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A TEST FOR SOME Music Vid Picks Up Added Chain Space

By JOHN SIPPEL

LOS ANGELES—More U.S. record/tape chains have joined the swing to video software. They include Record Bar, Moby Disc, Waxie Maxie's, Kemp Mill and Great American Music/Wax Museum.

These retailers are primarily carrying music video, spurred by customer interest in this program category and especially in "Making Michael Jackson's 'Thriller'."

Biggest single group to begin stocking music video is a 40-store bloc of the 150-store Record Bar chain. Director of purchasing Steve Bennett says he is inventorying 12 titles. The chain's superstore, Tracks in Norfolk, has a full department of hundreds of rental and sale titles.

The four Moby Disc stores here

and the two in Hawaii are stocking from 10 to 15 titles, owner Mark Ferjulian says. He is buying music videos from City 1-Stop.

The Michael Jackson video has been a good seller for the 20 Waxie Maxie's stores in the Washington-Baltimore area since just before Christmas, Dave Blaine confirms. Stores are still handling only the single title, but Blaine sees video playing a greater part in his chain's future.

All seven Believe In Music stores

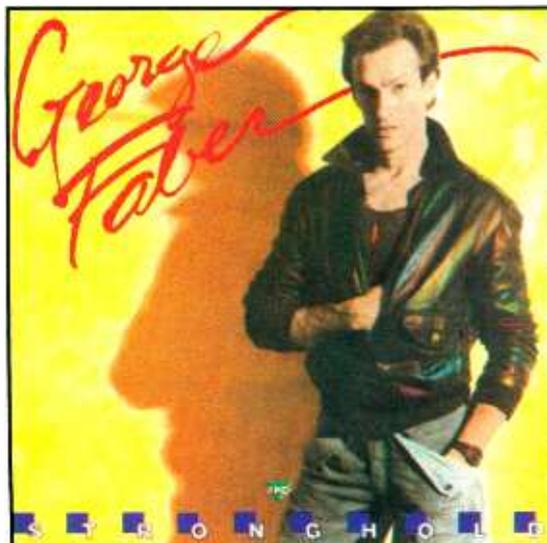
(Continued on page 107)

Yes Vidclip Hits MTV In 15 Edits

By STEVEN DUPLER

NEW YORK—As part of a "total video concept" by directors Kevin Godley and Lol Creme, Yes' new video clip, "Leave It," has been cut in 18 different versions, 15 of which were delivered to MTV for airing beginning Wednesday (21).

(Continued on page 107)



"HOLD OUT FOREVER" is the first single (7-25783) and video from **GEORGE FABER AND STRONGHOLD** whose self-titled LP (25783-1) is on **SOUND IMAGE RECORDS AND CASSETTES** and features the strong pulse and rhythm of this five-man rock band. LP, Cassette (C-25783-1) and single are distributed and marketed nationally by **CREATIVE UNION ENTERTAINMENT (CUE)**/Chicago (312) 364-2888 (Advertisement)

Cassettes Overtake LPs CBS: Industry Made More Tapes In '83

By IS HOROWITZ

NEW YORK—Cassettes toppled LPs as the dominant prerecorded audio configuration last year, accounting for almost 53% of all album product shipped to the trade.

About 238 million prerecorded cassettes were put out to market in 1983, up 30.1% from the 183 million shipped the prior year, according to estimates made public here last week by CBS Inc. at a presentation before financial analysts.

During that same period, LP shipments dropped 14.1%, down to 207 million units from 1982's figure of 241 million. A minor factor in the album equation was the 1983 figure of five million units given for the fast-windling eight-track format.

The statistics cited by CBS, which also document a mild upturn of 1% in the cumulative number of all recordings shipped, are expected to closely parallel 1983 figures to be released by the Recording Industry Assn. of America (RIAA) in April. CBS executives are key participants in the RIAA market research committee that assembles industry-wide shipment statistics.

CBS estimated the total number of

recordings shipped during 1983 at 581 million, compared to 576 million the previous year. It placed the value of all 1983 shipments at \$3.699 billion at suggested list prices, up by 3% over the 1982 figure of \$3.592 billion.

Singles shipped in 1983 were put at 131 million, down by 4.4% compared to the prior year's total of 137 million.

At the RIAA, president Stan Gortikov would neither confirm nor deny the CBS estimates. He reiterated that no official figures would be available

until disclosed by the association's market research group.

Other data presented by CBS to the financial analysts predicted that the value of all recordings to be shipped in 1984 would come to \$3.773 billion at suggested list, an increase of 2% over the 1983 estimate.

The company further estimated that international recording industry sales in CBS-served markets would total \$3.661 billion in 1983 at wholesale prices, once all the figures are in.

(Continued on page 107)

CD Hardware Prices Dropping

By WILLEM HOOS

AMSTERDAM—Price cuts of more than 50% on Philips Compact Disc hardware here, described as "unique and historic," followed by sharp dips in retail pricing in the U.K., are part of the company's push to build CD sales throughout Europe.

Significant price cuts have also been recorded in the U.S., where the suggested lists of the Philips CD players, sold there under the Magnavox logo, have been reduced twice since last year's Christmas selling season.

Here, the Philips CD 100 range, cheapest player in the catalog, cost 2,199 dutch guilders (roughly \$770) in March, 1983, when the CD system was launched, and now retails at just 999 guilders (around \$350).

Other Philips CD hardware units have been drastically cut in price. The CD 303 (originally costing the equivalent of \$1,020) is now tagged at \$560, while the

(Continued on page 107)

- Inside Billboard -

• **CANADIAN RADIO**, spurred by influential Toronto AOR station CHUM-FM, is moving to include more current music in its programming, much of it available only by import. This trend has led Canadian record companies to accuse radio of biting the hand that feeds it. Page 3.

• **THE WARNER-POLYGRAM MERGER** will be subject of a court hearing April 13. That's the date a federal judge in Los Angeles has set for hearing oral arguments from both corporations and the Federal Trade Commission, which is seeking to block the linkup. Page 3.

• **COMPUTER SOFTWARE** stability and consumer indecision over how computer products can be used were the key topics at Billboard's second Computer Software/Video Game Conference, recently concluded in San Francisco. Page 3.

• **STORZ BROADCASTING** is selling two of its properties, KOMA Oklahoma City and WTIH New Orleans, to Price Communications. The sale will leave Storz, which was instrumental in the creation of top 40 formula radio in the '50s, with only four stations. Radio, page 15.

• **DEMAND FOR VIDEOCASSETTE DUPLICATION** has exploded in the first months of 1984. But industry insiders warn that the current high volume will prove no guarantee of fiscal security for the volatile duplication industry. Video, page 91.

• **BAR CODING** is the subject of a survey being conducted by NARM, which is attempting to spur its application to existing catalog and to determine where the industry's drive for homogeneity in data processing and information should go next. Page 118.



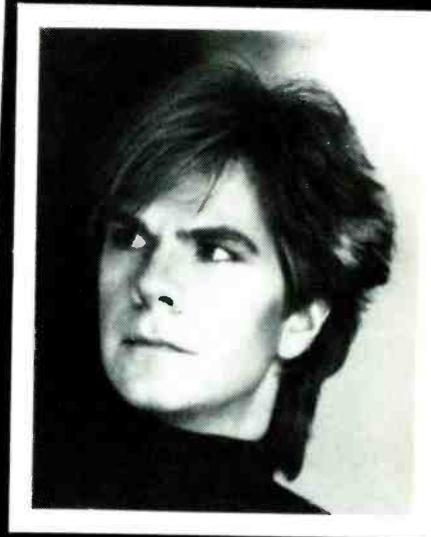
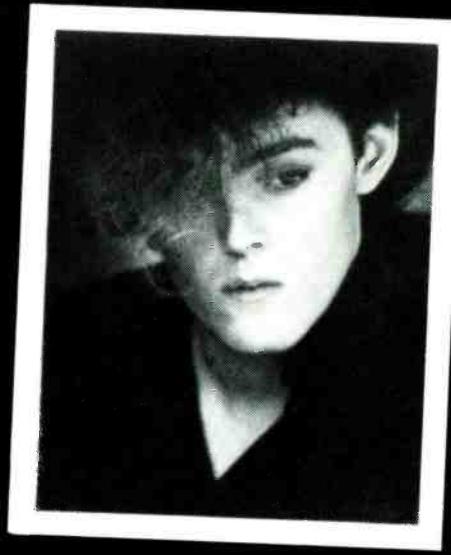
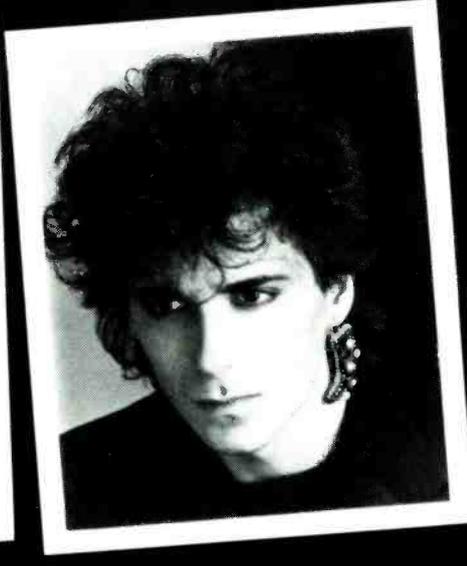
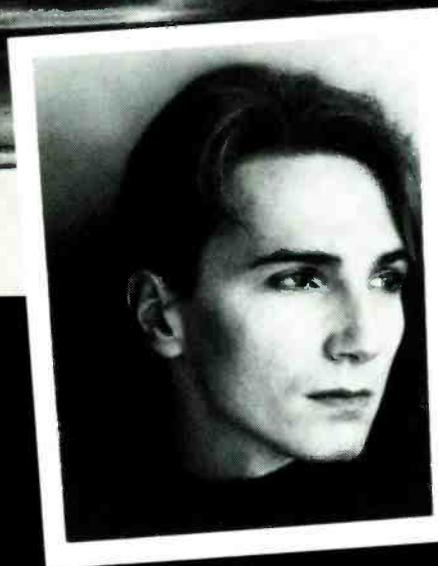
KENNY G has got a smash on his hands. The young saxophone virtuoso is starting a national chain reaction with his new LP **G-FORCE** (AL 8-8192), featuring the hit single "Hi, How Ya Doin'?" With an album (executive-produced by Kashif) and a single both scaling the R&B charts, Kenny G is doin' just great. Feel the force. On Arista Records and Cassettes. (Advertisement)

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News

Canadian Labels Concerned Over Radio's Move To Playing Imports

By KIRK LaPOINTE

TORONTO—Recent format changes by influential AOR station CHUM-FM to include more current music in its programming—much of it available only by import in Canada—have renewed pressures on record companies to more quickly release successful foreign product here.

But beneath that push by radio for more new music is a philosophical difference which appears ready to engender hard feelings if not soon quelled. Radio is dissatisfied with the release schedules of record companies, which counter that radio is biting the hand that feeds it by hastily programming imports and eroding profit margins on product by emerging artists.

"I'm losing revenue, that's what it means," says Larry Green, national promotion director for WEA Music of Canada. "Some radio stations are doing the industry a disservice."

"People aren't thinking through the ramifications," adds Bob Ansell, vice president of promotion for PolyGram in Canada.

Others believe that less—not more—new music may be released by labels in Canada if radio stations continue to step up their use of imports. The combination of import sales and radio burnout when release cannot be facilitated may dissuade labels from taking chances on artists with only marginal chances of success in the market.

The problem of unsynchronized release schedules has long plagued Canadian firms—especially, until recent years, in the black music field. Canadian companies often waited for chart action, or at least substantial airplay, in other territories to trigger releases by unproven artists. They also could safely gamble that the limited Canadian airplay and importation of such product would not significantly affect sales.

In Toronto, the programming of such product was usually limited to CFNY-FM, a suburban Brampton progressive station whose transmitter and ratings were sufficiently weak not to upset the appellation.

Oddly enough, the current situation owes itself to CFNY's relocation of its transmitter to the CN Tower, the world's tallest free-standing structure. The relocation there nearly six months ago has given CFNY instantly increased status. CHUM-FM, in the process, has had to change to compete for the new music crowd in the market.

But, by increasingly programming imports, CHUM-FM has inadvertently set the pace for other AORs across the country. That, in turn, has created a record business nightmare.

Import-only product by Big Country, the Thompson Twins, Ultravox, Howard Jones, INXS, Tom Robinson and others has crept into heavy rotation on CHUM-FM. CILQ-FM has stayed away from the import glut, trying in recent months to corner the hard rock market, but CFNY keeps chugging along with a healthy dose of imports.

With two of the three AORs going at it, retailers have been rapidly adapting by increasing shelf space for

imports.

Radio reaction has been predictable. CFNY director of operations David Marsden says he feels "no obligation to record companies... I obviously have to stay competitive."

Marsden dismisses the notion that widespread programming of imports seriously affects sales, saying such advanced airplay serves as "a showcase" for music that can help companies decide how they'll market product.

Ansell disagrees, pointing to the troubles the company has had in re-

(Continued on page 108)



FOUNDATION FRIENDS—CBS/Records Group president Walter Yetnikoff greets pals during a luncheon for the T.J. Martell Foundation for Leukemia & Cancer research. He will be honored as humanitarian of the year on April 14 during the Foundation's award ceremony at New York's Hilton. Pictured from left are producer Quincy Jones, Jon Peters, Yetnikoff and Barbra Streisand.

Judge Sets Warner/Poly Date

Oral Arguments To Be Heard April 13 In L.A. Court

By JOHN SIPPEL

LOS ANGELES—Local Federal District Court Judge Consuelo Brand Marshall will hear oral testimony from the counsels for the Federal Trade Commission and Warner Communications and PolyGram Records April 13, after which she is expected to rule quickly in the government's legal attempt to obtain a preliminary injunction halting the attempted merger of the two companies' recording interests in the U.S. (Billboard, March 17).

Judge Marshall issued the minute order, which also instructed defendants to provide all evidence in the case to her by March 26, while the government has an April 6 deadline.

Prior to the minute order, Judge Marshall had rejected an ex parte order from WCI/PolyGram counsel seeking to set guidelines for a preliminary hearing.

The FTC holds that the proposed merger would further dilute competition in an industry already too weak to create and nurture new, strong rival labels.

That's the gist of a complaint and supportive memorandum filed Thursday (8) in local Federal District Court seeking a temporary restraining order against the linkup. The government agency argues that "the merger will remove a substantial competitor from the market and significantly increase overall concentration."

Utilizing the Herfindahl-Hirschman Index, a generally accepted yardstick which measures distribution of market shares among the top firms in an industry, the filing contends that union would combine WEA's 18.9% share with PolyGram's 7.1% share for a cumulative 25.9% share, making it the largest single entity among the remaining five "majors." Other HHI market shares include: CBS, 23%; RCA, 17.9%; Capitol and MCA, 8%; and miscellaneous, 17.3%. HHI includes all custom and distribution affiliations, including the most recent, the MCA/Motown deal, in its analysis.

"The post-acquisition HHI of 1648.2 approaches the threshold of highly concentrated markets and the resulting increase in the HHI of 267 points portends major competitive problems," the government contends. "The Justice Department has indicated that as a general proposition an HHI below 1,000 would suggest an unconcentrated market, an HHI between 1,000 and 1,800 would suggest a moderately concentrated one and an HHI above 1,800 suggests a highly concentrated market." The government says the acquisition would raise the industry's HHI to 1,684.2 from 1,351.2.

The consolidation would, the complaint avers, "increase likelihood of

(Continued on page 109)

Spring Markup Seen For House Audio Rental Bill

By BILL HOLLAND

WASHINGTON—The House version of the audio rental bill, H.R. 1027, is being scheduled for markup this spring in the Judiciary subcommittee on courts, civil liberties and the administration of justice, giving the recording industry its first gleam of light in an otherwise dark legislative tunnel in this cautious election year.

No date has yet been set for the markup of the House bill, introduced last year by Rep. Don Edwards (D-Calif.). But, according to subcommittee sources, subcommittee chairman Robert Kastenmeier (D-Wisc.) has given notice that he wants to move the bill. H.R. 1027 currently has 43 co-sponsors.

The Senate version of the bill, S. 32, introduced by Sen. Charles Mathias (R-Md.), passed full committee last June 16 and passed the full Senate in a unanimous vote June 28.

The audio rental bill is the least controversial of the rental and home taping bills now pending in the Congress. It requires the permission of sound recording copyright owners (record companies) before rental can be lawfully authorized.

The Senate version was passed with an amendment which also requires the permission of the copyright owner of the underlying musical works for rental through a compulsory license agreement similar to those between publishers and record companies, and will protect copyright owners should future tech-

nological progress make record rental a profitable undertaking for the music industry.

The House version does not yet have such an amendment, but a record industry source says that there are plans to introduce a similar feature during the markup sessions. Also planned is an amendment to spell out antitrust confirmation.

BILLBOARD COMPUTER/GAMES CONFERENCE

Meet Looks At Software Stability

By FAYE ZUCKERMAN

SAN FRANCISCO—The stability of the computer software industry, when compared to the still-volatile hardware field, and consumer indecision over how computer products can be used, were the key topics at Billboard's second Computer Software/Video Game Conference, held here March 7-9.

