/2	- 1/4
12 1/4	5 1/4	K-Tel	—	1	5 1/2	5 1/2	5 1/2	+ 1/8
86 3/4	47 1/4	Matsushita Electronics	18	316	76 3/4	76	76 1/2	+ 3/8
16 3/4	4 3/4	Mattel	—	4483	9 1/2	8 1/4	8 1/2	- 3/8
44 3/4	32 3/4	MCA	11	1225	39 3/4	37 1/2	38 3/4	+ 1 1/4
90 1/2	72 3/4	3M	13	1814	77 1/2	76 3/4	76 3/4	+ 3/8
150	82	Motorola	18	4707	120	118	118 1/2	+ 3/4
79 3/4	47	No. American Phillips	10	33	67 1/4	67	67	- 1/4
15 1/4	2 1/2	Orox Corporation	—	51	3 3/4	3 3/4	3 3/4	+ 1/4
32 3/4	18	Pioneer Electronics	—	52	28	28 3/4	28 3/4	+ 3/8
38 3/4	13 1/4	RCA	14	2291	31 3/4	31 1/4	31 3/4	+ 1/4
17	12 1/2	Sony	25	808	15	14 1/4	14 1/4	- 1/4
37 3/4	25 1/2	Storer Broadcasting	—	150	31 3/4	31 1/4	31 1/4	- 1/2
6 3/4	2 3/4	Superscope	—	43	3 3/4	3 1/2	3 3/4	- 1/8
59	38	Taft Broadcasting	14	173	53	52 1/4	52 1/4	+ 1 1/2
35 1/4	19 3/4	Warner Communications	—	2696	27	26 3/4	26 3/4	unch
17 1/2	8 1/4	Wherehouse Entertain.	13	71	13 3/4	12 3/4	12 3/4	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephson Int'l	5100	11 3/4	11 1/2
Certron Corp.	26500	3 1/16	3 1/2	Recoton	13000	8 1/4	8 1/2
Data Packaging	800	5 3/4	6 1/2	Schwartz Bros.	800	3	3 3/4
Koss Corp.	—	3	3 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Tokua Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## New Companies

**Vanity Fare Distribution Corp.**, an independent distribution network developed primarily for fledgling artists and labels, formed by **Fred Balin**. First release is an EP by **Candice Earley** of the tv show "All My Children." 160 E. 56th St., New York, N.Y. 10022; (212) 758-3267.

**High Noon Entertainment**, a management company representing **Juluk**, **Wanted** and the **New Models**, formed by **Russell Rieger** and **Gary Hobbib**. P.O. Box 306, Ansonia Station, New York, N.Y. 10023; (212) 877-1120.

**Criminal Records**, formed by **Lionel De Leon**. First release is a single, "The Grocery Store," by the **Prisoners**. 13451 Hope St., Garden Grove, Calif. 92643; (714) 534-2876.

**Empire Communications Inc.**, a multi-faceted entertainment company formed by **Arnie Silver** and **Ray Reneri**. First project is a conceptual stage production entitled "The 20th Anniversary Celebration of British Rock," a tour slated for July start-up in Boston. 90 Lexington Ave., Suite 5-A, New York, N.Y. 10016; (212) 685-8134.

**Mayhem Recording & Promotions**, formed by **Chris Schrecengost** and **John Swarc**, specializing in mobile recording, pressing and management. P.O. Box 48, Saegertown, Pa. 16433.

**Perry Productions**, a concert promotion and booking agency for black gospel music, formed by **Ginger Perry**. 744 University Ave., Boulder, Colo. 80302; (303) 443-3587.

**Rizzoli Records**, formed by **Rizzoli Communications Inc.**, specializing in international artists, soundtracks and classical music. First release is the album "Presenting **Karen Akers**." 712 Fifth Ave., New York, N.Y. 10019; (212) 397-3774.

**3 By 3 Inc.**, a national production company, formed by **Charles Alexander**, **Richard Griffith** and **Ernie Worrell**. 334 Lincoln Building, Louisville, Ky. 40202; (502) 568-0980.

**The Reimche Production Corp.**, a production, marketing and concert promotion firm, formed by **Wilbert Reimche**. First release is a single by **Beau Pendleton Kimberly**, "Summer Of My Life." 408 Lindley Drive, Antioch, Calif. 94509; (415) 754-3831.

## Billboard



### COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE

March 7-9, 1984  
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# Dealers Find Pulse Of Singles Action A Steady Beat

• Continued from page 1

goes all out with new product. "We sell wholesale to a lot of jukebox operators," Driscoll says, adding that he's serviced weekly by a mobile Bib Distributing one-stop truck.

As for pricing, Driscoll notes that Record Bar normally sells its singles at \$1.89, with regular specials at three for \$4.89.

Driscoll's view of "all-or-nothing" as the essence of oldies sales is echoed somewhat by Steven Schwartz, prerecorded product merchandise manag-

er at Schwartz Bros., Lanham, Md., which aggressively merchandises oldies through its one-stop operation.

"A lot of stores and chains just don't want the work of keeping up on oldies; it's tedious. You're talking about one's. But it's (seven-inch singles) very viable, the shelf life is phenomenal, and so is the traffic singles generate," says Schwartz. In his eight years at Schwartz Bros., he says, he's seen the potential in singles because of the emphasis on the category at Harmony Hut, the chain recently sold to Musicland.

The contribution made by volume in seven-inch singles does not surprise Pat Tidwell at Camelot Enterprises, North Canton, Ohio: "We've always loved them. It's 5%-6% of our prerecorded volume." She says all 150 units stock current titles, most offering the top 20 but all, depending upon space carrying, at least the top 10. Chain price is \$1.85, three for \$5. Oldies are also stocked, with an average of 150 titles on either dump tables or a singles wall, and the re-merchandising factor is helping to build volume in the category, she says. "There's really very few titles in our catalog older than six years."

From a list of 15 singles on a sheet Camelot issues every three months, Tidwell mentions such representative titles as "Love Is A Battlefield," Pat Benatar; "King Of Pain," the Police; "All Night Long," Lionel Richie, and "Cum On Feel The Noize," Quiet Riot.