Wall Street analysts and market researchers, at the helm of the three-day event, reconfirmed the conference's tone when they agreed that computer software companies provide investment opportunities while hardware firms currently do not. Barbara Isgur of Paine Webber Mitchell Hutchins noted that hardware companies that gain a market niche of three-five years show investment potential. She said that IBM, Coleco, the new Mindset computer

and the Japanese firms are all forces to be watched closely.

Further panel discussion pointed out that hard-to-use software products and confusing hardware design fueled consumer frustration with computers. Most panelists agreed that these complications are major stumbling blocks to the growth of both the hardware and software industries.

Software designers, acknowledging hard-to-use product, discussed the ways in which collaborative efforts for authoring software are bringing about finely tuned products. Don Bluth, a proponent of interactive laserdisk technology who is credited with the making of the first laserdisk arcade game, "Dragon's Lair," emphasized that this technology might pave the way for "interactive movies," with viewers controlling the destinies of a film's main characters.

Marc Blank of Infocom predicted that "artificial intelligence" will come to play a major role in his company's software products. Artificial intelligence will ultimately allow the computer to reason and process information, and conform to each user's style of interacting with the computer, he said.

During the panel entitled "Categorically Speaking: Entertainment, Education & Home Management Software," the subject of piracy piqued debate with mention of Microsoft's and Lotus' recent legal action relating to software theft.

International marketers noted software theft abroad. Nancy Garrison of Atari International pointed out that she solved one Atari "knock-off" problem by hiring the group responsible to design and convert

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SPARS Cites CD Shortcomings But Optimism Prevails At Digital Recording Conference

By STEVEN DUPLER

MIAMI—Digital is here to stay, but the laser-read disk itself is at present the weakest link in the digital audio chain. If the Compact Disc is to consistently equal the sonic standards set by digital multi-track equipment, manufacturing processes and CD player technology must be constantly upgraded.

That was the consensus of the more than 100 recording studio owners, engineers, equipment manufacturers, record producers and students who gathered at the Univ. of Miami to discuss the history, state of the art, and future of digital recording during the Society of Professional Audio Re-

ording Studios (SPARS) conference, March 8-10.

During the three-day run of seminars and panel discussions (separate stories, page 38), participants wrestled with the question of format standardization, the propriety of a digital investment by a studio, and a critical evaluation of the state of the Compact Disc, among other topics. Highlight of the conference was a mock trial debating the benefits and deficiencies of digital technology.

In spite of the cited present shortcomings of the CD, panel members were optimistic about its future, predicting that the disk will coexist with black vinyl for many years to come,

acting as a bridge between the present and some more advanced form of digital software yet to come.

On the question of standardization, opinions were deeply divided. Sony/MCI, Studer and Matsushita favored the digital audio stationary head format (DASH) they have agreed upon, while Mitsubishi and dbx presented the respective benefits of their opposing formats. dbx's Lance Korhals insisted that the time is not yet right for agreeing to a single standard, as doing so would impede further technological advancements in the digital field. According to Mitsubishi's Almon Clegg, however, one great benefit standardization would ultimately offer would be the savings to consumers when manufacturers were able to cut their costs.

Only the largest and most profitable studio operations have been able to consider a total digital investment, and that seems unlikely to change in the near future. Still, opinions offered by owners of large studios on the viability of an investment in digital differed greatly. According to Chris Stone of the Record Plant, Los Angeles, "Studios will, if they want to survive, go digital." Sigma Sound's Joe Tarsia insisted, "Digital isn't here yet as a profit maker for Sigma."

Murray Allen of Chicago's Universal Recording Corp. suggested that in order to make the digital investment pay off, a studio owner had to learn how to effectively sell the benefits of digital over analog to a client and convince him that the higher per-hour costs were indeed worth the expense.



ROCKIN' PATRIOTS—Members of various groups prepare to embark on a USO tour of American military bases and aircraft carriers in Hawaii, Okinawa, the Philippines and Diego Garcia during a press reception at Bob Hope's USO club in Los Angeles. In the top row from left are Cheap Trick's Robin Zander and Rick Nielsen, Pablo Cruise's David Jenkins and Rick Williams of Kansas. In the middle row are Cheap Trick's Bun E. Carlos, Le Roux's Leon Medica and John Pierce of Pablo Cruise. In the bottom row are John Elefante of Kansas, Cory Lerios of Pablo Cruise, Kansas' Phil Ehart and ex-Doobie Brother Patrick Simmons.

SEEKS INCORPORATION

CD Group Names Director

NEW YORK—The Compact Disc Group, which recently withdrew from the RIAA to form an independent association, has engaged a full-time coordinator and filed for incorporation in New York as a not-for-profit association.

At a meeting in Los Angeles last week, Leslie Rosen was named director/coordinator. Rosen will represent the association out of her own offices here, where she operates a publicity and marketing communications firm.

Rosen becomes one of four officers of the group. As secretary, she joins chairman Emiel Petrone, vice chairman Harlan Lippincott and treasurer Jerry Shulman. Eight persons will be elected to join the officers as a board of directors, the election to take place at a meeting in New York April 26.

Incorporation papers have already been filed with the New York State Attorney General under the name of the Compact Disc Group of America.

Steve Traiman, former vice president and executive director of the RIAA, who served as coordinator for the group since its formation in May, 1983, will continue to be associated with it during a transition period.

IS HOROWITZ

SECULAR ACCEPTANCE DOWNPLAYED

GMA Week Focuses On Church

By DON CUSIC

NASHVILLE—Acknowledgement that the growth of gospel music is coming from within the Christian culture instead of attracting listeners from the secular market was the dominant theme of this year's Gospel Music Assn. Week.

There was hardly a mention of secular acceptance or "crossovers" during the four-day event. Instead, record companies, publishers, bookers and artists conceded that their major thrust is reaching Christians with gospel product, not non-Christians.

This is a marked contrast to the years just past, when the gospel industry actively pursued secular acceptance. The current trend of broadening the marketing base of the Christian audience has been developing for several years. The "Age To Age" album by Amy Grant demonstrated to the gospel industry that there is potential for gold records within the Christian market.

This trend fits with the sales figures of Christian product: The Christian bookstore market now accounts for 85%-95% of all contemporary Christian albums sold.

GMA Week this year was actually a combination of three events: the industry-oriented Gospel Music Week, the National Gospel Radio Seminar and the Church Music Workshop. Most attendees agreed that the combination of events worked well. More than 500 registrants attended the seminars and concerts.

Each night there was a concert or "spectacular" that featured a variety of artists. The week began with a concert Sunday night, March 4, with performances by the Speer Family,

Amy Fletcher, Harvest, Stephanie Boosahda, Michael Card, Twila Paris and Wayne Watson. The highlight of that evening was the showcase by Word Records, which consisted of a performance by the Imperials, backed by a 40-piece orchestra and a slide show depicting the 20-year history of the group and past members.

At the end of their show—they were the only act all week to give a full concert—a number of former members joined the current group on stage to sing "Praise The Lord."

On Monday night, there were performances by Tami Gunden, Sandra Crouch, MetroBand, Dino, Truth, Lanny Wolfe, Jessy Dixon and DeGarmo & Key. Tuesday night featured performances by Karen Kelley, Johnny Hall, Kathie Sullivan, Kenny Hinson, D. Dee Click, Watchmen, Vonda VanDyke, Debby Boone, Phil

Driscoll, Phil Keaggy, Sheila Walsh, Michele Pillar, Steve Green, Connie Scott, Scott Wesley Brown and Steve Camp.

The keynote address for GMA Week was given Monday morning by Dr. Robert Schuller, minister of the Garden Grove Community Church and host of the tv show "The Hour Of Power." This was followed by sessions on cassettes and video music for those attending GMA Week, reading sessions for those with the Church Music Workshop, and "Fundamentals Of Programming" and "Non-Commercial Radio" for those attending the Gospel Radio Seminar.

Other seminars during the week stressed the theme "More in 84!" and included such topics as "Publishing," "Biblical Principles Of Time Management," "Artist Development"

(Continued on page 109)

East Coast Chain To Buy Midwest Peaches Outlets

CHICAGO—Five Star Entertainment Corp. here is negotiating with an East Coast retailer with more than 50 stores for the sale of its seven Midwest Peaches outlets, according to Five Star co-owner David Neste. Neste says transactions with the unnamed retail chain should be finalized within the next 60 days.

The seven Peaches stores, located in Chicago, Oak Park, Ill., Cincinnati, Indianapolis, Cleveland, Toledo, and Maple Heights, Ohio, were purchased by Five Star from previous owner Nehi Record Distributing Corp. in November, 1981. Neste says he and partner Vince Mauch

"formed Five Star for the express purpose of buying" the Peaches unit.

"We bought the stores on a 100% leverage buyout," he says. "To retire the note, we would have had to have generated substantial rather than just marginal profits. The stores are turning a profit, but there is not enough equity in the company to sustain retail development and growth."

Neste confirms that the units will retain the Peaches name, as well as "the same operating concept and employees." Five Star, he says, is to "continue real estate development in the Midwest."

MOIRA McCORMICK

Executive Turntable

Tony Seideman joins Billboard in New York as video editor, effective immediately. Formerly home video editor for weekly Variety, he replaces Laura Foti, who has joined RCA's newly formed video division, also in New York.

Record Companies



Hinton



Baker



London

The long-rumored shakeout at MCA Nashville has put 11 employees out of work, leaving three original staffers. Bruce Hinton is hired as senior vice president and general manager. He was a partner in the independent country promotion firm of Hinton-Svendsen. Katie Gillon reports to him as product manager. She was assistant to the label's former Nashville president, Jim Fogelson. The company has named Tony Brown a&r vice president. He was with RCA Nashville. Patti Olsen becomes promotion director, and Shelia Shipley is named promotion manager. Fogelson and former a&r vice president Ron Chancey still retain contracts with MCA, but are no longer working in its corporate office.

Roy Thomas Baker assumes a new post as senior vice president, worldwide production for Elektra Records, based in Los Angeles. He was senior vice president, a&r, for the label. . . Also in that city, Miller London is promoted to vice president of marketing for Motown and its affiliated labels. He was sales vice president. . . Sammy Vargas leaves his post as regional promotion manager for MCA in New York. He hasn't announced future plans. . . Cary Baker moves to Los Angeles to join IRS as national publicity director. He was head of his own publicity firm in Chicago, Right Angle.

Capital makes several changes in its Hollywood headquarters. Stephen Gelber is upped to creative director of advertising and merchandising. He was senior manager of press and publicity. Pat Weaver is named manager of press and publicity. She was press coordinator in the label's press and artist development department. And Allen Harford, corporate vice president of human resources and administration, joins Capitol Industries-EMI Inc.'s executive management board.

Sharil Hilding is named regional sales manager for Peter Pan Industries, based in Dallas. She was a territory manager for the Wallace Berrie Co. . . Acme Music Corp. appoints Mike Lozeau as promotion manager in New York.

Video/Pro Equipment

Jerry Durkin is appointed vice president of East Coast business affairs for CBS Records. Based in New York, he will head the newly-formed CBS Video Enterprises music video programming unit and continues to supervise the CBS Records a&r administration department of which he was vice president. . . Kenny Kiper joins Nashville Audio Video Productions as facility manager. He was executive director of public relations for Country Music Television there.

Warner Amex Satellite Entertainment Co. makes four promotions in New York. Dominique Fioravanti becomes senior vice president and general manager of MTV. He was vice president and general manager. David Hilton is upped to senior vice president and general manager of affiliate sales and marketing for WASEC. He was vice president and general manager of that division. Bob Roganti is upped to senior vice president and general manager of advertising sales for WASEC. He was vice president of ad



Durkin

(Continued on page 110)

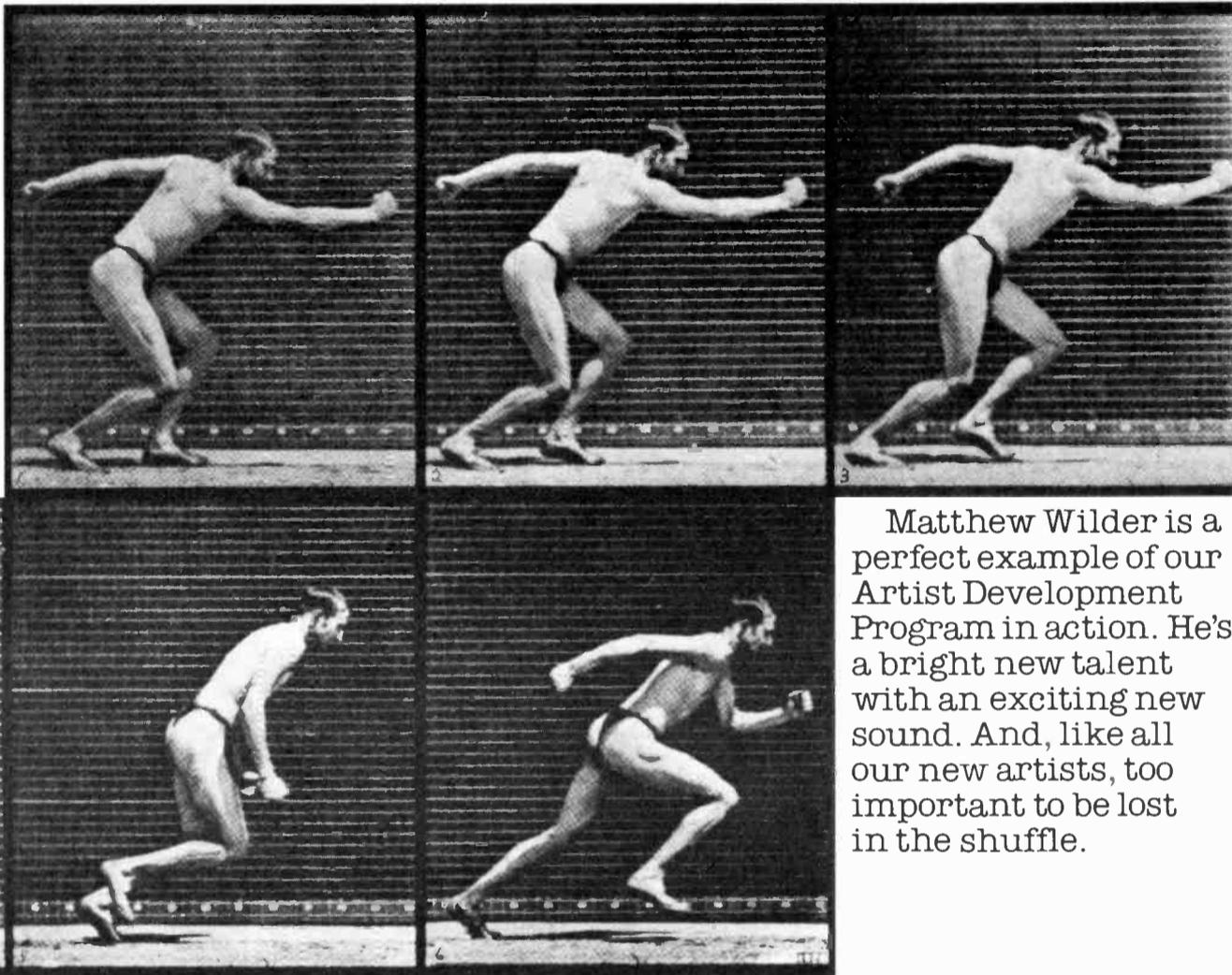
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HOW MATTHEW WILDER

Matthew Wilder's debut album, "I Don't Speak The Language," says a lot about Artist Development at Epic, Portrait and The CBS Associated Labels.

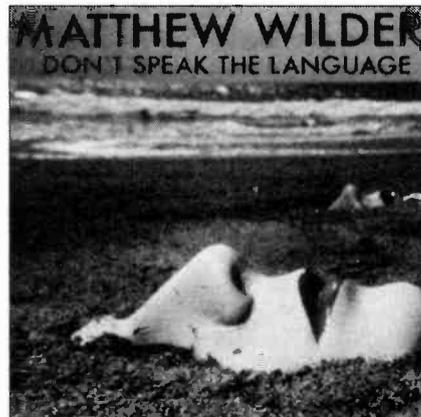
With the release of Matthew's first single, "Break My Stride," our mighty promotion and marketing machine went into motion. The result: a runaway hit—Top-5 on the charts and a dance club smash.

The new single, "The Kid's American," is racing up the charts now. And you'll soon be seeing Matthew's new music video almost everywhere. Add to this exposure an upcoming club tour, and you've got a debut album that's quickly nearing gold.



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NEW CBS VIDEO ENTERPRISES HEAD

Durkin Sees Long-Form Boom

By TONY SEIDEMAN

NEW YORK—Home video revenues will surpass those from cable tv for long-form music video in about two years, says Jerry Durkin, head of the newly formed CBS Video Enterprises. But even if outside markets can completely cover the cost of producing a video clip, the promotional rather than direct income-producing ability of the videos will be the main reason for their production, he says.