Record/tape chains continue to vary in how they buy singles. Camelot units all replenish stock from the chain's Ohio base, while Record Bar stores buy current singles individually, with oldies supplied centrally through Betsy Hedy at chain headquarters in Durham, N.C. Record Shop, the 26-unit chain out of Edina, Minn., also has its stores buy singles individually, but sales are tracked at Edina, where principals credit the continuing surge in the product category.

At Durham, Hedy says she scrutinizes the oldies list supplied by Schwartz and was surprised when it recently included "Islands In The Stream" by Kenny Rogers & Dolly Parton because the title was still current on individual store sheets.

Notes Schwartz, "It really is an

'instant oldie' business. CBS changes the prefix the minute anything leaves No. 1 or a high chart position, and it gets an oldies sticker. If the title has been in the top 10 it comes out again in its original form. If it's gone no higher than 20, CBS may recouple it with another good title. CBS and Warner Bros. recouple, but Capitol and other labels do not. We're carrying 7,000 sides. That's how I regard the inventory: not singles but sides."

Re-merchandising has become a sophisticated procedure, say Hedy and Schwartz. "Each one has a tear tag," says Schwartz. "When it's sold it becomes a reorder tag. It's that simple." Hedy concurs, saying she sends in tags every two weeks.

Still another element of singles volume is the fact that product categorization is fading. Camelot does not segregate by genre. "We don't designate black, or even country," says Tidwell. Cohen says Licorice leaves

categorization up to individual stores, but he points out that a West Los Angeles unit where singles are all lumped together generically is now doing the same with pop and black albums—everything is regarded as pop.

However, Schwartz says, oldies are basically a pop business anyway. "If I carry any r&b or country, it has to be crossover. I'll carry an 'Elvira' or a '9 To 5' or the black crossovers. But oldies are not an inner city business. We service all these suburban mall stores."

## H&H Relocates

LOS ANGELES—H&H Movie Score Marketing, headed by Marv Helfer and Rip Pelley, has moved its offices to 19301 Venture Blvd., Suite 200, Tarzana, Calif. 91356. Phone number is (818) 342-8877.

## Modest Dip In Album Prices

• Continued from page 1

survey inquired as to stores within a chain that rent video. Seventy-seven, or 28% of the stores surveyed, are in rental, at an average daily fee of \$2.58.

In the current poll, chains sold 45 r.p.m. singles at an average price of \$1.78, a penny less than in the prior survey.

For the first time since the inception of Billboard's quarterly pricing analyses, a U.S. chain is at list or above across-the-board. That chain is Roy Shaw's 11-store Music Center, which does not use any specials. Tom Daws' six Rock-A-Rolla outlets in

Michigan are the first known exponents of applying a straight discount (15%) on suggested list across the board on catalog prices.

CBS' more generous returns and discount terms (Billboard, Jan. 14) prompted several chain executives to run this label's midrange \$5.98s at substantial discount recently.

Several chain representatives voluntarily note that they reserve the highest price in their multi-tiering for RCA-distributed product, as well as that obtained from WEA, to indicate their displeasure to customers over wholesale prices offered by those two vendors.

## Kidvid Programming Expanding

• Continued from page 1

"diet," is expected to spur development of original children's programming, including co-productions with cable companies.

Sales of children's titles are competitive, with popular feature film titles like "Dumbo," "Care Bears" and "The Dark Crystal" currently appearing on Billboard's Videocassette Top 40 sales chart. Fewer children's titles are found on the video rental chart, however.

The majority of titles expected from the major home video manufacturers during the first half of 1984 will include animated shorts and features, family-oriented movies and puppet shows. Media Home Entertainment will introduce several "Popeye" cartoon features as well as "The Moonstone Gem," a puppet movie.

New York-based Thorn EMI Home Video will roll out additional volumes in its "children's matinee" series, which now contains two titles, "Archie" and "Fat Albert & the Cosby Kids."

Walt Disney's home video arm will introduce select classic titles as well as some of its newer programs. "Cartoon Classics" volumes 7-10, featuring Goofy, Donald Duck and Mickey Mouse, and "Stories And Fables" are recent introductions by the Burbank-based company.

Although Walt Disney Productions clearly leads in both the number of titles and range of subject matter covered in its children's catalog, such companies as Worldvision, based in New York, and Family Home Entertainment, based in Canoga Park, Calif., have dedicated sizeable portions of their product mix to this pro-

gramming sector.

Family Home Entertainment was the first company to price a children's title, "Strawberry Shortcake," at \$29.95, a price many suppliers now believe encourages purchases.

Prices on children's product still range from the \$24.95 being offered by RCA/Columbia to the \$69.95 of Walt Disney Home Video. Disney, however, periodically drops the price on select titles to \$29.95 and \$39.95.

Len Levy, vice president of marketing for Family Home Entertainment, maintains that low price alone will not sell a title. "The title must be quality," he says, citing "Strawberry Shortcake" as an example that has enjoyed top sales, bolstered by strong promotions on both the character and the price point.

The company will also be introducing a series of cartoons based on Don Adams' "Get Smart" television series character, as well as two educational films, "Marco Polo" and a feature based on Victor Hugo's classic "Les Miserables."

MCA Home Video will be introducing a series of live action children productions from the Minneapolis Children's Theatre. "The Wind In The Willows" and "The Red Shoes" will be launched in March.

Worldvision primarily markets Hanna-Barbera Productions' animated shorts and features. Additional "Richie Rich" and "Top Cat" cartoons as well as "Jack And The Beanstalk," which contains live-action dancing by Gene Kelly, will be released in the next few months.

According to Ed O'Brien, vice president and general manager of the New York firm, "Many of these titles are also enjoyed by parents." Recent

research by the Disney Channel confirms that parents tend to want to watch television with their children. Hence, the Burbank company reports, nearly 60% of its programming is geared toward families.

Of all the major home video companies, Warner Home Video has taken the least aggressive strategy in this area. According to a company spokesman, it has no specific plans to put out children's product, although its Bugs Bunny package has sold fairly well.

Vestron Video's children's programming division, says company president Jon Peisinger, will likely be making "fun learning" packages and originally produced programs and entering into joint efforts with cable channels. "I think this is the direction the industry is going," he notes.