"The reason for doing the clips is their promotional value," says Durkin, "and that is a label decision."

Even on long-forms, the promotional angle will be key, says Durkin, who recently moved up to the position of vice president, business affairs at CBS/Records Group. The group's new division's concentration will be on long-forms, he says, but there will be a great deal of variety within the long-form spectrum.

CBS Video Enterprises' long-form efforts either in production or due for release range from a clip compilation about 40 minutes long, due to ship shortly from CBS/Fox Video, to a combination of long music video efforts with Pink Floyd's David Gilmoure.

Kid Stuff Sets 'Fraggle Rock' Album Release

NEW YORK—Children's record and tape manufacturer IJE/Kid Stuff has pacted with Henson Associates to produce an album featuring characters from the Home Box Office television series "Fraggle Rock." The album will be released on the Muppet Music label in April.

The half-hour television show, created by Henson Associates, producers of "The Muppet Show," has won numerous accolades, including Parents Choice Magazine Awards, National Education Assn. endorsement, Award for Cablecasting Excellence, Action for Children's Television Award and an International Emmy for the Best Children's Programming in 1983.

The album's release will be accompanied by an ad campaign including television spots and consumer and trade print ads.

The compilation will be a straight assembly of music video clips. It will sell at \$19.98, the lowest price set to date for a CBS/Fox Video title, and contain clips from Toto, Journey, Cyndi Lauper, Quiet Riot, the Romantics and Bonnie Tyler.

CBS/Fox Video will automatically get first call on any of the product created by CBS Video Enterprises as a result of the contract that created the joint venture. If CBS Records artists produce their own videos, however, they can go to the home video manufacturer of their choice, which is one reason why Vestron Video is handling "Making Michael Jackson's 'Thriller'."

The Gilmoure effort will be a joint production venture with MTV. Even though home video contributes more revenue per viewer reached, now and in the future cable tv will take priority as a medium because of the scope of the exposure it can give an artist, Durkin says.

CBS Video Enterprises will be exploiting this exposure to the hilt in its video efforts with Gilmoure. Two shows will be produced for MTV: a half-hour look back on Gilmoure's career with Pink Floyd, and a one-hour video presentation, mixing concert and concept footage, of the artist's solo album. When the work is moved to home video it will be sold as a single package, Durkin says.

In the best of all worlds, he says, it would be possible to make home video the first video window. But right now cable tv produces so much more revenue than home video that such a release pattern is impossible. Durkin feels, however, that the pattern will change as the growth of the VCR universe continues and record stores move more deeply into home video.

The costs the markets will have to cover are heavy and growing. For the one-hour long-forms CBS will be producing, six-figure budgets are inevitable, says Durkin. The trick is to combine the various revenue stream in a way that produces the most dollars for the least effort.

One area where Durkin feels CBS Video Enterprises will have special strength is that of single-artist clip compilations. The "name power" of a number of CBS artists will be enough to pull their clips off the shelves, he asserts. But he adds that it would be a mistake to do a full-length

video of a record album, concert or otherwise, until it has proven a hit. Only if strong sales are virtually certain can the high cost of creative video production be justified, he says.

Despite the fact that MTV airs most clips repeatedly, Durkin opines that their home video market value will not be burned out. "MTV is not all over the country," he says, noting that there will probably be strong demand among people who have heard of the network and the clips it presents, but have not had a chance to see many of the videos yet.

And despite all the noise about new technologies, Durkin says that broadcast tv may well end up being a major dollar contributor to the long-

(Continued on page 116)



MCA's NEW ADDITION—Members of former Streetwise act New Edition pose with executives from MCA, where they have signed a longterm contract. Standing from left are the group's busy attorney Steven Machat, MCA Records Group executive vice president Myron Roth, MCA's West Coast regional r&b promotion manager Louil Silas, group manager Rick Smith, MCA Distributing senior vice president John Burns, MCA vice president of black music Jheryl Busby, and New Edition manager Bill Dean. Kneeling are the boys in the band: Robert Brown, Ralph Tresvant, Ricardo Bell, Michael Bivins and Ronald DeVoe.

Chartbeat

Van Halen Turns Rout Into Horserace

By PAUL GREIN

Michael Jackson's "Thriller" holds on to the No. 1 spot for the 34th week, but Van Halen's "1984" is fast closing the gap in its second week at number two. One key to the sudden closeness of this contest lies on the singles chart, where Jackson's "Thriller" drops out of the top 10, while Van Halen's "Jump" holds at No. 1 for the fifth straight week.

That makes "Jump" one of the three longest-running No. 1 hits in the history of Warner Bros. Records. It joins the Everly Brothers' 1960 hit "Cathy's Clown," which also had five weeks on top, and Rod Stewart's 1976 smash "Tonight's The Night," which was No. 1 for seven weeks.

"Jump" is even emerging as a hit on Billboard's dance chart, where it jumps to number 23 this week. But the No. 1 record in the clubs is Cyndi Lauper's "Girls Just Want To Have Fun" (Portrait), which has been turned back in its challenge to unseat "Jump" on the Hot 100. It drops to number three this week, after spending the past couple of weeks at number two.

★ ★ ★

Fleetwood Trio: Christine McVie's "Got A Hold On Me" (Warner

Bros.) jumps to number 10 on this week's Hot 100, making McVie the third member of Fleetwood Mac to land a top 10 solo single. She follows Stevie Nicks ("Stand Back") and Lindsey Buckingham ("Trouble").

Only one group in pop history has produced more than three members who went on to top 10 glory as solo artists. Hint: This year is their 20th anniversary. Added hint: It's not Billy Jo Kramer & the Dakotas.

★ ★ ★

A&M Milestone: A&M and its affiliated labels have a commanding 20 albums on this week's top 200, which is believed to be the highest total in the label's 22-year history.

The Police account for five of the 20 albums, including the label's top-seller, "Synchronicity," which is in its 38th consecutive week in the top 10.

The Police also add to the heavy British emphasis of A&M's current hit roster. Twelve of the 20 albums are by British acts, including UB 40, the English Beat and Joan Armatrading from England, Simple Minds and Billy Rankin from Scotland and the Alarm from Wales.

Another of the 20 albums is by a Canadian artist (Bryan Adams), leaving just seven spots for American

acts: .38 Special, Jeffrey Osborne, George Winston, Let's Active, Atlantic Starr, Shadowfax and the Carpenters.

Another noteworthy characteristic about this lineup is that it includes so many new and developing acts. Apart from the Carpenters, Osborne, Armatrading, the Police and .38 Special, most of these acts have come to A&M in the past few years.

★ ★ ★

Turner Milestone: Tina Turner's "Let's Stay Together" continues its slow but steady climb on the Hot 100, where it jumps to number 26. It also moves up on the black chart to number three. But it drops to number four on the dance/disco chart, after spending the past couple of weeks at No. 1.

That nonetheless makes it the first national No. 1 hit of Turner's 24-year chart career. The highest she's ever climbed on the pop chart is number four (with 1971's "Proud Mary"); the highest she's been on the black chart is number two (with 1960's "A Fool In Love" and 1961's "It's Gonna Work Out Fine"). All of these records were duets with Ike Turner, from whom Tina was separated eight years ago.

Home Video Makes Inroads At Fourth Film Market

By FAYE ZUCKERMAN

LOS ANGELES—Foreign and domestic licensing for home video product underscored the fourth American Film Market March 8-16, with video accounting for 37% of the estimated \$160 million in business conducted here.

According to a spokeswoman for the international market, "substantial" attention was given this year to the video area. "In the past, the show was dominated by buyers soliciting film licensing for theatrical releases only," she adds.

Total attendance hovered at 1,200, up from 1983's figure of about 1,000. Last year, about 260 attendees came from the home video field. This year there were nearly 450.

Some 74 film companies crowded into the Hyatt on Sunset Blvd. to sell theatrical and home video rights for here and abroad on about 289 titles. Some 165 of these releases had first-time screenings here.

Although most of the buyers preferred to remain mum about consum-

mated licenses, many said they came away from the market with significant new catalog items. Vestron Video gained five pictures from Empire International. Family Home Entertainment picked up distribution rights for 23 titles.

Ardis Matthews, vice president/programming for Family Home and USA Home Video, would not elaborate on new acquisitions. But she noted that 12 Family Home/USA properties were picked up by distributors in many foreign markets.

She echoed the sentiment of many attendees, adding, "I was astonished and pleased to see the number of foreign buyers and the amount of revenue received for product."

Generally, closing bids for children's video product averaged about \$10,000, most agreed. As for feature films, prices ranged from \$20,000 to about \$50,000. The Samuel Goldwyn Co. pegged prices for "classic" films at about \$5,000. Most contracts have a five-year clause.

Many of the film companies pointed out that this year they were look-

ing to sign contracts with foreign companies that are "stable" and "reliable." Explained Archie C. Purvis Jr., vice president/sales and marketing for ABC Video Enterprises Inc., "I don't like to call it bidding. We are looking for good, longterm relationships."

ABC licensed several made-for-television movies to foreign buyers for video and theatrical release. Purvis noted the "sharp increase in video buyers," and said these companies paid a "reasonable" price for acquisitions.

Family Home's Matthews observed the influx of foreign buyers and pointed out that negotiations were "hard-hitting." Prices, she added, were generally high.

The Samuel Goldwyn Co. reported culling some \$1 million in home video business on the fifth day. In noting a substantial increase in home video sales, Richard B. Childs, vice president of ancillary sales, added that the Hollywood company had also sold \$500,000 worth of television rights and gotten \$200,000 for theatrical re-

lease of many of its classics. It had 56 titles to sell.

The burgeoning long-form music video area made a respectable showing at the market, traditionally geared only for buyers of theatrical films for boxoffice engagements. Matthews found that "Beatlemania," "The Tubes," "Dazzle Dancin'" and "Pippin" fared well during bidding. "I was really surprised to see how much money many of the buyers, specifically from Spain, had to spend," she said.

Most agreed that music video will take center stage at 1985's American Film Market. Said ABC's Purvis: "It's (music video) the next big rage." His company is actively looking for music product, and considering producing it.

One of the largest Australian video companies, Video Classics, will roll out "The Making of Michael Jackson's 'Thriller'" for \$35 next month. According to company co-founder Walter F. Lehne, the Australian home video market is rental driven,

with sales titles generally priced at \$95. He said that competitors will be watching the launch of Jackson's video to see how the first low-cost, original music production fares in a foreign market.

Kid Creole & the Coconuts, Meat Loaf, Marvin Gaye and Glen Campbell are featured in other music videos Lehne plans to bring to Australia and New Zealand.

By June he expects to see some 2,000 record-related retail outlets entering the home video area.

At the show, Lehne finalized several negotiations with Vestron Video and Media Home Entertainment. Video Classics was the first Australian video company to obtain worldwide rights to an Australian production. He offered the rights to an Australian film, "Dot And The Kola", at the American Film Market.

Media Home Entertainment, based in Los Angeles, picked up the title for distribution worldwide except in Australia and New Zealand.

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EUROPE

AUSTRALIA/JAPAN/FAR EAST

City	NUMBER OF PERFORMANCES	NUMBER OF TICKETS SOLD	City	NUMBER OF PERFORMANCES	NUMBER OF TICKETS SOLD	City	NUMBER OF PERFORMANCES	NUMBER OF TICKETS SOLD
Anaheim	1	67,401	Bad Segeburg	2	24,150	Adelaide	1	18,409
Chicago	2	51,682	Berlin	1	22,245	Auckland	1	74,480
Detroit	2	37,268	Bochum	1	33,843	Bangkok	1	14,981
Foxboro	1	53,395	Edinburgh	1	47,444	Melbourne	1	37,914
Montreal	2	32,547	Frejus	2	28,927	Brisbane	1	26,757
New York	3	57,820	Goteberg	2	120,062	Nagoya	1	10,064
Oakland	1	50,000	London	3	23,162	Osaka	1	15,105
Philadelphia	4	68,235	Lyon	2	23,615	Perth	3	23,063
San Bernadino	1	300,000	Milton Keynes	3	174,984	Sydney	2	61,832
Toronto	2	101,239	Offenbach	1	24,720	Tokyo	4	42,984
Vancouver	1	53,687	Paris	2	118,479	Yokohama	1	25,989
Winnipeg	1	34,816	Rotterdam	2	101,311	Wellington	1	47,838
Other Cities	22	386,479	Other Cities	7	71,246	Other Cities	6	36,380

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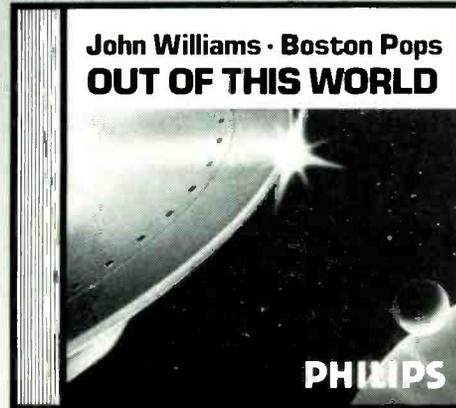
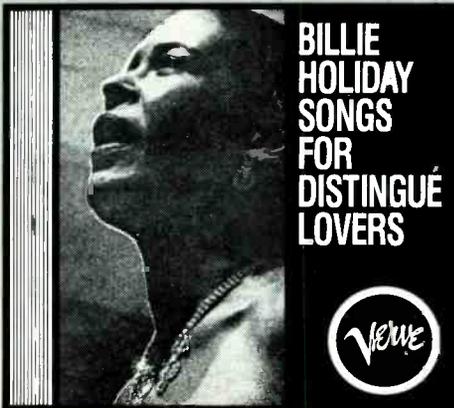
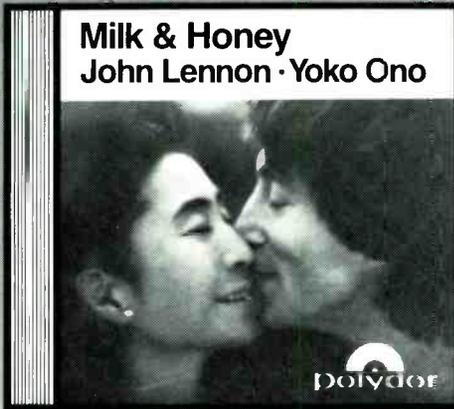
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AT U.K. SEMINAR

IFPI's Davies Urges: Save Europe's Music

By MIKE HENNESSEY

Britain's National Music Council held a seminar on "Music And The European Economic Community" on March 12 in London, attended by delegates from European record companies, music publishers, collection societies, broadcasting organizations, performers' organizations, hardware manufacturers, law firms and industry associations.

This is the first of two reports. LONDON—A call for an international alliance to save Europe's music from the depredations of home taping was made by Gillian Davies, associate director general and chief legal adviser of the IFPI, in an address on "Harmonization Of Rights Within The Community."

Predicting "an extremely lively debate" between rights owners on the one hand and hardware, blank tape and consumer organizations on the other, when the European Economic Community Commission's Green Paper on copyright harmonization is published this fall, Davies said: "Authors, composers, publishers, pro-

ducers of phonograms, film producers, video distributors, and all rights owners concerned by the problem of private copying should concert their efforts and work together to seek Community support for the introduction of legislation to provide rights owners with remuneration for private copying."

She noted that a Coalition To Save America's Music had been set up in the U.S. and suggested that a similar body be set up in each member state of the Community by interested parties. "Perhaps today could be the day when we launch both a coalition to save the music of Great Britain and an International Alliance To Save Europe's Music," she said.

In a comment from the floor, John Morton, general secretary of the Musicians' Union and president of the International Federation of Musicians, pledged the support of the MU for such an alliance. But he added: "The biggest enemies are not the other rights owners but the non-paying public."

In response to questions on the best method of lobbying for blank tape royalty legislation in the EEC, Michael Freegard, chief executive of the Performing Right Society, said that efforts should be concentrated on persuading national governments to support the cause "because it is the Council of Ministers who will decide." He added that the PRS intended to intensify its activity in pressing for a royalty.

Replying to further comments, Davies acknowledged that certain differences between interested parties made concerted action difficult, "but we all have an interest in better protection, and we have much more in common than we have to divide us. We should never lose sight of that."

In a speech which ranged over the whole spectrum of copyright and related rights in the Community, Davies said that the harmonization program covered reprography, private copying, piracy, artists' resale rights and the proposal for the introduction of a harmonized period of duration of copyright protection in the 10 countries of the EEC, to be followed by a period of paying public domain.

She said the Green Paper would

New Rental Legislation In Japan Provisional Law Is Outlined At IFPI Board Meeting

LONDON—Authors, performers and producers will have the right to prohibit rental of sound carriers featuring their works for a certain period after the first sale, under a provisional law to be introduced in Japan. The law becomes effective June 2.