Other new titles will include animated "Mr. Magoo" features from Paramount Home Video and "Pink Panther" cartoons from MGM/UA. Embassy Home Entertainment will introduce "Dance Party," themed around children's music. "It is like a music video for children," describes Bob Cook, vice president of marketing.

In 1984, most companies project increased advertising and promotion on children's products. RCA/Columbia's in-store appearances for He-Man and MGM/UA-Family Home Entertainment stores visits by Strawberry Shortcake have generated visibility for their products and sales. Other companies are planning elaborate posters, point of purchase material and displays.

Although the parents make the buy, most of the companies find that children ask their parents for certain titles.

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FOR WEEK ENDING FEBRUARY 25, 1984

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	62	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 2	36	34	14	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			71	67	25	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 14
2	2	17	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 28	37	37	28	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		72	62	20	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98	
3	3	5	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		38	38	44	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 75	73	75	11	DAZZ BAND Joystick Motown 6084 ML	MCA	●	8.98	BLP 12
4	4	16	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	39	36	19	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA	▲	8.98	BLP 6	74	103	2	TED NUGENT Penetrator Atlantic 80125	WEA	●	8.98	
5	7	4	THE PRETENDERS Learning To Crawl Sire 1-23880 (Warner Bros.)	WEA	▲	8.98		40	42	13	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			75	77	50	U2 War Island 90067 (Atco)	WEA	●	8.98	
6	6	28	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			41	44	16	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 19	76	90	14	UB 40 Labor Of Love A&M SP5-4980	RCA	●	6.98	
7	5	35	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		42	70	2	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA	●	8.98		77	78	12	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA	▲	8.98	BLP 62
8	8	12	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		43	39	15	PAUL McCARTNEY Pipes Of Peace Columbia QC 39149	CBS	●		BLP 51	78	81	92	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
9	9	13	YES 90125 Atco 90125	WEA	▲	9.98		44	40	26	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 37	79	80	4	DEELE Street Beat Solar 60285 (Elektra)	WEA	●	8.98	BLP 9
10	11	17	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		45	41	13	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98		80	131	2	SOUNDTRACK Footloose Columbia JS 39242	CBS	●		
11	16	21	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	●			46	50	60	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			81	83	4	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS	●		
12	10	15	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		47	48	16	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	▲	8.98	BLP 10	82	65	35	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
13	17	3	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL	▲	8.98		48	51	8	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 4	83	84	73	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
14	13	18	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		49	57	3	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA	▲	8.98	BLP 25	84	87	31	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98	
15	12	45	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		50	52	15	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98		85	79	49	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 10
16	14	19	THE ROMANTICS In Heat Nemperor B67 3880 (Epic)	CBS	●			51	54	8	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS	●			86	85	26	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 33
17	20	4	EURHYTHMICS Touch RCA AFL1-4917	RCA	▲	8.98		52	74	3	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	▲	8.98	BLP 15	87	76	26	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	
18	19	4	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	▲			53	46	67	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 46	88	88	11	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA	●	8.98	
19	15	45	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			54	43	23	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98		89	96	3	UTOPIA Obivion Utopia/Passport PB 6029 (Jem)	IND	●	8.98	
20	21	20	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		55	63	14	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	▲	8.98	BLP 19	90	94	14	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA	●	8.98	BLP 36
21	18	22	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		56	47	14	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		91	73	40	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
22	23	10	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			57	58	137	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			92	72	44	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
23	22	56	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		58	45	14	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA	▲	8.98	BLP 34	93	97	40	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
24	30	3	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98		59	53	13	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98		94	95	7	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL	▲	8.98	
25	27	38	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98		60	49	54	JOURNEY Frontiers Columbia QC 38504	CBS	▲			95	89	36	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
26	60	2	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	▲			61	66	8	REAL LIFE Heart Land MCA/Curb 5459	MCA	▲	8.98		96	86	11	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL	●	8.98	
27	29	23	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 4	62	59	71	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 60	97	93	26	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	▲	11.98	BLP 48
28	25	19	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 70	63	68	10	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP	●	8.98		98	122	12	ADAM ANT Strip Epic FE 39108	CBS	●		
29	24	13	38 SPECIAL Tour De Force A&M SP-4971	RCA	●	8.98		64	56	15	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 29	99	100	48	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
30	31	30	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 8	65	64	45	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		100	98	11	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA	●	8.98	
31	33	12	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	▲	8.98	BLP 7	66	61	15	BOB DYLAN Infidels Columbia QC-38819	CBS	●			101	99	20	THE MOTELS Little Robbers Capitol ST-12288	CAP	●	8.98	
32	32	10	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 3	67	82	5	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA	▲	8.98		102	104	15	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA	▲	9.98	
33	28	31	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 5	68	71	13	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA	▲	5.98	CLP 11	103	108	8	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP	▲	8.98	BLP 27
34	26	12	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●			69	69	42	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA	▲	8.98		104	92	16	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA	●	8.98	
35	35	12	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	▲	8.98		70	55	20	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲			105	91	10	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA	▲	8.98	BLP 26

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## ASCAP Reports Mounting Opposition To Jukebox Bill

By BILL HOLLAND

WASHINGTON—ASCAP has received more than 3,000 copies of letters to Congress from its members and representatives of more than 50 music and arts-related organizations in opposition to the "one-time-only-fee" jukebox bills now pending on Capitol Hill. And, according to ASCAP president Hal David, the figure is growing each week.

"More are coming in, coming in by the hundreds," David says. The music and arts coalition, formed as a result of a Jan. 9 meeting organized by ASCAP, brought together not only the performing rights organizations and publishers concerned about the bills and other copyright erosion problems, but also a wide range of arts groups ranging from the Theater Guild and the Joffrey Ballet to the Songwriters' Hall of Fame and the Authors' League.

"The idea is to put pressure on Congress to understand the position not only of songwriters but of people

who love music and who are also worried about copyright problems in their own fields that could grow out of this," says David.

In addition to the pan-arts group activity, BMI and ASCAP have also sent out letters to their own members explaining the bills and asking them to contact their senators and representatives. BMI president Ed Cramer says that he has already seen hundreds of copies of member letters.

In addition, ASCAP, BMI and SE-SAC representatives met last week for the second time in Washington at the invitation of Rep. Robert Kastenmeier, chairman of the House subcommittee on courts, civil liberties and the administration of justice. The Wednesday (15) meeting, like the one on Feb. 3, was called to discuss the ramifications of the bill with the performing rights organizations and the jukebox owners, represented by the Amusement & Music Operators Assn.

## Gospel Music Gathering Set

NASHVILLE—Gospel Music '84, to be held here March 4-7, will combine general educational seminars for those in the gospel music industry, a series of nightly concerts, the 12th annual National Gospel Radio Seminar, a church music workshop and the 15th annual Dove Awards presentations.

### Word Artists At Fisk Univ. Benefit

NASHVILLE—Word Records artists headline a benefit concert for Fisk Univ. here Monday (20) at the Tennessee Performing Arts Center. Featured acts are Al Green, Shirley Caesar, the Mighty Clouds Of Joy, the Williams Brothers and Bobby Jones.

Other sponsors of the concert, besides Word, are the Christian Friends Ministries and radio station WVOL. Fisk has been the object of a continuing series of fund-raisers to reduce its \$2.8 million debt.

The Dove ceremonies will be carried live on the CBN cable network and taped for additional syndication, according to Don Butler, executive director of the Gospel Music Assn. The nightly concerts will also be videotaped for syndication.

General interest seminars will cover cassettes/packaging, visual music, time management, merchandising/retailing, artist development, publishing, concert promotions and international outreach.

Topics for the radio gathering include "Principles Of Management And Planning," "Super Sales Through Programming" and "Production Techniques." Highlights of the church music workshop will be puppetry and drama seminars and reading sessions.

Dr. Robert Schuller, pastor of the "Hour Of Power" television series, will give the keynote address at the annual GMA membership meeting.

Information on registration for Gospel Music '84 is available from Butler's office, (615) 242-0303.



**FBI WANTS YOU**—To know it's opened a film, theatre and television booking division and held a party in New York for that reason and to introduce its rock roster to its new clients. Pictured from left are the Police's Stewart Copeland, a guest, model Jillian McNeill, Frontier Booking International president Ian Copeland, the Fixx's Cy Curnin, actress Donna Murphy, the new department's head, Barbara Stark, and FBI staffer Theresa Lowrey.

## New Report Details Losses Caused By Counterfeiting

By BILL HOLLAND

WASHINGTON—According to a recent report released by the U.S. International Trade Commission (USITC), American industries lost an estimated \$6 to \$8 billion in domestic sales in 1982 as a result of counterfeiting and copyright and patent infringement.

The USITC report includes data on records, prerecorded tapes and blank tapes reported by 16 major record companies as well as the RIAA and the International Federation of Phonogram & Videogram Producers (IFPI), and shows that counterfeit and pirated records and tapes resulted in an estimated \$525 million in lost sales in 1980, and \$400 million in 1982. The drop is attributed to increased Stateside industry vigilance and new federal penalties as well as to the drop in shipments due to the advent of electronic games.

The report further states that the industry lost \$287 million in export sales in 1980 and \$258 million in 1982.

It says the impact on U.S. employment resulting from a total loss of \$658 million in 1982 is 20,822, although that total includes reported employment loss in retail industries such as plastic products, electronic components, maintenance and repair and printing, as well as from record and tape pressing and dubbing businesses.

It specifically points to figures that

### New Nashville Top 40 Outlet

• Continued from page 12

Kiss. Program director Jim Zippo worked as PD at KITE in Corpus Christi. He will oversee an on-air lineup of six full-timers and four part-timers who won't be announced until the station goes on the air. Station consultant will be Steve Rivers of Steve Rivers & Associates in Philadelphia.

Weaver says he is downplaying pre-promotion until 96 Kiss hits the airwaves. Then, he says, he will be launching extensive promotions involving television, billboards and air campaigns with station jingles. The station will also be closely involved with concerts and "will have a major and a minor promotion on the air at all times." **KIP KIRBY**

### For The Record

Ron Judy is the vice president of marketing for Nintendo of America Inc. He was not properly identified in the Feb. 4 issue of Billboard.

show that from 1980 to 1982, estimated employment of production workers in the record industry fell from 16,700 to 11,600. A USITC official says that the figure "does not include loss of jobs in promotion distribution or sales, nor job losses in such areas as recording studios."

## Chartbeat

• Continued from page 6

Los Angeles has a dilly for us: "In answer to the ever-present question, 'Is there life after the pop charts?,' last week's announcement of Cher's Oscar nomination for 'Silkwood' would seem to offer hope.

"If she wins (and she's already won the Golden Globe), she'll become only the second singer to go on to win an Oscar after scoring a No. 1 record. Frank Sinatra Sr. was the first: He won a supporting actor Oscar in 1953 for "From Here To Eternity," seven years after he hit No. 1 with 'Five Minutes More.'

"In the best actor and best actress categories, no one had a No. 1 record before winning—though Barbra Streisand's 1964 hit 'People' made it to number five."

Grossman, who is as thorough in his research as he is witty in his writing, adds that Patty Duke and Burl Ives also scored top 10 singles, but only after they won their Oscars. His conclusion: "If Cher reverses this trend, look for smashing film performances by Bonnie Tyler, Laura Branigan and Sheena Easton."

## Campus Talent Buyers Head For Nashville Meet

NASHVILLE—The National Assn. for Campus Activities (NACA) will hold its convention at the Opryland Hotel here, Feb. 25-29. Kicking off the event will be the National Arts & Lectures Conference, Feb. 25-27. Approximately 1,800 talent buyers from 475 schools have so far registered for the convention.

Comprising the convention activities are 80 hours of live talent showcases and film screenings, 110 educational sessions, and exhibits by 225 firms that sell talent, products, services and programs to colleges.

Because NASA charges a fee to acts that want to showcase for buyers, Cat's Concerts and Nashville Talent Associates will hold a series of "alternative" showcases at the Exit/In, Feb. 25-28, to which college talent buyers will be admitted free.

Scheduled for the Exit/In series are Radio One, the Wrong Band, Ed Fitzgerald & Civic Duty and Will Rambeau & the Hurricanes (25); Jennifer Kimball, Steve Earle & the Dukes, Factual and Tom Kimmel (26); In Pursuit, John Scott Sherrill & the Wolves In Cheap Clothing, Dave Olney & the X-Rays and the Nerve (27); and the Bubba Brothers, Tim Krekel & the Sluggers, Nancy Montgomery and the Piggys (28).