The draft legislation originally provided for a one-year embargo, but the latest version does not indicate a fixed period. It will probably be set by ordinance. The provisional law

will ultimately give way to permanent legislation which will provide for an author's royalty to be paid for a period of 20 years after the end of the embargo term. The latest developments in the rental situation in Japan were discussed at the board meeting of the International Federation of Phonogram & Videogram Producers (IFPI) held in London Feb. 22. The meeting was presided over by Coen Solleveld. The IFPI

board noted with concern that neither the provisional nor the permanent legislation provides for protection for the producers or performers of phonograms. The IFPI is making representations to the Japanese government to secure for producers the right to prohibit rental of their product. The federation is also pressing for the protection period in the permanent legislation to be increased to 50 years, thus bringing records into line with cinematographic works.

On the subject of music videograms, the board determined that these should not be provided free to broadcasters and cable operators. It noted with approval the recent contract between the German record industry and German television regarding fees for the use of music videos. It was agreed that the term "video clip" should not be used to describe music videos that were not merely promotional material but programs in their own right. It was reported that a new initiative to break the deadlock in negotiations between the IFPI and BIEM over renewal of the mechanical royalties contract was under way, with a meeting of the two parties provisionally set for April in Paris. The annual council meeting of the IFPI will be held in Helsinki, June 18-20. There will also be an extraordinary general meeting to discuss an increase in subscription rates, and a conference on performing rights.

MIKE HENNESSEY

Strike Settled In Mexico; Musicians Back At Work

By JUDY HEVRDEJS

MEXICO CITY—Although musicians in Mexico are back at work following an unprecedented eight-month strike against 18 recording companies here, few can agree if the work stoppage really benefitted anyone.

"I think both sides were hurt by this strike," says Jurgen Ulrich, general manager of Fabrica De Discos Peerless S.A. "The musicians didn't have work and we didn't have any new releases."

The strike began last July, when the 7,000-member Sindicato Unico de Trabajadores de la Musica (SUTM) and negotiators from the Asociacion Mexicana de Productores de Fonogramas (AMPROFON) failed to reach a contract agreement.

According to Ulrich, failure to reach an early agreement revolved around backing tracks. "We just didn't want to lose control of our own sound tracks."

Luis M. Moyano, managing director of Gamma S.A., explains, "The union wanted us to re-number recordings and stop using tracks on television. They also wanted us to request permission from the union every time we wanted to record a work. Finally, they wanted a fee increase."

Of these demands, only a television displacement fee and salary increases are part of the one-year contract AMPROFON signed with SUTM on Feb. 18.

Adds Moyano, "We won't have to number recordings, nor will we need to notify the union every time we go into recording. Of course, fees were increased, and the recording companies will now have to pay an orchestra when backing tracks are used during a live performance."

Why are the record companies paying a tv displacement fee? According to David Stockley, managing director of EMI-Capitol De Mexico S.A. De C.V., "Both the television

studios and record companies will be paying a displacement fee to the musicians. The fee settled on is somewhere between studio and tv fees. We felt this was an equitable arrangement."

Also claiming something of a victory is SUTM. Victor Leyva, the union's secretary-treasurer says, "The contract made great strides in benefits for union members. But it is important to understand that the largest gain was permanent and did not involve money."

The musicians' union's president, Venustiano Reyes (Venus Rey), points out, "AMPROFON has promised to follow the federal law concerning author copyrights, particularly with regard to recording rights. And canned music will be per-

(Continued on page 105)

BPI Fines EMI For Breaches Of Chart Code

By PETER JONES

LONDON—EMI Records Ltd. has been fined 10,000 pounds (roughly \$14,500) by the British Phonographic Industry (BPI), national branch of IFPI, for breaches of the chart code of conduct.

It was found that EMI salesmen, promoting singles, offered dealers free albums by artists other than those whose records were being promoted. This is, according to BPI, a breach of the code as established at industry level. The offense was unearthed by representatives of Gallup, the market research company which handles U.K. chart compilation.

Gallup also reported to BPI that albums had been offered by EMI on the basis of singles attaining certain positions in the chart. Offers based on chart performance are outlawed

(Continued on page 105)

SUPREME COURT RULING

Antipiracy Breakthrough In India

By PETER JONES

LONDON—Following the Gramophone Co. of India's seizure of a large haul of allegedly pirated cassettes which arrived in Calcutta from Singapore in transit to Nepal, the Indian Supreme Court has ruled that goods passing through India are subject to the Indian Copyright Act.

The judgment has been welcomed by the IFPI Secretariat, based in London, which says that the route through India to Nepal, which has become a major base for pirate activities, particularly in music software, is now closed. And, adds IFPI, the ruling "could have repercussions in other countries through which pirate recordings are transported, or from which they are trans-shipped."

"The judge held that it was not rel-

evant whether the copyright was recognized in the law of the country of origin or in the law of the country of final destination. The only law that is relevant is the law of the country in which the goods are physically present."

As a result of the Gramophone Co. of India's prosecution, it was claimed that the consignment of tapes had a right of passage through India, under the terms of the Bilateral Treaty of Transit between India and Nepal. The Supreme Court has now disagreed, holding that the terms of that treaty require the contracting states to allow the free and unhampered flow of goods except in the cases of narcotics, dangerous drugs, arms and protection of intellectual property rights.

The presiding judge made special mention of the importance that the

international community attached to protection of intellectual property rights, including copyrights, putting it in the same category as prevention of trafficking in narcotics and arms.

IFPI notes that the Indian record industry received an additional boost a week after the Feb. 21 court ruling, when the government announced a complete abolition of excise duty on prerecorded cassettes. The national phonographic industry group has long battled for a reduction of the duty which, at the start of last year, stood at a "massive" 26.25%. This was reduced to 15% mid-1983 and has now been totally abolished.

Says IFPI here: "This will enable the Indian record industry to compete with the pirates, who are able to sell their product at low prices. It's a major achievement in the Indian industry's antipiracy campaign."

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EDITORIAL

The Opportunities Are There

Prerecorded video software shares top billing with music at this weekend's NARM convention in Florida, as the venerable event becomes "the first annual music and video carnival of entertainment."

Executives from prominent home video companies play key roles in the business program, as do music merchandisers who have, in NARM's words, "successfully accepted the challenge of video."

Other significant components of the agenda include an update on the progress of the Compact Disc, a report on developments in tape packaging, and a panel on the potential of computer software.

All these topics reflect the shifting patterns and complex future of the music and home entertainment marketplace. NARM is to be applauded for its efforts to reach out and touch that future, and we hope that association members and convention participants will respond boldly and vigorously.

Beyond Florida, NARM may be positioned to grasp hold of even greater purpose. Where is there a unified voice for comput-

er specialty stores? What group now represents the audio store community? Are the video and computer software specialty wholesalers adequately represented by a trade organization?

If such diversity of potential purpose seems too mind-boggling, it shouldn't. Many NARM members—retailers, distributors, one-stops and rackjobbers—are in these related product categories: video, computer software, personal electronics and audio equipment.

The association calls its 1984 convention a "carnival." There are those who say that the description could have other meanings, an allusion to problems developing between NARM and its video wing, the Video Software Dealers' Assn. Yet the VSDA's very success derives from NARM resources provided to the fledgling trade group in early 1982.

It is not, therefore, impossible to see NARM as representative of entertainment trade groups that seem even more disparate. It requires that afore-mentioned sense of purpose and a willingness to confront complex changes in the marketplace. But the opportunities are there.

Meeting The Jukebox Threat

By HAL DAVID

The music business of the '80s can be summed up as the best of times and the worst of times. Certainly, for the better, technology has made it possible for us to look forward to more uses for our music than ever before. On the other hand, we face problems that are as great if not greater than any we've had in the past.

The jukebox problem is as serious and far-reaching in its implications as any we have encountered before. We are dealing with a very powerful group of people—the jukebox operators—who want to change the copyright law to get what they want. And what they want is to pay a one-time \$50 fee for the life of each jukebox, a one-time fee that is nothing more than a buyout of our music.

To accomplish this, they have introduced two bills, S. 1734 and H.R. 3858, for which they are mobilizing considerable support.

These bills not only violate the most fundamental concept of copyright, that there should be continuing payment for the continuing use of one's work. If they succeed, they will set a dangerous precedent that may very well have a domino effect.

This is all the more disturbing when one considers that for 67 years the jukebox operators have been getting a free ride, years during which time they were exempt from all royalty payments for the use of music. Finally, when the new Copyright Law went into effect in 1978, the exemption was removed, and Congress established the Copyright Royalty Tribunal, which set an annual \$50 fee.



David: "The last bastion for the songwriter is his performances income."

'It would be a pity to lose out because our adversaries are better organized and more aggressive than we are'

This came about after extensive hearings where all interested parties had ample opportunities to express their views.

After challenging the decision in a federal court and losing, the jukebox operators appealed to the Supreme Court, which declined to hear the case. So now they have come back to Congress, bent on turning upside down the whole notion of copyright in this country.

Where does that leave the songwriter? Let me speak from my experience. The music business has changed radically since I started out well over 30 years ago. The sale of sheet music, which was probably the most important part of my income in the beginning, now, thanks to the invention of the Xerox, is negligible.

There were once over 125 active record companies. And now, thanks largely to the home taping phenomenon, there is just a handful. And that means there are fewer and fewer records being made, fewer and fewer songs being recorded, and less and less chances for a writer to make a living.

The last bastion for the songwriter is his performance income. I couldn't make a living as a songwriter without my ASCAP royalties. And if this is so for someone who has had my success, just imagine how difficult it must be for the struggling songwriter and the new writer trying to break into the business.

Over the past few months, my ASCAP colleagues and I have

been walking the halls of Congress, meeting with our legislators to explain our position. We have asked our members to write to their representatives urging them to oppose the jukebox bills, and I am happy to report that their response has been overwhelming. Our friends at BMI and SESAC, along with so many other members of our industry, have been working alongside us in this effort.

And we have been reaching out to the entire arts community urging them to join us so that we can speak with one voice. To this end, we have established an Action Committee for the Arts, and the support we are getting from book publishers, authors, educators, ballet companies, theatre guilds and other allied art forms tells us that we are not alone in our concern for the future of copyright in America.

In addition, a number of prominent recording artists have agreed to spread the word to their fan clubs, urging them to write to their legislators about how critical the jukebox problem is to the future of music. In this way, we hope to generate a visible and vocal grass-roots movement across the country.

I believe we are beginning to make ourselves heard. But it is only a beginning. We must keep up the momentum, if we are to achieve a lasting impact.

Historically, legislative assaults are launched against those who appear vulnerable; apparently, we appear vulnerable. Unless we continue a concerted campaign to protect our interests, we will always be dealing from weakness rather than from strength. It would be a pity to lose out simply because our adversaries are better organized than we are and more aggressive about protecting their interests.

For example, I think it's outrageous that Congressman Breaux of Louisiana, who introduced the jukebox bill in the House, stated his reason for supporting the bill as follows: "I came back home to find there were a lot more jukebox operators in my district than there were songwriters or recording artists."

It is our job to prove to Breaux and his colleagues how lopsided and shortsighted that view is. We must demonstrate that

there is a music community in their districts and in their states, and we must demonstrate that this community includes not only music people, but people from all of the arts as well as the general public.

I know I don't have to convince the readers of Billboard of the value of music to the individual or to the emotional and cultural well-being of our nation. I'm appealing to you, however, that we all take an active role, if you have not already done so, in reminding others of the special quality music brings to our lives. Let's urge colleagues and friends to help defeat the jukebox legislation. Get them to write letters or set up personal meetings with their legislators; ask them to enlist as many people as they can in this campaign.

The time has come to understand that our role is more than writing the music or performing the music or playing the music. If we who are part of the music industry don't take the time and trouble to protect and preserve what is ours, we have only ourselves to blame if our rights are swept out from under us.

It's high time that those of us who make the music face the music and do what needs to be done.

Hal David, author of such award-winning songs as "Raindrops Keep Falling On My Head" and "Promises, Promises," is president of the American Society of Composers, Authors & Publishers.

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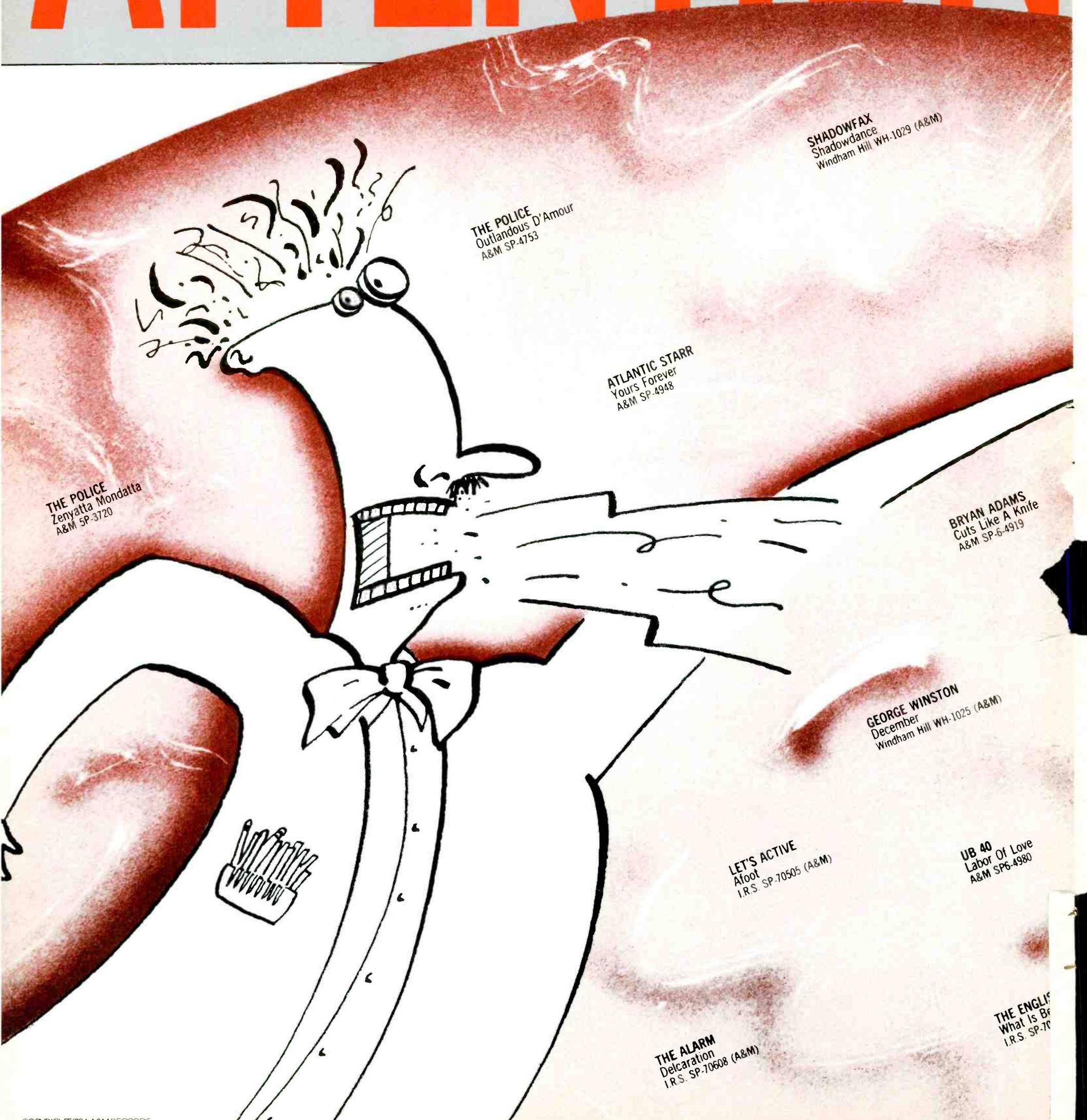
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Today's lesson is about musical geography. The spectacular satellite photo on the wall behind me shows the Billboard Top 200 from above. It's interesting to note that nearly 10% of the chart's surface is covered with A&M product. If you find this photo hard to understand, don't worry. Billboard magazine has been kind enough to include a well designed translation on pages 115 – 117.

Go ahead, count 'em. While you're at it, don't forget to check the Windham Hill/A&M Jazz chart, once again, courtesy of Billboard: page 47.

Remember class, wherever you go in the world of popular music you're likely to find that somebody from A&M, IRS, Windham Hill, or Gold Mountain has not only been there before you, but already charted the place.

Thank you very much, class dismissed.



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Vox Jox

Crocker Hosting ABC 'City' Show

By ROLLYE BORNSTEIN

For those of you who thought it would be a mighty cold day before a network like ABC got involved in urban programming, mark April 15 on your calendar. That's when "City Rhythms" debuts on the ABC Youth Networks (rock, FM and contemporary). Hosted by WBLS New York personality **Frankie Crocker**, the 90-minute feature will run once a month from April through September, distributed on disk by ABC/Watermark. Already lined up for the first show is Donna Summer... On to more traditional ABC rock fare: Judas Priest will be the featured artist on the network's live call-in program Tuesday (20) night, hosted by WIYY Baltimore's **Kelly Saunders** and **Dan Carlisle** from New York's WNEW-FM.

★ ★ ★

Staff appointments are complete at Scripps Howard's newest entry into the country field, KUPL-AM-FM Portland, as **Ed Hardy** leaves Louisville's "Country 11," WCII, to take over the KUPL general management... Back in Louisville, country-formatted WINN is changing formats and ownership. Buying the Bluegrass Broadcasting property are the "Rockin' Big Daddy's" (WRBD/WCKO Ft. Lauderdale), **Bob Bell** and **Tom Duffy**. They paid \$350,000 for the AM outlet at 1240, which will switch to Century 21's MOR format, letting one and all know "We Luv Lou-ah-vul" with the new calls WLLV.

Across town at WLRS, **Lee Masters** adds PD to his Henson Broadcasting VP duties, as **Dan Deely** leaves that post to migrate to mornings in Cleveland at Magic (WMJI). That means WHAS Louisville will also have an opening, as Deely's wife **Kim Scott** was doing middays there. She'll now join him on the air at 'MJI.

Returning to the Cleveland airwaves is **Emperor Joe Mayer**. The longtime KYW, WGAR, WHK jock comes back to the KYW frequency in its newer 3WE (WWWE) incarnation,

where he'll do 9 to 1. That moves **Ray Marshall** into the 1-4 slot, while **Jim Crocker** does afternoons, replacing **Don Christie**, who plays a weekend engagement these days. The station's slogan, by the way, is "Doo-wops & Mop Tops," and since Mayer has seen both decades, he'll fit right in.

Speaking of the period between doo-wops and mop tops, a name that comes to mind is **Ral Donner**. Oldies freaks will remember the Elvis sound-alike as the artist on "She's Everything," "You Don't Know What You've Got" and "Girl Of My Best Friend." Our buddy **Dick Biondi** alerted us to the fact that Ral is in failing health, and would love to hear from all his friends. He can be reached at P.O. Box 39103, Chicago, Ill. 60639.

★ ★ ★

Chicago? And so it is that WXFM's new calls will be WAGO, known on the air as G-106... Across town at WJJD/WJEZ (where rumors of the combo sale from Plough to Infinity now have a price tag with them: \$14 million), **George Dubinetz** will retire as GM in June after 20 years with the stations.

More call letter changes? You bet. West Palm Beach's WIZD becomes WKGR, in keeping with the EOR slogan "Gourmet Rock," which also explains the WGRX Baltimore calls now that Shamrock's WTTR has signed **John Sebastian's** format... Then there's WPVA Richmond, which has scarfed up the WKHK New York calls... Back to WGRX a moment: Now that KJET/KZOK Seattle PD **Jim Robinson** has left those stations to program 'GRX, former KPBI Denver PD **Phil Strider** strides right into the operations manager/PD gig at KJET/KZOK. He'll also be replacing KJET's **Steve Lawrence**, who likewise exits the Seattle SRO outlets.

★ ★ ★

Moving in as PD at "Windy in Indy," Indianapolis' oldies outlet WNDE, is WSNi Philadelphia over-nighter **John Roberts**. No stranger to WNDE owner Gulf Broadcasting, Roberts formerly programmed one-time Gulf property WKAP Allentown. He replaces **Alan Edwards**.

Now that **Kathy Thurmond** has defected to television, the new news director at WMC 79 Memphis is afternoon news anchor **Steve Thomas**. Upped to morning news anchor at the Scripps Howard country station is **Julie Clark**.

Want to program a "Hot Hits!" station? Check out KITS San Francisco, where PD **Jeff Hunter** has resigned... Happily, **Scott Shannon** has given up consulting. We say happily, as Scott received a major incentive in writing from Malrite for doing so. He'll be the exclusive property of the company for some time to come... From "Primetime" to "TM-OR" goes WMRE Boston... Meanwhile, KAKZ-AM Wichita segues out of "Music Of Your Life" into a more contemporary MOR approach. KAKZ-FM continues as an AC leader, while morning man **Gene Rump** adds former KAKE personality **John Hooter Myers** to the show, now simulcast on AM and FM... Also dropping nostalgia ("Primetime") and climbing up a few years in the next few months to AC is Columbus' WCOL... Across town at WBNS,

mornings and middays are wide open as **Jack Evans** and **Dick Zipf** vacate a.m. drive, while **Jack Stewart** signs off middays.

★ ★ ★

If you've recently sent product to KOSY-AM-FM Texarkana, send it again. If you haven't, do it now. The AC and country outlets were demolished by fire last week. Back on the air in temporary quarters, they desperately need record service.

Moving up at Jhan Hiber & Associates is former Bonneville head **John Patton**. Now that **Larry Patrick** has resigned, Patton has been appointed senior VP... Upped to president/GM at Everett's KRKO is former KKYX Seattle account exec **Sparky Taft**, who is joined by **KOMO Seattle's Dale Good**, who serves as KRKO's news director while **Carol Larson** comes in as operations director.

After 10 years doing middays on Miami's Y-100, **Cramer Haas** leaves WHYI to join **Bill Tanner** as WASHINGTON's midday host... Over in Pittsburgh, **Diane Sutter** got the official nod as GM at WTKN/WWSW now that **Shamrock** has taken over... Over at WJAS, rumors of BENI's financial difficulties are stronger than ever.

And across town at KDKA, they've hired **Roger Willoughby-Ray** to do weekends. Longtime Pittsburgh talk radio fans thought they'd never see that day, as Willoughby-Ray, while GM at WFEP (in its few moments as a talk station before reverting to country in the mid-'70s), led the famed "Pro-Prince Parade." **Bob Prince** had been doing sports at KDKA, and his demise caused a backlash fanned by Willoughby-Ray's on-air commentary.

Over in Philly, WIP has lost another longtime voice. Right on the heels of **Tom Moran** and **Nat Wright**, **Tom Lamaine** has exited. Lamaine, who does weekend weather on KYW-TV, will devote his full attention to a television career.

Looking for **Jeff Lucifer** in San Diego? You won't find him. At least you won't unless you know his real name. Now that he's a vice president (at Global Communications there), his business cards say **Jeffrey K. Prahm**.

(Continued on page 18)

TOP 40 PIONEER SHRINKING

Storz Broadcasting Selling KOMA, WTIK

OMAHA—With the announcement that Price Communications will acquire Oklahoma City's KOMA and New Orleans' WTIK from Storz Broadcasting, the last living example of top 40 radio's heyday is slowly becoming a memory.

Considered by some to be a mere ghost of its glory days of the late '50s and '60s—in fact, several Storz stations have long since abandoned the top 40 format—the chain stood for many as a reminder of what was.

It was in the early '50s, when Storz Beer was selling strong in Omaha, that **Todd Storz**, son of brewery owner **Robert H. Storz**, purchased KOWH, which was undeniably instrumental in the creation of a totally new concept—top 40 formula radio. With success wilder than young Storz and programmer **Bill Stewart** could imagine, KOWH, long since sold, spawned the growth of one of the most influential, respected and successful radio chains of the '60s. WQAM Miami, WTIK New Orleans, KXOK St. Louis, WHB Kansas City, KOMA Oklahoma City, and WDGY Minneapolis were all major components in influencing countless of today's radio executives to enter the industry.

Twenty years ago, Storz died in his early 40s in Miami. The corporate headquarters moved back to Omaha as **Todd Storz's** father, **Robert H.**, aided by **Todd's** former right hand man **Bud Armstrong**, attempted to continue the tradition. Throughout the '60s, Storz continued to dominate the markets it served.

Since that time, WDGY, KOMA and WQAM have switched to country. KXOK more recently moved to talk, and WHB and WTIK have modified their approach considerably. Numbers in the '70s dropped dramatically, with Storz's detractors claiming the all-AM company was not in touch with the current marketplace, especially in ignoring the increasing dominance of FM.

While Storz may have believed in AM to a fault, KOMA and WTIK's new ownership is also optimistic about the band's future. "FM is wonderful," says Price Communications president **Robert Price**, "but so is AM. AM is No. 1 in half of the top 20 markets. AM stereo combined with a good signal can be a potent force in the mid-'80s."

Signals Price will get—especially in the case of KOMA, which at 1520 blankets the Midwest.

While the fate of the four remaining Storz outlets (which are also said to be on the block) is unknown, the future of KOMA and 'TIK under Price seems more certain. "We just filed with the FCC this morning," said Price from his hotel room in Oklahoma City on the eve of his meeting with KOMA personnel. "Both stations are doing well. At this point I see no reason to assume there'll be any changes."

The acquisition brings Price's radio holdings to six, including WOWO Ft. Wayne, K-101 San Francisco and WPCK/WIRK West Palm Beach. Regarding future radio purchases, Price proclaims, "With six good properties, now I think we should direct our acquisition efforts to newspaper and tv."

Verdery Working On Bonneville's New Tape Format

NEW YORK—If you want to talk to **Dave Verdery**, you'll find him in Bonneville Broadcasting's Chicago office, where the vice president of programming is producing the company's new tape-based "Ultra" format.

Verdery made the move last week to work on the sound, which Bonneville president **Jim Opsitnik** says will "color and flavor" the company's Easy Listening service. "Ultra," he says, should be ready by July 1—the date Bonneville discontinues satellite delivery of its Easy Listening format.

Opsitnik explains that the company incurred "a substantial loss" in a three-year effort to sell its satellite service. The problem, he says, wasn't the product but its delivery.

"We just weren't breaking even," he says, dodging speculation that the suspension of the service represents a \$1 million loss. "We couldn't get enough stations to make it happen." Twenty-four of Bonneville's 150 clients accepted the satellite service, which Opsitnik says "wasn't enough to sustain the cost of the transporter."

MARCH 24 1984 BILLBOARD

Westwood One Signs Up For Satcom Link

NEW YORK—Westwood One is the first independent radio program producer to lease digital audio channels on RCA's Satcom 1-R communications satellite under the terms of a \$6.7 million multi-year pact.

Westwood One will lease four channels on Satcom 1-R, which is also used by the ABC, NBC, RKO and CBS radio networks. **Harold Rice**, RCA's vice president of audio services, estimates that over 2,600 U.S. stations have antennas directed at the satellite.

Norm Pattiz, president of Westwood One, says the firm will be the only company to uplink out of RCA's new West Coast facility in Los Angeles, which will begin operation in July. "It's the next logical step in our evolution," he says, noting that the firm plans to sell its excess capacity on "an available basis" to other program suppliers and networks. "We're opening the door," he adds, "to producers who've been refused access in the past."

Tom Moffatt Returns To Hawaiian Airwaves

HONOLULU—Veteran disk jockey and concert promoter **Tom Moffatt**, who "retired" from island radio 10 years ago to devote all his energies to concert promotion and record production, has been lured back to the airwaves by **KIKI** in an attempt to win back some of the listeners it lost to **KSSK** during the last ratings period.

Moffatt, who came to Hawaii in the early '50s, began his entertainment career with stints at KGU, KIKI and KHVH. But it wasn't until 1959, when he teamed up with **Ron Jacobs** and **Tom Rounds** on KPOI to form the legendary "Poi Boys," that his career started gathering momentum. Working with **Jacobs** and **Rounds**, Moffatt helped introduce rock'n'roll to what would become the 50th state, and soon thereafter began doing a "side business": promoting rock concerts.

Jacobs went on to become a nationally known program director at

such stations as **KHJ** in Los Angeles and **KGB** in San Diego. While he and **Rounds** began Watermark Inc. on the West Coast, Moffatt stayed in Hawaii, eventually becoming general manager of KPOI while simultaneously doing morning drive and his concert promotions. In 1974, when KPOI was sold, Moffatt decided that his promotions business, at the helm of **Tom Moffatt Productions Inc.**, required his fulltime attention, and he left radio.

With the death last summer of **KSSK's Hal "Aku" Lewis**, who had dominated morning drive in the islands over the past decade, there was a vacuum and a scramble to fill the void during that time slot. When **KSSK** teamed **Michael Perry** and **Larry Price** for that position and offered a million-dollar contest during the last ratings book, they increased their listenership, taking away valuable rating points from most island stations, particularly in morning

drive. That may have precipitated **KIKI's** move to get **Moffatt** back on the air.

"I always knew I'd get back on the radio—it was a matter of when and where," explains **Moffatt**. "With the morning thing wide open, I think it's the time."

Jeff Coelho, general manager of **KIKI/KMAI**, offered **Moffatt** a three-year, six-figure contract, which will probably make him the highest paid jock in Hawaii.

Moffatt began doing his new morning show Feb. 29. Although he plays a greater percentage of oldies than other jocks on **KIKI**, his program doesn't deviate that significantly from the station's basic top 40 format.

Between 6 and 6:30 a.m., his show is simulcast on **KMAI** and local independent television station **Channel 13**. **Coelho** points out that this "triple simulcast" is unusual, perhaps unique, in this country.

Arbitron Computer Service Set Arbitrends, Designed For IBM, To Debut At NAB Meet

By MOIRA MCCORMICK

CHICAGO—Arbitron is set to debut Arbitrends, its computer-delivered radio market information service, at the April 29-May 2 NAB convention in Las Vegas. Fed directly into subscribing stations' microcomputers, Arbitron data can be culled by each station for custom reports tailored specific to needs, according to company spokesperson Alison Conte.

Though Arbitrends is designed specifically for delivery over the IBM-XT microcomputer, a larger version of the IBM Personal Computer, Conte says, "We're not selling computers—we're selling a software application." The IBM-XT features keyboard, floppy disk drive and hard disk drive, and carries 192K RAM. Conte says Arbitron is recommending as its printer the Epson FX80.

Arbitrends is delivered in two parts: the regular quarterly report,

which comes out simultaneously with Arbitron's advance reports; and the "rolling average report," delivered every 28 days and encompassing data from the new survey month combined with data from the previous two months. "It's sort of a moving quarterly report," says Conte. "You get a more stable sample and smoother line over the course of the year with the rolling average report than with the quarterly. It helps a station track changes in the market, as well as prepare for or anticipate the next quarterly report."

The quarterly report is available in three formats: trends, demographics and percent change, with the rolling average report available only in trends and demographics. While the rolling average is more timely, Conte notes that it "has less information and options to choose from than the quarterly, which has all the demos, day parts and kinds of audience estimates the printed report has."

Another major advantage of Arbitrends, says Conte, is its flexibility. "The trends format allows you to see your station in day parts, or ranked, or in a particular demographic," she elaborates. "The demographic format will show you the entire market's performance in different day parts, so you can pull out the pieces you need."

"Percent change will demonstrate the percentage of ratings change, and you can choose the type of rating, be it quarter-hour, come, or share. You can also request the order you want stations to appear in ranking."

Noting that Arbitron generates "49,238,700 pages in 200 markets" in each ratings season, Conte says, "It's obvious that computers offer a better method of delivering data."

Arbitrends is currently being sold in three- and four-book markets only, says Conte, including New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Detroit, Washington, Dallas, Houston, Cleveland, Pittsburgh, Miami, Seattle, St. Louis, Baltimore and San Diego. Cost per station is 6% of that station's Arbitron contract.

Meyer Leaving WWKX To Take Post At WBZZ

NASHVILLE—Tex Meyer will move from his post as senior vice president and general manager of WWKX (Kicks 104) here to become general manager of B94 (WBZZ) Pittsburgh. In his new position, Meyer will assume some of the duties of former station manager Al Murdoch.

EZ's Bob Reich, who has been serving as GM of both WBZZ and WEZB New Orleans, will now concentrate on the New Orleans property, while continuing to oversee the Pittsburgh station.

Meyer, who has been with WWKX for five years, is scheduled to leave that station Thursday (22).

Meanwhile, at WBZZ, program director Steve Kingston has announced that he will be leaving to take the program manager slot at WBSB (B 104) Baltimore, replacing Jan Jeffries, who has gone to Cox's WXFM Chicago. Kingston—who returns to the Washington/Baltimore area, where he once programmed WPGC Washington and WYRE Annapolis—denies rumors that he will take afternoon jock Bruce Kelly with him to do mornings.

However, Kingston is faced with the necessity of finding replacements for morning personalities Pat Reilly and Wally Hines, who will join Jeffries in Chicago.

A spokesman for WWKX also discounted reports that PD Michael St. John would leave the station, which is said to be up for sale. Both Meyer and St. John were out of town and unavailable for comment.

EDWARD MORRIS

For The Record

Darwin Lamm was incorrectly described as president of Creative Radio Network (Billboard, March 17). He is president of Creative Radio Shows. Tom Shovan is president of Creative Radio Network (CRN Inc.). Gary Owens has signed with CRN Inc., which in a joint venture with Creative Radio Shows will develop the Owens program, "Supertracks," soon to be offered to stations on a barter basis.

Financial Problems Lead To Demise Of KPRO

By THOMAS K. ARNOLD

RIVERSIDE—News/talk outlet KPRO, on the air since 1941 and one of Southern California's oldest radio stations, officially went off the air at 6 p.m. Thursday (15).

The station's abrupt death was a result of financial problems that had been plaguing station owner Klein-Ray Broadcasting of Riverside for several months and also resulted in the signing off of two sister stations in Barstow, top 40 KPRD and country-formatted KZNS, a week before.

"We had an investor we were dealing with right up to the last minute," says Joe Lyons, program director for KPRO. "He was going to be our savior, both for our station and for Barstow. But on Wednesday (14) he decided against the deal, so we had a staff meeting at 5 p.m. and the consensus was that we had to go off the air, since there is no money and probably won't be for 30 days."