Educational forums for associate members will cover public relations, tapping the potential of the music video market, publishing law, orientation to NACA services, writing the hits, understanding the recording process and artist and repertoire activities of major labels. Associate members are those who are not representatives of colleges.

## Software Titles Vie For Awards

• Continued from page 3

were nominated in the home management/personal productivity area.

The Billboard Computer Software Conference will offer a series of panel discussions and debates focusing on computer software advertising, distribution, retailing and teledelivery, getting venture capital, the international marketplace, and computer software and hardware trends. Two panels will feature computer software designers presenting and describing their works.

For more information regarding the event, contact Kris Sofley or Faye Zuckerman at Billboard's Beverly Hills office, (213) 273-7040.



**FANCY FREE**—Involved viewers breathe a sigh of relief after the preview of Paramount's "Footloose" in Los Angeles. Shown from left are the movie's screen writer and lyricist Dean Pitchford; Becky Shargo, "Footloose" music supervisor and executive producer of the soundtrack album; Chris Stone of The Record Plant, where several of the tracks were mixed; and John Boylan, producer of two of the soundtrack's cuts.

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**BILL BLASS**

# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
106	101	14	ANGELA BOFILL Teaser Arista AL8 8198	RCA	▲	8.98	BLP 20	136	137	98	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
107	105	43	MEN AT WORK Cargo Columbia QC 38660	CBS	●			137	135	14	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 13
108	107	28	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98		138	142	153	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 50
109	106	32	SPANDAU BALLET True Chrysalis BGV 41403	CBS	●			139	140	133	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
110	112	54	DURAN DURAN Duran Duran Capitol ST 12158	CAP	●	8.98		140	127	21	PETER SCHILLING Error In The System Elektra 60265	WEA	▲	8.98	
111	109	17	THE DOORS Alive, She Cried Elektra 60269	WEA	▲	8.98		141	132	27	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 40
112	113	71	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98		142	139	19	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA	▲	8.98	BLP 35
113	110	14	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 3	143	138	36	DIO Holy Diver Warner Bros. 1-23836	WEA	▲	8.98	
114	125	2	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA	●	8.98		144	148	50	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
115	118	24	SHEENA EASTON Best Kept Secret EMI America ST-17101	CAP	▲	8.98		145	147	142	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
116	120	6	JOAN ARMATRADE Track Record A&M SP-4987	RCA	▲	8.98		146	151	15	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA	▲	8.98	
117	111	35	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			147	145	15	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA	▲	9.98	
118	123	6	HEADPINS Line Of Fire Solid Gold/MCA 9031	MCA	▲	8.98		148	154	2	SIMPLE MINDS Sparkle In The Rain Virgin A&M SP-6-4981	RCA	▲	6.98	
119	117	13	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS	●		BLP 32	149	153	36	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	▲		
120	124	14	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS	●			150	146	30	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲		
121	119	91	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		151	150	17	EDDIE MONEY Where's The Party Columbia FC 38862	CBS	●		
122	115	25	STRAY CATS Rant 'N' Rave With The Stray Cats EMI America SO-17102	CAP	●	8.98		152	149	50	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	▲	8.98	
123	116	29	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 31	153	152	508	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	▲	8.98	
124	114	87	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲			154	162	4	KC KC Ten Meca 8301 (Alpha)	IND	▲	8.98	
125	121	86	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			155	157	13	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL	●	8.98	BLP 21
126	126	26	NEW EDITION Candy Girl Streetwise SWRL 3301	IND	▲	8.98	BLP 39	156	143	27	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	●		BLP 57
127	129	103	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 49	157	163	5	NINA HAGEN Fearless Columbia BFC 39214	CBS	●		
128	128	45	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●			158	161	5	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA	▲	5.98	
129	133	103	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98		159	164	129	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
130	130	8	ALCATRAZZ No Parole From Rock 'N' Roll Roc-A-Fella XR-22016	MCA	▲	8.98		160	144	11	MUSICAL YOUTH Different Style MCA 5454	MCA	●	8.98	BLP 52
131	136	30	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS	●			161	159	55	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	▲	8.98	
132	134	38	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98		162	156	15	ATLANTIC STARR Yours Forever A&M SP-4948	RCA	▲	8.98	BLP 24
133	141	2	DWIGHT TWILLEY Jungle EMI America ST-17107	CAP	▲	8.98		163	155	8	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS	●		BLP 22
134	102	15	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	▲	8.98		164	165	94	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
135	NEW ENTRY		PIECES OF A DREAM Imagine This Elektra 60270-1	WEA	▲	8.98	BLP 23	165	160	21	X More Fun In The New World Elektra 60283	WEA	▲	8.98	
								166	NEW ENTRY		XTC Murmur Geffen GHS 4027 (Warner Bros.)	WEA	▲	8.98	
								167	166	134	JOURNEY Escape Columbia TC 37408	CBS	▲		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC.....	96	Con Funk Shun.....	155	Teena Marie.....	137	Pink Floyd.....	153	Flashdance.....	38
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Adam Ant.....	98	Dio.....	143	Eddie Money.....	151	Re-Flex.....	63	Dwight Twilley.....	133
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Steve Arrington's Hall Of Fame.....	176	Dreamboy.....	172	Motley Crue.....	20, 100	Rockwell.....	52	U2.....	35, 75
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Pat Benatar.....	70	Earth, Wind & Fire.....	119	Musical Youth.....	160	Romantics.....	16	Van Halen.....	3, 144, 159
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Blue Oyster Cult.....	120	Echo & The Bunnymen.....	196	New Edition.....	126	Roxy Music.....	183	Luther Vandross.....	89
Angela Bofill.....	106	English Beat.....	88	Olivia Newton-John.....	83	Rufus And Chaka Khan.....	97	Stevie Ray Vaughn.....	170
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David Bowie.....	65	Fixx.....	91	Night Ranger.....	50, 192	Peter Schilling.....	147	Matthew Wilder.....	51
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Peabo Bryson/Roberta Flack.....	123	Jane Fonda.....	78	Jeffrey Osborne.....	30	Shannon.....	97	George Winston.....	69
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Kim Carnes.....	194	Genesis.....	71	Alan Parsons Project.....	102	Simple Minds.....	148	XTC.....	166
Carpenters.....	145	Nina Hagen.....	157	Dolly Parton.....	114	S.O.S. Band.....	156	Yes.....	9
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
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## THREE FIRMS JOIN FORCES

## 'Digital Domain' Market Blitz

LOS ANGELES—WEA, Sony and Mobile Fidelity Sound Lab are teaming up this month in a unique three-pronged distribution effort for "The Digital Domain," the special demonstration Compact Disc released last month by Elektra Records. The collaboration between the three firms is aimed at blanketing both record/tape and audio hardware retail locations with the CD-only release.