Lyons says the station's owners will continue to try to find new backing, but admits the prospect is "not promising. And 30 days is pretty much too late," he says, referring to a regulation that enables the FCC to revoke a station's license after it has been off the air for 30 days.

Lyons adds that the two Barstow stations were operating in the black, but the profits realized from those stations weren't enough to keep afloat KPRO, which was losing as much as \$40,000 a month. "It was a package deal," he says. "We were going to sell Barstow to retain KPRO. The news/talk format is vital to the Riverside community, and we wanted to keep it on the air at all costs."

DeYoung Brings 'Strategy' To PD Post At WCLR

CHICAGO—Lee DeYoung, newly appointed program director of adult contemporary WCLR-FM here (Billboard, March 17), was chosen more for his "strategic orientation" than for his AC experience, according to WCLR general manager Chet Redpath. Says Redpath of DeYoung's affinity for computer-based research, "He was the only (program director candidate) we interviewed for whom strategic planning was part of his game plan."

DeYoung, who fills the void Dave Martin left at WCLR last Dec. 27, most recently was operations manager at country/AC WCUZ-AM-FM Grand Rapids. During his 18-month tenure there, the station jumped from fifth place to first in the 12-plus Arbitron ratings, beating out old-line MOR WOOD.

In addition to overseeing news, programming and engineering, DeYoung also wrote software programs for WCUZ's programming and sales research, according to Redpath. "Programming should act in concert with sales, and vice versa," Redpath says, a policy he feels is exemplified by DeYoung.

This is DeYoung's second radio stint in Chicago; he spent six years at WBBM-FM from June, 1976 to October, 1982. He served first as music director and air talent at the outlet, then AC-formatted, taking over as PD in late '81 and holding that post until the station switched to "Hot Hits!" in mid-'82.

Prior to joining WBBM, the Chicago native put in three years on the air at WZZR-FM Grand Rapids (now WLHT), filling the music di-

KPRO's staffers, Lyons says, haven't been paid since the end of January. Since that time, the station has been run by 15 volunteers.

Easton Publishing Sells Two Stations

EASTON, Pa.—Easton Publishing Co., which publishes the daily Easton Express newspaper, has sold WEEB and FM sister station WQQQ for \$3 million to Donald Wilks and Michael Schwartz, who own six other radio stations throughout the northeast. The new owners last month sold WKRZ-AM in nearby Wilkes-Barre, Pa. For the local stations, they are joined by a third partner, James T. Shea, who will own about 25% of the stations.

The new owners foresee no programming or personnel changes at the stations. William Sullivan, general manager of both stations since last November, will return to his former post as general sales manager.

WKRZ, which is the top-rated station in Wilkes-Barre, was sold for \$5.3 million. Wilks and Schwartz had purchased the station in 1980 for only \$850,000 when it was scraping the bottom of the ratings barrel.

Since changing its format last April from easy listening to rock in a move to attract a younger and more affluent audience, WQQQ has moved up rapidly in the Arbitrons. WEEB also fared poorly in the ratings and only a month ago switched to country music, dropping an easy listening format started 10 months earlier.

rector slot from 1973-75 and serving as program director from 1975-76.

DeYoung says that he'd sought the WCLR PD position two years ago, but that station brass "had their minds made up" to choose Dave Martin prior to DeYoung's interview. Neither Redpath nor DeYoung foresee any major changes in format or execution at WCLR after DeYoung takes over as PD on Monday (19). If anything, according to Redpath, the station will "turn into more and more of a full-service property as time goes on."

DeYoung says program director Ed Buchanan will be taking over his former operations duties at WCUZ, adding that a replacement is being considered but that "no active search" is taking place. WCLR music director Gary Price, who had been doubling as program director in the absence of a full-time replacement for Martin, will continue in his primary capacity.

MOIRA MCCORMICK

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "For The Longest Time," Billy Joel, Columbia	53	54
2 "Show Me," the Pretenders, Sire	47	84
3 "Head Over Heels," the Go-Go's, IRS	42	93
4 "The Authority Song," John Cougar Mellencamp, Riva/PolyGram	41	78
5 "Breakdance," Irene Cara, Geffen	39	39
BLACK (94 Stations)		
1 "Don't Waste Your Time," Yarbrough & Peoples, Total Experience	27	52
2 "Lady You Are," One Way, MCA	21	43
3 "There's No Easy Way," James Ingram, Qwest	21	25
4 "Right Or Wrong," the Spinners, Atlantic	21	23
5 "We're Going All The Way," Jeffrey Osborne, A&M	17	56
COUNTRY (125 Stations)		
1 "Honey Open That Door," Ricky Skaggs, Epic	56	57
2 "In My Dreams," Emmylou Harris, Warner Bros.	45	51
3 "Denver," Larry Gatlin & the Gatlin Brothers Band, Columbia	43	54
4 "Someday When Things Are Good," Merle Haggard, Epic	41	62
5 "Just A Little Love," Reba McEntire, MCA	32	76
ADULT CONTEMPORARY (84 Stations)		
1 "Terms Of Endearment," Michael Gore, Capitol	24	31
2 "The Longest Time," Billy Joel, Columbia	17	17
3 "Against All Odds (Take A Look At Me Now)," Phil Collins, Atlantic	14	57
4 "There's No Easy Way," James Ingram, Qwest	13	16
5 "Don't Answer Me," the Alan Parsons Project, Arista	9	37

Billboard.



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"More Than Wonderful"
Sandi Patti



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Album of the Year
"We Shall Behold The King"
The Rex Nelon Singers



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Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (3/13/84)

XL-93 (KKXL-AM)—Grand Forks
(Don Nordine-P.D.)
• TONY CAREY-A Fine Fine Day
• NIGHT RANGER-Sister Christian
• THE ALAN PARSONS PROJECT-Don't Answer Me
• THE GO GO'S-Head Over Heels

KRNA-Iowa City
(Bart Gaynsler-P.D.)
• MADONNA-Borderline
• BILLY JOEL-For The Longest Time
• BERLIN-No More Words

Q104 (KBEQ)—Kansas City
(Pat McKay-P.D.)
• THE ALAN PARSONS PROJECT-Don't Answer Me
• JOHN COUGAR MELLENCAMP-The Authority Song
• IRENE CARA-Breakdance
• BILLY JOEL-For The Longest Time

KDWB-AM—Minneapolis
(Lorin Palagi-P.D.)
• RICK SPRINGFIELD-Love Somebody

KDWB-FM—Minneapolis
(Dave Hamilton-P.D.)
• LIONEL RICHIE-Hello
• 38 SPECIAL-Back Where You Belong
• THE ALAN PARSONS PROJECT-Don't Answer Me

WL0L—Minneapolis
(Tac Hammer-P.D.)
• YES-Leave It

KJ-103 (KJYO-FM)—Oklahoma City
(Dan Wilson-P.D.)
• REAL LIFE-Catch Me I'm Falling
• BILLY JOEL-For The Longest Time
• BILLY RANKIN-Baby Come Back
• THE PRETENDERS-Show Me
• BERLIN-No More Words
• MADONNA-Borderline

SWEET-98 (KQKQ-FM)—Omaha
(Jerry Dean-P.D.)
• JOHN COUGAR MELLENCAMP-The Authority Song
• THE ALAN PARSONS PROJECT-Don't Answer Me
• BON JOVI-Runaway
• BONNIE TYLER-Holding Out For A Hero

94 (KKLS-FM)—Rapid City
(Randy Sherwyn-P.D.)
• THE PRETENDERS-Show Me
• JOHN COUGAR MELLENCAMP-The Authority Song
• NIGHT RANGER-Sister Christian
• THE ALAN PARSONS PROJECT-Don't Answer Me
• GENESIS-Illegal Alien

93 (KKRC-FM)—Sioux Falls
(Dan Kiley-P.D.)
• THE PRETENDERS-Show Me
• THE GO GO'S-Head Over Heels
• NIGHT RANGER-Sister Christian
• SCORPIONS-Rock You Like A Hurricane
• RICK SPRINGFIELD-Love Somebody
• JOHN COUGAR MELLENCAMP-The Authority Song

HIT RADIO (KHTR-FM)—St. Louis
(Bob Tarrett-P.D.)
• KOOL AND THE GANG-Tonight
• THE GO GO'S-Head Over Heels
• THE CARS-You Might Think
• THE ALAN PARSONS PROJECT-Don't Answer Me

V-100 (KDVV-FM)—Topeka
(Tony Stewart-P.D.)
• MADONNA-Borderline
• JOHN COUGAR MELLENCAMP-The Authority Song
• THE GO GO'S-Head Over Heels
• GENESIS-Illegal Alien
• DEBARGE-Love Me In A Special Way

FM-96 (KRAV-FM)—Tulsa
(Rick Allan West-P.D.)
• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
• THE POINTER SISTERS-Automatic

K-107 (KAYI-FM)—Tulsa
(Phil Williams-P.D.)
• MADONNA-Borderline
• MADONNA-Borderline
• DENIECE WILLIAMS-Let's Hear It For The Boy

KFMW—Waterloo
(Kipper McGee-P.D.)
• GENESIS-Illegal Alien

• BERLIN-No More Words
• THE GO GO'S-Head Over Heels
• KOOL AND THE GANG-Tonight
• PAUL YOUNG-Come Back And Stay

KEYN-FM—Wichita
(Ron Eric Taylor-P.D.)
• TONY CAREY-A Fine Fine Day
• BON JOVI-Runaway
• THE ROMANTICS-One In A Million
• KOOL AND THE GANG-Tonight

Southwest Region

TOP ADD ONS

JOHN COUGAR MELLENCAMP—The Authority Song (Riva)
THE PRETENDERS—Show Me (Sire)
BILLY JOEL—For The Longest Time (Columbia)
IRENE CARA—Breakdance (Geffen)

KHFI-FM—Austin
(Roger Garrett-P.D.)
• BILLY JOEL-For The Longest Time
• JOHN COUGAR MELLENCAMP-The Authority Song
• SHALAMAR-Dancing In The Sheets
• BERLIN-No More Words
• THE PRETENDERS-Show Me

FM 102 (WFMF-FM)—Baton Rouge
(Randy Rice-P.D.)
• THOMPSON TWINS-Hold Me Now

94-QID (WQID-FM)—Biloxi
(Mickey Coalter-P.D.)
• THE GO GO'S-Head Over Heels
• REAL LIFE-Catch Me I'm Falling

KXX-106 (WKXX-FM)—Birmingham
(Kevin McCarthy-P.D.)
• THE ALAN PARSONS PROJECT-Don't Answer Me
• MADONNA-Borderline
• JOHN COUGAR MELLENCAMP-The Authority Song
• DEBARGE-Love Me In A Special Way

KITE—Corpus Christi
(Ron Chase-P.D.)
• BILLY RANKIN-Baby Come Back
• MR. MISTER-Hunters Of The Night
• TALK TALK-It's My Life
• SCORPIONS-Rock You Like A Hurricane

92 1/2 (KAFM-FM)—Dallas
(John Shomby-P.D.)
• JOHN COUGAR MELLENCAMP-The Authority Song
• THE ALAN PARSONS PROJECT-Don't Answer Me
• THE GO GO'S-Head Over Heels

93-Z (KAMZ-FM)—El Paso
(Bob West-P.D.)
• THE PRETENDERS-Show Me
• DEBARGE-Love Me In A Special Way
• DENIECE WILLIAMS-Let's Hear It For The Boy
• BILLY JOEL-For The Longest Time
• IRENE CARA-Breakdance

KSET-95 (KSET-FM)—El Paso
(Cat Simon-P.D.)
• TONY CAREY-A Fine Fine Day
• MADONNA-Borderline
• THE PRETENDERS-Show Me
• THE GO GO'S-Head Over Heels
• MODERN ENGLISH-Hands Across The Sea
• REAL LIFE-Catch Me I'm Falling

Q104 (WQEN)—Gadsden
(Roger Gaither-P.D.)
• DAZZ BAND-Joystick
• LAID BACK-White Horse
• BILLY JOEL-For The Longest Time
• JOHN COUGAR MELLENCAMP-The Authority Song
• IRENE CARA-Breakdance
• REAL LIFE-Catch Me I'm Falling

KILE 14-AM (KILE-AM)—Galveston
(Scott Taylor-P.D.)
• THE CARS-You Might Think
• BERLIN-No More Words
• MADONNA-Borderline
• TONY CAREY-A Fine Fine Day

93FM (KKBQ-FM)—Houston
(John Lander-P.D.)
• BILLY RANKIN-Baby Come Back
• THE PRETENDERS-Show Me

94-TYX (WTYX)—Jackson
(Jim Chick-P.D.)
• SHALAMAR-Dancing In The Sheets
• HOWARD JONES-New Song
• GRACE SLICK-Through The Worlds
• TONY CAREY-A Fine Fine Day
• MATTHEW WILDER-The Kid's American

KKYK-FM—Little Rock
(Ron White-P.D.)
• EURYTHMICS-Here Comes The Rain Again
• THE POINTER SISTERS-Automatic

104 (KBFM)—McAllen/Brownsville
(Bob Mitchell-P.D.)
• THE ROMANTICS-One In A Million
• JOHN COUGAR MELLENCAMP-The Authority Song
• THE GO GO'S-Head Over Heels
• BERLIN-No More Words
• MADONNA-Borderline
• THE PRETENDERS-Show Me

FM100 (WMC-FM)—Memphis
(Robert John-P.D.)
• JOHN COUGAR MELLENCAMP-The Authority Song
• PAUL YOUNG-Come Back And Stay

WJDQ-FM—Meridian
(Tom Kelly-P.D.)
• JOHN COUGAR MELLENCAMP-The Authority Song
• BILLY JOEL-For The Longest Time
• THE CARS-You Might Think
• BERLIN-No More Words
• THE GO GO'S-Head Over Heels
• MR. MISTER-Hunters Of The Night
• REAL LIFE-Catch Me I'm Falling
• DAVID BOWIE-Without You
• DEBARGE-Love Me In A Special Way

FM-97 (WABB-FM)—Mobile
(Leslie Fran-P.D.)
• MIDNIGHT STAR-No Parking On The Dance Floor
• MADONNA-Holiday
• LIONEL RICHIE-Hello

WHHY-FM—Montgomery
(Mark St. John-P.D.)
• BILLY JOEL-For The Longest Time
• REAL LIFE-Catch Me I'm Falling
• IRENE CARA-Breakdance
• SHALAMAR-Dancing In The Sheets
• TALK TALK-It's My Life

KX-104 (WWXX-FM)—Nashville
(Michael St. John-P.D.)
• THE PRETENDERS-Show Me
• JOHN COUGAR MELLENCAMP-The Authority Song
• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
• IRENE CARA-Breakdance
• BILLY JOEL-For The Longest Time

B-97 (WEZB-FM)—New Orleans
(Nick Bazoo-P.D.)
• GOLDEN EARRING-When The Lady Smiles
• SHALAMAR-Dancing In The Sheets
• YES-Leave It
• BERLIN-No More Words
• BILLY JOEL-For The Longest Time

WTIX-AM—New Orleans
(Robert Mitchell-P.D.)
• BILLY JOEL-For The Longest Time
• WEIRD AL YANKOVIC-Eat It
• MR. MISTER-Hunters Of The Night
• THE ALAN PARSONS PROJECT-Don't Answer Me
• MAXINE WATTA-Real Love

KITY-FM—San Antonio
(Joe Nasty-P.D.)
• KENNY LOGGINS-Footloose

KTFM-FM—San Antonio
(Phil Thorman-P.D.)
• IRENE CARA-Breakdance
• SPANDAU BALLET-Communication
• TALK TALK-It's My Life
• NIGHT RANGER-Sister Christian
• JOHN COUGAR MELLENCAMP-The Authority Song
• MADONNA-Borderline
• THE PRETENDERS-Show Me

HIT RADIO 94 (KROK-FM)—Shreveport
(Peter Stewart-P.D.)
• CULTURE CLUB-Miss Me Blind

• BILLY JOEL-For The Longest Time
• MADONNA-Borderline
• THE PRETENDERS-Show Me
• BILLY IDOL-Rebel Yell
• MR. MISTER-Hunters Of The Night

Pacific Southwest Region

TOP ADD ONS

BILLY JOEL—For The Longest Time (Columbia)
THE PRETENDERS—Show Me (Sire)
JOHN COUGAR MELLENCAMP—The Authority Song (Riva)
THE CARS—You Might Think (Elektra)

KKXX—Bakersfield
(Dave Kamper-P.D.)
• SCORPIONS-Rock You Like A Hurricane
• IRENE CARA-Breakdance
• THE ALAN PARSONS PROJECT-Don't Answer Me

ALL HIT 96 (KPKE-FM)—Denver
(Tim Fox-P.D.)
• DWIGHT TWILLEY-Girls
• VAN HALEN-I'll Wait

KIM RADIO (KIMN-AM)—Denver
(Doug Erickson-P.D.)
• THE CARS-You Might Think
• JOHN COUGAR MELLENCAMP-The Authority Song
• NIGHT RANGER-Sister Christian
• GOLDEN EARRING-When The Lady Smiles
• SHALAMAR-Dancing In The Sheets
• IRENE CARA-Breakdance

Q-103 FM (KOAQ-FM)—Denver
(Jack Regan-P.D.)
• THE CARS-You Might Think
• MADONNA-Borderline
• THE PRETENDERS-Show Me
• BILLY JOEL-For The Longest Time
• BERLIN-No More Words

KLUC-FM—Las Vegas
(Dave Anthony-P.D.)
• THE PRETENDERS-Show Me
• MADONNA-Borderline
• MR. MISTER-Hunters Of The Night
• IRENE CARA-Breakdance
• SHALAMAR-Dancing In The Sheets
• BILLY JOEL-For The Longest Time

K-EARTH 101 (KRTH-FM)—Los Angeles
(Bob Hamilton-P.D.)
• THE PRETENDERS-Show Me

KISS-FM (KIIS-FM)—Los Angeles
(Gerry DeFrancesco-P.D.)
• THOMAS DOLBY-Hyperactive
• LAID BACK-White Horse
• SHALAMAR-Dancing In The Sheets

KKHR-FM—Los Angeles
(Ed Scarborough-P.D.)
• SHALAMAR-Dancing In The Sheets
• BILLY JOEL-For The Longest Time
• THOMAS DOLBY-Hyperactive
• JOHN COUGAR MELLENCAMP-The Authority Song

KOPA-FM—Phoenix
(Reggie Blackwell-P.D.)
• RICK SPRINGFIELD-Love Somebody
• YES-Leave It
• KOOL AND THE GANG-Tonight

KZZP-FM—Phoenix
(Charlie Quinn-P.D.)
• WEIRD AL YANKOVIC-Eat It
• KOOL AND THE GANG-Tonight
• THE GO GO'S-Head Over Heels
• JOHN COUGAR MELLENCAMP-The Authority Song

K-96 (KFMY-FM)—Provo
(Scott Gentry-P.D.)
• TONY CAREY-A Fine Fine Day
• JOHN COUGAR MELLENCAMP-The Authority Song
• BONNIE TYLER-Holding Out For A Hero
• THE GO GO'S-Head Over Heels
• JEFFREY OSBORNE-We're Going All The Way

KDZA—Pueblo
(Rip Avila-P.D.)
• THE PRETENDERS-Show Me
• BERLIN-No More Words
• MADONNA-Borderline

ROCK-103 (KRSP-FM)—Salt Lake City
(Steve Carlson-P.D.)
• WEIRD AL YANKOVIC-Eat It
• YES-Leave It
• THE CARS-You Might Think
• BONNIE TYLER-Holding Out For A Hero
• MATTHEW WILDER-The Kid's American
• DWIGHT TWILLEY-Girls

690-AM (XTRA-AM)—San Diego
(Jim Richards-P.D.)
• PHIL COLLINS-Against All Odds (Take A Look At Me Now)
• THE CARS-You Might Think
• JOHN COUGAR MELLENCAMP-The Authority Song
• BILLY JOEL-For The Longest Time
• JEFFREY OSBORNE-We're Going All The Way
• BON JOVI-Runaway

KS103 (KSDO-FM)—San Diego
(Mike Preston-P.D.)
• IRENE CARA-Breakdance
• THE CARS-You Might Think
• MADONNA-Borderline
• TONY CAREY-A Fine Fine Day
• THE GO GO'S-Head Over Heels
• BERLIN-No More Words

SLY-96 (KSLY-FM)—San Luis Obispo
(Joe Collins-P.D.)
• THE GO GO'S-Head Over Heels
• JOHN COUGAR MELLENCAMP-The Authority Song
• NIGHT RANGER-Sister Christian
• GOLDEN EARRING-When The Lady Smiles
• SHALAMAR-Dancing In The Sheets
• IRENE CARA-Breakdance

KIST—Santa Barbara
(Dick Williams-P.D.)
• SHALAMAR-Dancing In The Sheets
• NIGHT RANGER-Sister Christian
• MADONNA-Borderline
• IRENE CARA-Breakdance
• LAID BACK-White Horse
• BILLY JOEL-For The Longest Time

13-KHYT-AM—Tucson
(Sherman Cohen-P.D.)
• IRENE CARA-Breakdance
• THE PRETENDERS-Show Me
• TALK TALK-It's My Life
• BILLY JOEL-For The Longest Time
• DEBARGE-Love Me In A Special Way

KRQ-94 FM (KRQQ-FM)—Tucson
(Guy Zapoleon-P.D.)
• THE CARS-You Might Think
• THE PRETENDERS-Show Me
• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
• MADONNA-Borderline
• TALK TALK-It's My Life

KTKT-AM—Tucson
(Bobby Rivers-P.D.)
• BILLY JOEL-For The Longest Time
• THE GO GO'S-Head Over Heels
• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
• BON JOVI-Runaway

KWOD-FM—Sacramento
(Tom Chase-P.D.)
• HOWARD JONES-New Song
• THE ALAN PARSONS PROJECT-Don't Answer Me
• BONNIE TYLER-Holding Out For A Hero

Pacific Northwest Region

TOP ADD ONS

WEIRD AL YANKOVIC—Eat It (Rock 'N' Roll)
BILLY JOEL—For The Longest Time (Columbia)
BERLIN—No More Words (Geffen)
IRENE CARA—Breakdance (Geffen)

Y-93 (KYA-FM)—Billings
(Jack Bell-P.D.)
• TONY CAREY-A Fine Fine Day
• KOOL AND THE GANG-Tonight
• THE GO GO'S-Head Over Heels
• BERLIN-No More Words

KBBK-FM—Boise
(Tom Evans-P.D.)
• ROCKWELL-Somebody's Watching Me
• THE GO GO'S-Head Over Heels
• JAMES INGRAM-There's No Easy Way
• THE PRETENDERS-Show Me
• IRENE CARA-Breakdance
• BILLY JOEL-For The Longest Time

• JOSIE COTTON-Jimmy Loves Maryanne
• WEIRD AL YANKOVIC-Eat It

KCDQ-FM—Bozeman
(Chad Parrish-P.D.)
• JOHN COUGAR MELLENCAMP-The Authority Song
• SPANDAU BALLET-Communication
• BILLY JOEL-For The Longest Time
• REAL LIFE-Catch Me I'm Falling
• LAID BACK-White Horse
• TALK TALK-It's My Life

KTRS-FM—Casper
(Bill Cody-P.D.)
• QUEEN-Radio Ga Ga
• JOHN COUGAR MELLENCAMP-The Authority Song
• BONNIE TYLER-Holding Out For A Hero
• THE ROMANTICS-One In A Million
• THE PRETENDERS-Show Me

KYNO-FM—Fresno
(John Lee Walker-P.D.)
• K.C.-Give It Up
• LIONEL RICHIE-Hello
• WEIRD AL YANKOVIC-Eat It

KWSS-FM—Gilroy
(Dave Van Stone-P.D.)
• UB 40-Red, Red Wine
• BERLIN-No More Words
• TONY CAREY-A Fine Fine Day

95-COZY (KOZE-FM)—Lewiston
(Jay McGill-P.D.)
• WEIRD AL YANKOVIC-Eat It
• MADONNA-Borderline
• SCORPIONS-Rock You Like A Hurricane
• BERLIN-No More Words
• DAVID GILMOUR-Blue Light

KHOP—Modesto
(David Allyn Kraham-P.D.)
• BILLY JOEL-For The Longest Time
• THE PRETENDERS-Show Me
• HOWARD JONES-New Song
• MADONNA-Borderline
• THE GO GO'S-Head Over Heels

KOSO-FM—Modesto
(Stan Maine-P.D.)
• DARYL HALL AND JOHN OATES-Adult Education
• DWIGHT TWILLEY-Girls
• BERLIN-No More Words
• JAMES INGRAM-There's No Easy Way

KMJK—Portland
(Jon Barry-P.D.)
• TONY CAREY-A Fine Fine Day
• BERLIN-No More Words
• BILLY JOEL-For The Longest Time
• IRENE CARA-Breakdance

KSFM-FM—Sacramento
(Rick Glatte-P.D.)
• THE PRETENDERS-Show Me
• IRENE CARA-Breakdance
• THE GO GO'S-Head Over Heels
• DEBARGE-Love Me In A Special Way

KWOD-FM—Sacramento
(Tom Chase-P.D.)
• HOWARD JONES-New Song
• THE ALAN PARSONS PROJECT-Don't Answer Me
• BONNIE TYLER-Holding Out For A Hero

CASCADE 105 (KSKD-FM)—Salem
(Len Mitchell-P.D.)
• BILLY JOEL-For The Longest Time
• GENESIS-Illegal Alien
• IRENE CARA-Breakdance
• REAL LIFE-Catch Me I'm Falling

HOT HIT (KITS-FM)—San Francisco
(Jeff Hunter-P.D.)
• WEIRD AL YANKOVIC-Eat It
• RICK SPRINGFIELD-Love Somebody
• MOTLEY CRUE-Looks That Kill
• THE ALAN PARSONS PROJECT-Don't Answer Me
• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

KFRC-AM—San Francisco
(Gary Cagle-P.D.)
• WEIRD AL YANKOVIC-Eat It
• TRACEY ULLMAN-They Don't Know
• RICK SPRINGFIELD-Love Somebody

KNBQ—Tacoma
(Sean Lynch-P.D.)
• THE GO GO'S-Head Over Heels
• THE PRETENDERS-Show Me
• BILLY JOEL-For The Longest Time

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

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York NY 10036

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GRAMMY WINNERS:

Russ Taff - Walls of Glass
Produced by Bill Schnee, Myrrh
Best Gospel Performance, Male

Amy Grant - Ageless Medley
Produced by Brown Bannister, Myrrh
Best Gospel Performance, Female

Al Green - I'll Rise Again
Produced by Al Green, Myrrh
Best Soul Gospel Performance, Male

**Bobby Jones & New Life with Barbara Mandrell -
I'm So Glad I'm Standing Here Today**
(Track: "Come Together")
Produced by Tony Brown, Myrrh
Best Soul Gospel Performance By A Duo Or Group

GRAMMY NOMINEES:

Imperials - Side By Side
Produced by Neal Joseph and Keith Thomas, Dayspring / Best Gospel Performance By A Duo Or Group

The Gaither Vocal Band - No Other Name But Jesus
(Track: "Passin' The Faith Along")
Produced by Warren Peterson and Billy Smiley, Dayspring / Best Gospel Performance By A Duo Or Group

Mylon LeFevre & Broken Heart - More
Produced by Mylon LeFevre, Joe Hardy & Dean Harrington, Myrrh / Best Gospel Performance By A Duo Or Group

White Heart - White Heart
Produced by Billy Smiley & Dann Huff, Myrrh / Best Gospel Performance By A Duo Or Group

Dion DiMucci - I Put Away My Idols
Produced by Dion DiMucci, Eric Schilling & Paul Harris, Myrrh / Best Gospel Performance, Male

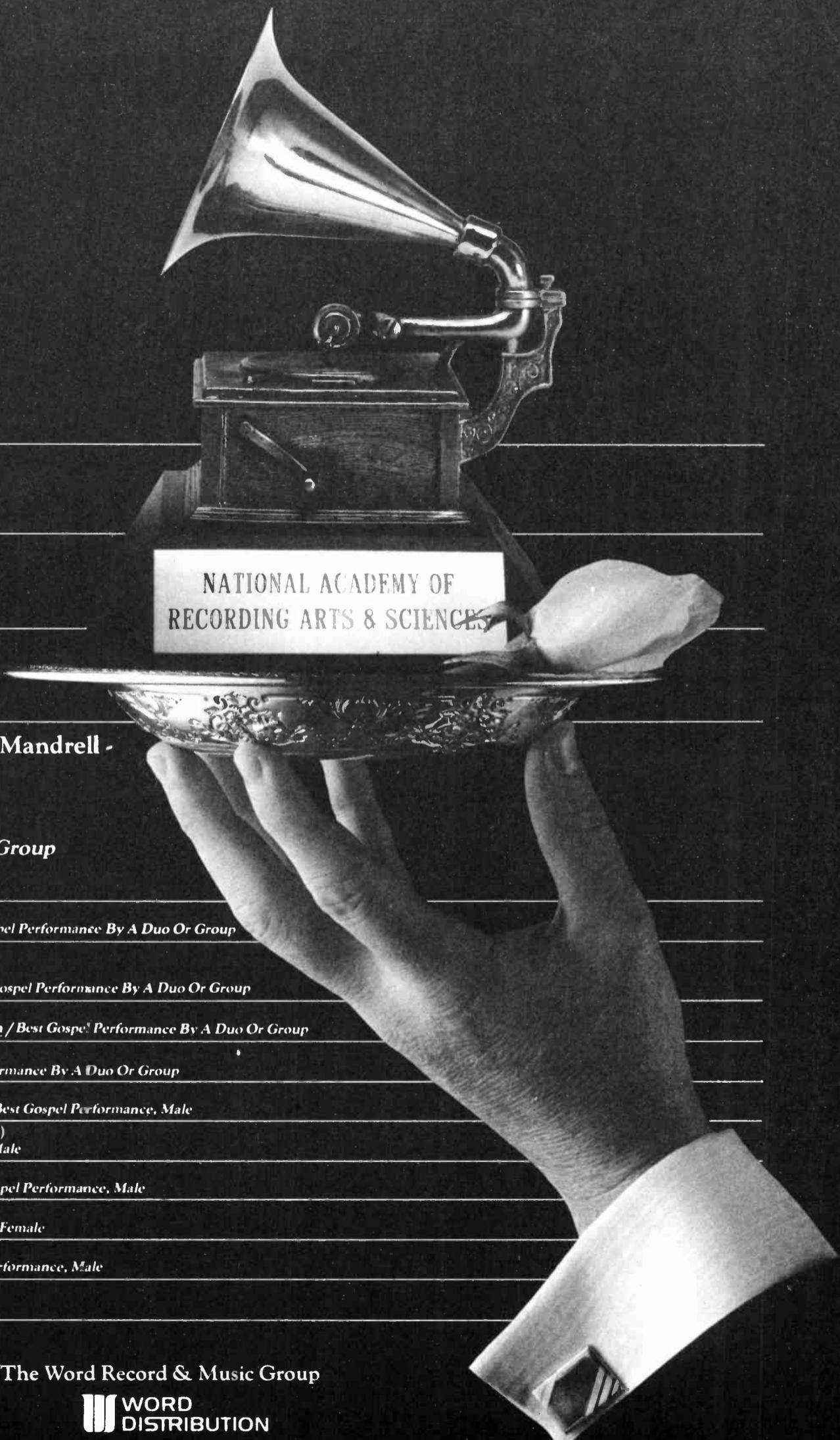
Leon Patillo - Cornerstone (Track: "Live Experience")
Produced by Skip Konte, Myrrh / Best Soul Gospel Performance, Male

Morris Chapman - Longtime Friends
Produced by Neal Joseph & Randy Hammel, Myrrh / Best Soul Gospel Performance, Male

Shirley Caesar - Jesus I Love Calling Your Name
Produced by Tony Brown, Myrrh / Best Soul Gospel Performance, Female

Michael W. Smith - Michael W. Smith Project
Produced by Michael W. Smith, Reunion Records / Best Gospel Performance, Male

B. J. Thomas - Peace in the Valley
Produced by Pete Drake, Myrrh / Best Inspirational Performance



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WITH FRANKIE CROCKER

IT CAPTURES THE BEAT OF THE STREET

Want Donna Summer and more of the hottest acts in urban contemporary music today? Get them on *City Rhythms*, a new series of six 90-minute specials hosted by Frankie Crocker, the man who's closest to the music and its stars. Frankie makes the magic happen on both sides of the mike because he stays at the cutting edge of today's music while capturing the artists in intimate conversation. *City Rhythms* breaks April 15 with special guest Donna Summer and runs monthly through September. For full information, call Julie Eisenberg at (212) 887-5690.

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PROGRAMMERS' OPINION

Give Us Back Our Country New Faces Show

By STEVE WARREN

In past years, we in country radio felt as though we were entitled to, if nothing more, a sneak preview of those artists whose careers we had helped during the previous year at our New Faces Show. It was always a chance to meet many of the newer performers. It also was a time for those successful performers to appear before one of the most exclusive and

influential audiences anywhere.

This year, the New Faces Show, the former highlight of the annual Country Radio Seminar, was taken away from us, snatched right from under our very nose, by tv, and cable tv at that. After three days of meetings and educational and informative sessions (many dealing with how to succeed *against* tv and cable), we were "done in."

Earlier New Faces Shows went smoothly, were fast paced, fun and in a corny way aimed at those inside the industry. This year's show, with the starts, the false starts, the delays, the retakes, the tape changes, became an intolerable drain on our time and emotions.

I like tv, and I wish nothing but success for The Nashville Network. It's just that this year we were ready

for a relaxing evening at our New Faces Show—and at \$35 a ticket! That evening of fun and pride in our industry never came this year, and many of us feel we left Nashville and the Country Radio Seminar having lost something we always thought was ours and ours alone.