Mickey Kapp, president of Warner Special Products, organized the distribution plan, mapped out in part during the recent Winter CES in Las Vegas. A former Elektra executive, Kapp served as executive producer of "The Digital Domain" and conceived the idea for the program, which combines digitally produced music, sonic effects and test sequences to dramatize the capabilities of the configuration.

With WEA to continue servicing conventional record/tape accounts, Sony and Mobile Fidelity will key efforts to the universe of hardware purchasers. Sony will supply disks to its network of dealers carrying CD players and related digital audio products, as well as to members of its Sony Digital Audio Club.

Mobile Fidelity, meanwhile, will distribute product to its account base, which encompasses most of the high-end audio dealers around the country.

Disk carries a suggested list of \$18.98.

## Bose Auto Cassette Plan: Strong Response Reported

NEW YORK—The initial direct-mail response to a series of prerecorded cassettes especially made for owners of the \$1,200 Delco-GM/Bose music system for selected GM cars has succeeded beyond expectations, according to the project's managing director.

Abe Wiesel, directing the activities of The Private Performances Collection, a division of Bose, says a mailing in mid-January to 45,000 owners of the high-end system produced a favorable response of 14%, or more than 8,000 subscribers.

Under the plan, Bose makes avail-

able two cassettes every eight weeks in four musical categories. Each cassette selling for \$13, uses chrome tape with programming duplicated by Resolutions of Burlington, Vt. at a "real-time" rate of 1:1.

Currently a factory-installed option on Cadillac Sevelles and Eldorados, Oldsmobile Toronados and Chevrolet Corvettes, the system is to be expanded this spring to the new downsized Buick Electras, Oldsmobile 98s and Cadillac Sedan DeVilles, which, according to Wiesel, should create a universe of some 100,000 Delco-GM/Bose owners by the end of the year.

## New Stones Clip Proves Too Hot For Two Outlets

By LAURA FOTI

NEW YORK—The video clip for the Rolling Stones' "She Was Hot" was too hot for television, prompting rejection by one outlet and a special editing job by another.

According to Les Garland, programming vice president at MTV, the clip was rejected for airplay for two reasons. First, a can of Tab appeared in one scene; second, there was a "suggestive" scene "that went beyond the bounds of good taste."

MTV policy requires an executive review of all questionable video clips, and, says Garland, "This one went all the way to Jack Schneider," head of Warner Amex Satellite Entertainment Co., which operates MTV.

"We informed the Rolling Stones that there was a problem," explains Garland, "and offered them studio time to edit the clip, as long as a representative of the group, preferably Mick Jagger, was there to approve the final edit." That offer, he says, was not accepted.

Meanwhile, NBC's "Friday Night Videos," which had also received the clip, aired an edited version Feb. 10, removing the same footage that MTV had found offensive. David Benjamin, producer of that show, says the two edits were approved by Jagger and Keith Richards. The newly edited version is what is being serviced to other video outlets.

The new version of the clip debuts on MTV Wednesday (22), says Garland, who insisted on a formal letter of approval of the final edit from the Rolling Stones.

## InsideTrack

**TVagaries:** Rumor strong that CBS Records' salespersons will soon be peddling a Culture Club music video. Inquiry elicited a denial at 51 W. 52nd St. . . . RKO, beset by the loss of a dozen radio stations, has quietly opened its own home video division in Studio City. Helmed by Paul Foster, the wing will not only distribute some of the classic films in its archives, but is expected to go into original production, which will include music videos, Track is told. Erstwhile industry promugul Chuck Thagard surfaces there as national sales manager.

**Trade talk between distributors at both the MCA and 20th-Fox meetings concerned the increase in direct sales to mass merchandisers in 1984 . . . Minneapolis appears to be the vortex of home video distribution, with Arthur Morowitz opening a stocking branch there, replacing his sales office . . . Thwarted in an earlier attempt to schedule a board meeting in Florida in mid-February because of the conflicting NARM session in Phoenix, VSDA has calendered a board confab during the NARM convention March 23-27 in Hollywood, Fla. . . . National Video may be close to an acquisition deal with a major food store franchiser, Track is tipped. Ron Berger, founder of the Portland, Ore. firm, refuses comment, but does note NV has just signed its 700th franchisee. He says 225 are actually open, as lag time after a franchise sale can be lengthy.**

Track accolades Noel Gimbel, who lettered his Sound Video Unlimited customers last week, admitting recent rapid overexpansion had plagued his nationwide distribution network but saying that all is well and on an even keel now. Gimbel was at the MCA Maui meet, but grapevine had him axing several top company officials and realigning his executive echelon . . . L.A. producer Ken Scott feted Sanctuary Production partners Andy Taylor and Ron Smallwood last weekend, because of Smallwood's birthday and the duo's concurrent West Hollywood office opening. The London pair manage Iron Maiden and just peddled heavy metal band W.A.S.P. to Capitol Records.

Acuff-Rose, Nashville's senior publishing firm, is reportedly up for sale, which the company neither affirms or denies. A spokesperson for Gaylord Broadcasting, which bought the Opryland entertainment complex last year and had been mentioned as a contender for the Fred Rose/Roy Acuff-founded company, denied any knowledge of negotiations.

In the works is a deal whereby Billy Emerson would

## Michael Jackson, Police Top NARM List

• Continued from page 4

lice's "Every Breath You Take," A&M; Kenny Rogers & Dolly Parton's "Islands In The Stream," RCA; Michael Sembello's "Maniac," Casablanca; Bonnie Tyler's "Total Eclipse Of The Heart," Columbia.

**Best selling album by a new artist—**Bryan Adams' "Cuts Like A Knife," A&M; Culture Club's "Kissing To Be Clever," Virgin/Epic; DeBarge's "All This Love," Gordy; Duran Duran's "Rio," Capitol; Eurythmics' "Sweet Dream Are Made Of This," RCA; the Fixx's "Reach The Beach," MCA; Eddy Grant's "Killer On The Rampage," Portrait/Ice; Quiet Riot's "Metal Health," Pasha/Epic.

**Best selling album by a group—**Def Leppard's "Pyromania," Mercury; Daryl Hall & John Oates' "H2O," RCA; Men At Work's "Business As Usual," Columbia; the Police's "Synchronicity," A&M; Quiet Riot's "Metal Health," Pasha/Epic; ZZ Top's "Eliminator," Warner Bros.

**Best selling album by a male artist—**David Bowie's "Let's Dance," EMI America; Michael Jackson's "Thriller," Epic; Billy Joel's "An Innocent Man," Columbia; Lionel Richie's "Can't Slow Down," Motown.

**Best selling album by a female artist—**Pat Benatar's "Live From Earth," Chrysalis; Olivia Newton-John's "Greatest Hits, Vol. II," MCA; Stevie Nicks' "The Wild Heart," Modern; Linda Ronstadt's "What's New," Asylum; Bonnie Tyler's "Faster Than The Speed Of Light," Columbia.

**Best selling black music album by a group—**DeBarge's "All This Love," Gordy; Gap Band's "Gap Band IV," Total Experience; Midnight Star's "No Parking On The Dance Floor," Solar.

**Best selling black music album by a male artist—**Michael Jackson's "Thriller," Epic; Prince's "1999," Warner Bros.; Lionel Richie's "Can't Slow Down," Motown.

**Best selling black music album by a female artist—**Patti Austin's "Every Home Should Have One," Qwest; Angela Bofill's "Too Tough," Arista; Janet Jackson's "Janet

Jackson," A&M; Diana Ross' "Ross," RCA; Donna Summer's "She Works Hard For The Money," Casablanca.

**Best selling country album by a group—**Alabama's "Feels So Right," RCA; Alabama's "The Closer You Get," RCA; Merle Haggard & Willie Nelson's "Pancho & Lefty," Epic; Oak Ridge Boys' "American Made," MCA.

**Best selling country album by a male artist—**John Anderson's "Wild And Blue," Warner Bros.; Willie Nelson's "Always On My Mind," Columbia; Kenny Rogers' "Eyes That See In The Dark," RCA; Ricky Skaggs' "Highways And Heartaches," Epic; Hank Williams Jr.'s "Greatest Hits," Warner Bros.

**Best selling country album by a female artist—**Janie Fricke's "It Ain't Easy," Columbia; Crystal Gayle's "True Love," Warner Bros.; Dolly Parton's "Greatest Hits," RCA;

Sylvia's "Just Sylvia," RCA; Shelly West's "West By West," Warner/Viva.

**Best selling jazz album—**George Benson's "In Your Eyes," Warner Bros.; Al Jarreau's "Jarreau," Warner Bros.; Bob James & Earl Klugh's "Two Of A Kind," Capitol; George Winston's "December," Windham Hill.

**Best selling classical album—**Placido Domingo's "Perhaps Love," CBS; Glenn Gould's "Bach: Goldberg Variations," CBS; Paillard Chamber Orchestra's "Pachelbel: Canon," RCA Red Seal.

**Best selling gospel/spiritual album—**R.C. Barnes & Rev. Janice Brown's "Rough Side Of The Mountain," Atlanta International; Clark Sisters' "You Brought The Sunshine," Sound Of Gospel; Amy Grant's "Age To Age," Myrrh.

**Best selling movie soundtrack—**"The Big Chill," Motown; "Flashdance," Casablanca; "An Officer And A Gentleman," Island; "Staying Alive," Casablanca; "Yentl," Columbia.

**Best selling original cast album—**"Cats," Geffen; "La Cage Aux Folles," RCA.

**Best selling children's album—**"Born To Add," Sesame Street; "Care Bears Care For You," Kidstuff; "Mickey Mouse Splashdance," Disney; "Mousercise," Disney; "Story Of Return Of The Jedi," Disney.

**Best selling music video—**"The Police Around The World," IRS; "The Compleat Beatles," MGM/UA; "Duran Duran," Thorn EMI; "Stevie Nicks In Concert," CBS/Fox; "Making Michael Jackson's 'Thriller,'" Vestron.

## Glen Campbell To Host Dove Awards Ceremonies

• Continued from page 4

Goodman, Amy Grant, Sandi Patti, Michele Pillar and Kelly Nelon Thompson.

**Album/Contemporary—**"A Christmas Album," Amy Grant; "Forever," Cynthia Clawson; "Side By Side," Imperials; "War Of Love," Sheila Walsh; and "White Heart," White Heart.

**Album/Inspirational—**"Her Father's Child," Kelly Nelon; "I Exalt Thee," Phil Driscoll; "More Than Wonderful," Sandi Patti; "Passin' The Faith Along," New Gaither Vocal Band; and "The Gift Goes On," Sandi Patti.

**Album/Traditional—**"Cathedrals Live In Atlanta," Cathedral Quartet; "Live At The University Of Alabama," the Kingsmen; "Memories Made New," the Rambos; "More Than A Dream," Tanya Goodman; and "We Shall Behold The King," the Rex Nelon Singers.

**Album/Contemporary (Black)—**"Come Together," Bobby Jones & New Life; "I'll Rise Again," Al Green; "Live In Nashville," New Orleans Gospel Soul Children; "Long Time

Comin'," the Winans; and "Sanctuary," Jessy Dixon.

**Album/Traditional (Black)—**"I Am Determined," Tramaine Hawkins; "Jesus I Love Calling Your Name," Shirley Caesar; "Peace Be Still," Vanessa Bell Armstrong; "We Sing Praises," Sandra Crouch; and "White Christmas," Al Green.

**Album/Instrumental artist—**Phil Driscoll, Dino Kartsonakis, Koinonia, Michael W. Smith and Keith Thomas.

**Album/Worship & Praise—**"Celebrate The Joy," David T. Clydesdale, producer, Impact Records; "Grace Upon Grace," Bruce Koplisch, Day Spring; "Great Is Thy Faithfulness," Don Marsh, Impact; "Psalms Alive," Skip Konte, Maranatha; "Restoration," Pelle Karlsson, Word.

**Album/Musical—**"Dreamer," Cam Floria, producer, Christian Artists Records; "Jesus Never Fails," Dennis Worley, John Rosasco, John Lee, Priority; "Sing The Mighty Power Of God," Ron Griffin, Paragon; "Song Of Thanksgiving," Ron Huff, Word; "We Are Called," Phil Perkins, Birdwing.

**Album/Children—**"Adventures In Agape-

acquire Big State Distributing, Dallas, where he has been general manager since his father, Bill, retired some years ago, from Bud and Don Daily of H.W. Daily Inc., Houston. Big State was opened in the early '50s by H.W. Daily, father of the brothers . . . CassetteCards are being offered by West Coast Innovations, Mission Hills, Calif. For \$4, the home recording fan gets eight decorative, full-color spined cards which slip directly into the position of the original cassette graphic insert.

**Florida Gold Chain:** Chains continue to locate more units there, with Western Merchandisers counting five, Musicland 11, Record Bar 16, and Camelot 21. Track found one-time Mercury/Faberge exec Dennis Ganim running three stores there . . . Dick Justham, co-founder of the DJ's Sound City Northwestern retail chain, tells Track he is in the throes of bankruptcy reorganization. Justham, a pioneer in sales and retail store administration in that area, has cut the chain down to seven, which he is currently trying to sell off . . . Scuttlebutt has Jules Bihari, who is recuperating from a spell of illness, selling off his music publishing and legendary blues and r&b catalog for under a half-million.

**Joyce Heider,** 21 years with Zamoiski, Baltimore, before that old-liner dropped records and tapes recently, has opened Great Day Distributing, Baltimore . . . On March 7, Rockamerica Video links the top club with an FM rock station in 12 major markets. The stations beam the music while the club simultaneously runs the video . . . Expect MCA Records to pact Bobby Womack soon, along with his duet partner, Patti LaBelle. Is New Edition, the Streetwise property, also ready to switch to MCA? . . . "Get Closer," the 1982 Linda Rondstadt smash written by Johnathan Carroll, published by Cherry Lane Music, has hit the jingles jackpot as theme for a \$10 million ad campaign for Close-Up toothpaste . . . Broadway grapevine has Arthur Baker of Streetwise Records pondering a CBS Associated Labels deal, calling for five albums yearly. Baker, who just opened the new Shake Down studios in the heart of Gotham's garment district, is also producing the soundtrack for Harry Belafonte's "Beat Street" flick and co-producing his spouse, Tina B, with John Robie for Elektra . . . After seven years as an album rock indie specialist in the Northeast, Joel Webber has hung up his sneakers to concentrate on his Uproar label, which he hopes will become a management and production entity . . . Latest rumor on the Warner/PolyGram merger has Tuesday (21) circled as the big day.

Edited by JOHN SIPPEL

# GEORGE STRAIT

**"B**eneath the huge scoreboard at the Coliseum in Abilene, Texas, teen-age girls clutch their neo-Farrar hairdos and scream, climb up on each other's shoulders, storm the stage and occasionally come to blows—all for the sake of a green-eyed 31-year-old country singer named George Strait. When Strait gets to his current No. 1 hit, a dreamy waltz called "You Look So Good In Love," they cluster at the lip of the stage, gaze up in rapture and croon the words back to him, pointing their index fingers at him on the word 'you.' The music is classic Texas bar-band, the mood pure Sinatra."

**NEWSWEEK**  
JANUARY 9, 1984

**"A voice that delivers the goods.**

Give the boy good material and backing from Nashville's A team, and watch him run... energetic... irresistible... He also sings a neat morality play."

**LOS ANGELES READER**  
JANUARY 13, 1984

**"GEORGE STRAIT,**

a handsome young Texas cowboy well on his way to country stardom... making hits—the old-fashioned way."

**CHICAGO TRIBUNE**  
OCTOBER 30, 1983

**RIGHT OR WRONG**

★★★★★ **THE SENTINEL**  
ORLANDO, FLA.,  
NOVEMBER 2, 1983

**"RIGHT OR WRONG**

is an LP that ranks (Strait) among the most appealing of country music's new traditionalists."

**HIGH FIDELITY**  
FEBRUARY, 1984

**"A** very hot artist, with a string of No. 1s... strikes again... Highly recommended..."

**NEW YORK DAILY NEWS**  
JANUARY 8, 1984

**"GEORGE STRAIT,**

the C&W phenomenon, is riding high and hard on Texas music. He's pleasing fans ranging from the teenybopper screamers who packed Cotton Bowl Plaza at the State Fair to old-time Western Swing addicts—all at once."

**FORT WORTH STAR-TELEGRAM**  
DECEMBER 13, 1983

**"E**very important country artist has that one album that thrusts him from being one of the crowd to significant star status. For George Strait, that album was the recent "Right Or Wrong," which established him as one of the country giants..."

**THE DAILY NEWS**  
(LOS ANGELES),  
OCTOBER 27, 1983

**HIS 1ST TWO ALREADY CLASSIC ALBUMS.**



**GEORGE STRAIT**  
RIGHT OR WRONG

**Featuring:**  
**Two #1 singles**  
**"YOU LOOK SO GOOD IN LOVE"**  
and  
**"RIGHT OR WRONG!"**

**MCA RECORDS**

**AND NOW RIGHT OR WRONG THE #1 ALBUM**



**“Jump” is No. 1.**  
7-29384  
**Van Halen’s Platinum 1984,**  
1/4-23985  
**also featuring**  
**“Panama” and “I’ll Wait,”**  
**inspired this photograph**  
**by Victoria Pearson.**



Produced by Ted Templeman © 1984 Warner Bros. Records Inc.

*“You know how to jump, don’t you?  
Just put your knees together...”*



**WATCHING YOU '84**