Those of us who will again be making our annual pilgrimage to next year's Country Radio Seminar implore those in positions of authority to give the New Faces Show back to those of us for whom it was originally designed.

Steve Warren is the program director of San Antonio's KKYX.

Stations Invited To Join Clubs' 'Video Nights'

NEW YORK—Want to tie in with Rockamerica's monthly club promotion? It doesn't cost a cent.

That's the way Pat Creed, Rockamerica's director of promotion and research, is touting the firm's "Rockamerica Video Nights" to album rock, contemporary hit and urban radio stations. The ceremony, which introduces Rockamerica's latest video compilations to listeners at selected clubs on the first Wednesday of each month, began March 7 at nine stations in as many major markets.

"Some outlets still perceive of music videos as a threat to their audience," Creed states. "If they do, the tie-in gives them visual representation at a club, and the opportunity to capitalize on the video trend."

Rockamerica, which asks stations to give two weeks of on-air promotion to the event, supplies each outlet with three 60-minute reels from which they can pick and choose selected shorts. "It's like giving them a pile of records, only they're the latest music videos," Creed notes. The tapes are categorized as "mainstream," which incorporates rock (Genesis, .38 Special) and crossover acts (Michael Jackson, James Ingram and Michael McDonald); dance; and "Rockamerica," whose "progressive" orientation spotlights bands with strong "underground" followings, such as the Alarm, according to Creed.

Most of the stations participating in the March 7 promotion sent jocks to host the events in their respective cities. They included personalities from WLIR Hempstead, N.Y., KMET Los Angeles, WLUP Chicago, WBCN Boston, KLOL Houston, WLLZ Detroit, WWDC Washington, WGCL Cleveland and WDOQ Daytona Beach, Fla. WHCH Hartford coordinated its video showcase with the Autorama car show there.

Each outlet is provided with 25 free T-shirts with the Rockamerica logo and the station's call letters. Rockamerica Video buttons have also become a staple of the promotion.

Creed says the biggest obstacle facing the promotion is that many clubs outside of major markets still aren't equipped to handle video service. "They're not convinced that the medium has enough of a draw," he says. "But by holding the events during the middle of the week, we show them that they can pull people on a normally slow night. Plus, it's free promotion for our service." Rockamerica currently has 300 subscribers. Rates, which vary from market to market, are based on six- and 12-month subscriptions for one- and three-hour reels, according to Creed.

LEO SACKS



COZY COUNTRY—Arista country artist Tanya Tucker gets warm with WJRB Nashville personality Ken Johnston during a visit to the KZ Country studios there.

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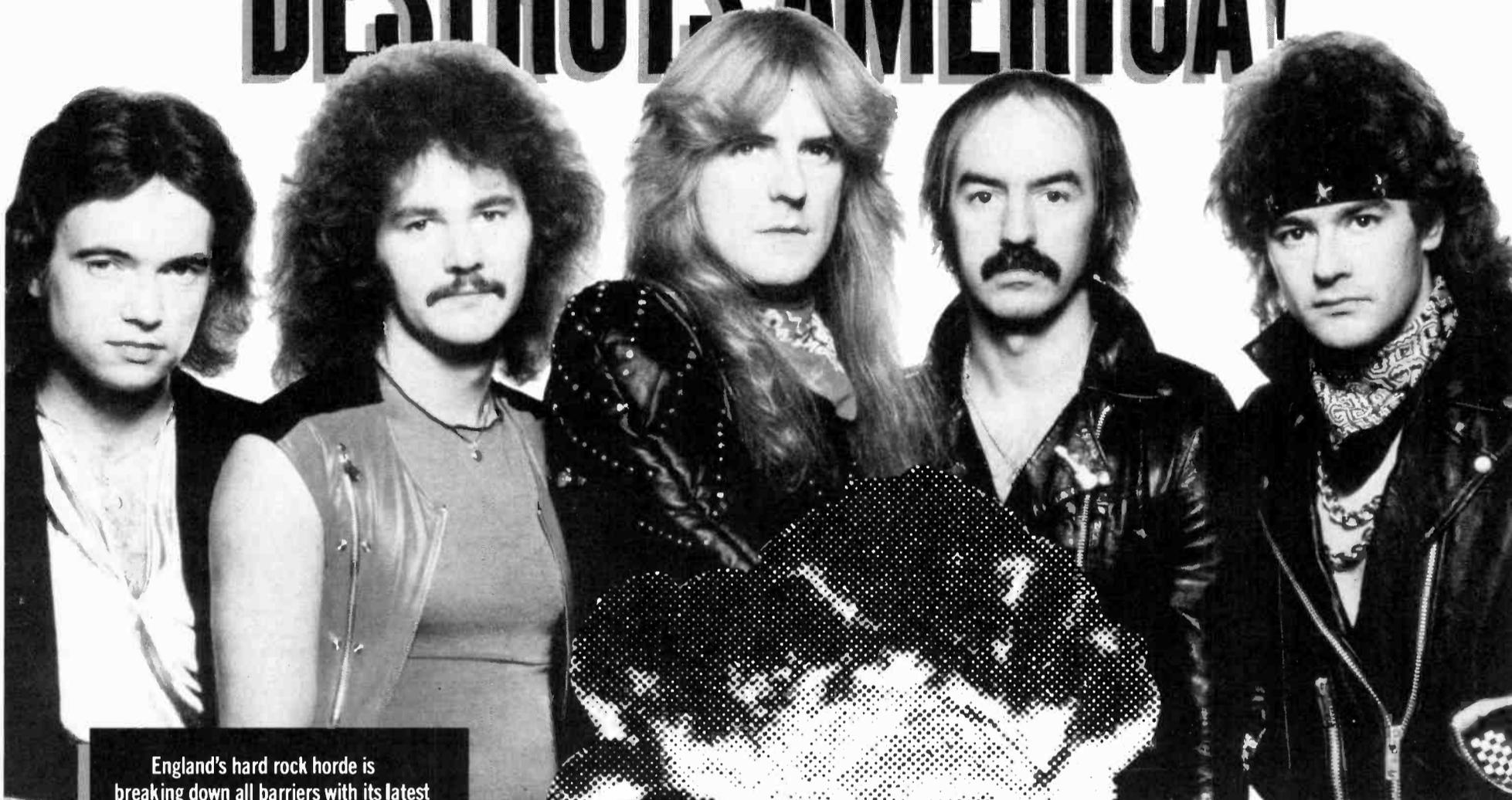
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SAXON'S HARD ROCK CRUSADE DESTROYS AMERICA!



England's hard rock horde is breaking down all barriers with its latest salvo, "Crusader."

Radio is surrendering to "Just Let Me Rock" and other Saxon tracks with heavy rotation on KTXQ, KZEW, KLOL, WSKS, WQFM, KGON, KSJO, KISW, WTUE, KISS and WPDH! While cable and video outlets are succumbing to the lure of the "Just Let Me Rock" video.

Now Saxon takes its holy rock and roller crusade to American arenas with its first ever headlining American tour! Bringing with them their special guests, Accept, and a spectacular stage mega-set! Watch Saxon colonize from coast-to-coast.

Saxon. "Crusader."
On Carrere Records and Cassettes.

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Produced by Kevin Beamish.

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SAXON ON THE MOVE ON TOUR!

See Saxon on tour with Accept—the "Crusader/Balls To The Wall Tour"—the rock event of the year!

3/30 Lloyd Noble Arena, Oklahoma City, OK
4/1 Villa Real, McAllen, TX
4/2 Civic Center, Laredo, TX
4/3 Coliseum, Austin, TX
4/4 Coliseum, Corpus Christi, TX
4/5 Convention Center, San Antonio, TX
4/7 Bronco Bowl, Dallas, TX

4/8 Coliseum, Houston, TX
4/10 Civic Center, Albuquerque, NM
4/11 Amphitheater, Mesa, AZ
4/12 Fox Theater, San Diego, CA
4/13 Palladium, Los Angeles, CA
4/15 Warnors Theater, Fresno, CA
4/17 Warfield Theater, San Francisco, CA
4/18 Civic Center, San Jose, CA
4/20 Armory, Salem, OR
4/21 Paramount, Seattle, WA
4/23 PNE Coliseum, Vancouver, CN

CARRERE®

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (3/13/84)

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

TOP ADD ONS - NATIONAL

BILLY JOEL—For The Longest Time (Columbia)
JOHN COUGAR MELLENCAMP—The Authority Song (Riva)
IRENE CARA—Breakdance (Geffen)

Northeast Region

TOP ADD ONS

- THE PRETENDERS**—Show Me (Sire)
REAL LIFE—Catch Me I'm Falling (MCA/Curb)
JOHN COUGAR MELLENCAMP—The Authority Song (Riva)
BILLY JOEL—For The Longest Time (Columbia)

Y-101-FM (WGUY-FM)—Bangor

- (Jim Randall-P.D.)
 • **REAL LIFE**—Catch Me I'm Falling
 • **BERLIN**—No More Words
 • **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
 • **MATTHEW WILDER**—The Kid's American
 • **THE ROMANTICS**—One In A Million
 • **THE ALAN PARSONS PROJECT**—Don't Answer Me
 • **UB 40**—Red, Red Wine

WHTT-FM—Boston

- (Rick Peters-P.D.)
 • **LIONEL RICHIE**—Hello
 • **THE PRETENDERS**—Show Me
 • **JOHN COUGAR MELLENCAMP**—The Authority Song

WXKS-FM—Boston

- (Sonny Joe White-P.D.)
 • **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
 • **THE ALAN PARSONS PROJECT**—Don't Answer Me
 • **BONNIE TYLER**—Holding Out For A Hero
 • **THE PRETENDERS**—Show Me
 • **SHALAMAR**—Dancing In The Sheets
 • **NIGHT RANGER**—Sister Christian
 • **RELAX**—Frankie Goes To Hollywood

WBEN-FM—Buffalo

- (Bob Wood-P.D.)
 • **BON JOVI**—Runaway
 • **REAL LIFE**—Catch Me I'm Falling
 • **THE GO GO'S**—Head Over Heels
 • **TONY CAREY**—A Fine Fine Day
 • **THE PRETENDERS**—Show Me
 • **JOHN COUGAR MELLENCAMP**—The Authority Song

WKBW—Buffalo

- (Sandy Beach-P.D.)
 • **TRACEY ULLMAN**—They Don't Know
 • **IRENE CARA**—Breakdance

WNYS-FM—Buffalo

- (Bill Tod-P.D.)
 • **THE GO GO'S**—Head Over Heels
 • **BILLY JOEL**—For The Longest Time
 • **IRENE CARA**—Breakdance
 • **THE PRETENDERS**—Show Me
 • **REAL LIFE**—Catch Me I'm Falling

WPHD—Buffalo

- (Harv Moore-P.D.)
 • **BILLY JOEL**—For The Longest Time
 • **WEIRD AL YANKOVIC**—Eat It
 • **REAL LIFE**—Catch Me I'm Falling
 • **DAVID GILMOUR**—Blue Light
 • **MODERN ENGLISH**—Hands Across The Sea
 • **SCORPIONS**—Rock You Like A Hurricane

WTSN—Dover

- (Jim Sebastian-P.D.)
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **RICK SPRINGFIELD**—Love Somebody
 • **MATTHEW WILDER**—The Kid's American
 • **THE GO GO'S**—Head Over Heels

WERZ—Exeter

- (Jack O'Brien-P.D.)
 • **ROGER DALTRY**—Walking In My Sleep
 • **BILLY JOEL**—For The Longest Time
 • **SCORPIONS**—Rock You Like A Hurricane
 • **REAL LIFE**—Catch Me I'm Falling
 • **THE GO GO'S**—Head Over Heels
 • **TALK TALK**—It's My Life
 • **IRENE CARA**—Breakdance
 • **SPANDAU BALLET**—Communication
 • **LAID BACK**—White Horse
 • **KID GLOVE**—Good Clean Fun

13-FEA (WFEA-AM)—Manchester

- (Rick Ryder-P.D.)
 • **JEFFREY OSBORNE**—We're Going All The Way
 • **THE PRETENDERS**—Show Me
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **EDDIE MONEY**—Club Michelle
 • **HOWARD JONES**—New Song

KC-101 (WKCI-FM)—New Haven

- (Sief Rybak-P.D.)
 • **BERLIN**—No More Words
 • **DEBIECE WILLIAMS**—Let's Hear It For The Boy
 • **JAMES INGRAM**—There's No Easy Way

WJBQ-FM—Portland

- (Brian Phoenix-P.D.)
 • **BERLIN**—No More Words
 • **LAID BACK**—White Horse
 • **BILLY JOEL**—For The Longest Time
 • **REAL LIFE**—Catch Me I'm Falling
 • **UTOPIA**—Cry Baby
 • **THOMPSON TWINS**—Hold Me Now
 • **MICHAEL GORE**—Theme From Terms Of Endearment

K-104 (WSPK)—Poughkeepsie

- (Chris Leide-P.D.)
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **SHALAMAR**—Dancing In The Sheets
 • **IRENE CARA**—Breakdance
 • **ADAM ANT**—Strip
 • **BILLY JOEL**—For The Longest Time

92-PRO (WPRO-FM)—Providence

- (Tom Cuddy-P.D.)
 • **LIONEL RICHIE**—Hello
 • **BONNIE TYLER**—Holding Out For A Hero
 • **THE ROMANTICS**—One In A Million
 • **LAID BACK**—White Horse
 • **BERLIN**—No More Words
 • **ROGER DALTRY**—Walking In My Sleep

98-PXY (WPXY-FM)—Rochester

- (Tom Mitchell-P.D.)
 • **IRENE CARA**—Breakdance
 • **THE GO GO'S**—Head Over Heels
 • **THE PRETENDERS**—Show Me
 • **REAL LIFE**—Catch Me I'm Falling
 • **BILLY JOEL**—For The Longest Time

WMJQ-FM—Rochester

- (Jay Stevens)
 • **BILLY IDOL**—Rebel Yell
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **BON JOVI**—Runaway
 • **THE CARS**—You Might Think

WGFM—Schenectady

- (Mike Neff-P.D.)
 • **TONY CAREY**—A Fine Fine Day
 • **BERLIN**—No More Words
 • **MADONNA**—Borderline
 • **THE PRETENDERS**—Show Me

ROCK-107 (WRCK-FM)—Utica

- (Jim Rietz-P.D.)
 • **SCORPIONS**—Rock You Like A Hurricane
 • **DAVID BOWIE**—Without You
 • **MISSING PERSONS**—Give
 • **MODERN ENGLISH**—Hands Across The Sea
 • **REAL LIFE**—Catch Me I'm Falling

Mid-Atlantic Region

TOP ADD ONS

- RICK SPRINGFIELD**—Love Somebody (RCA)
BILLY JOEL—For The Longest Time (Columbia)
THE CARS—You Might Think (Elektra)
TALK TALK—It's My Life (EMI-America)

WFBG—Altoona

- (Tony Booth-P.D.)
 • **BERLIN**—No More Words
 • **TALK TALK**—It's My Life
 • **REAL LIFE**—Catch Me I'm Falling
 • **SCORPIONS**—Rock You Like A Hurricane
 • **BILLY JOEL**—For The Longest Time

WJLK-FM—Asbury Park

- (Dennis O'Mara-P.D.)
 • **IRENE CARA**—Breakdance
 • **THE CARS**—You Might Think
 • **JAMES INGRAM**—There's No Easy Way
 • **TALK TALK**—It's My Life
 • **BILLY JOEL**—For The Longest Time

B-104 (WBSB)—Baltimore

- (Jan Jefferies-P.D.)
 • **WEIRD AL YANKOVIC**—Eat It
 • **JEFFREY OSBORNE**—We're Going All The Way

WMAR-FM—Baltimore

- (Gary Franklin-P.D.)
 • **TINA TURNER**—Let's Stay Together
 • **THE GO GO'S**—Head Over Heels
 • **RICK SPRINGFIELD**—Love Somebody
 • **MADONNA**—Borderline
 • **THE CARS**—You Might Think
 • **BILLY JOEL**—For The Longest Time

WVSR-FM—Charleston

- (Chris Bailey-P.D.)
 • **SPANDAU BALLET**—Communication
 • **IRENE CARA**—Breakdance
 • **THE PRETENDERS**—Show Me
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **REAL LIFE**—Catch Me I'm Falling
 • **BILLY JOEL**—For The Longest Time
 • **ENDGAMES**—Love Cares
 • **TALK TALK**—It's My Life

Z-104.7 (WZYQ-FM)—Frederick

- (Kemosabi Joe-P.D.)
 • **BILLY JOEL**—For The Longest Time
 • **IRENE CARA**—Breakdance
 • **JOHN LENNON**—I'm Steppin' Out
 • **BERLIN**—No More Words
 • **THE PRETENDERS**—Show Me

WKEE—Huntington

- (Steve Hayes-P.D.)
 • **BERLIN**—No More Words
 • **THE PRETENDERS**—Show Me
 • **SHALAMAR**—Dancing In The Sheets
 • **IRENE CARA**—Breakdance
 • **BILLY RANKIN**—Baby Come Back

WBLI—Long Island

- (Bill Terry-P.D.)
 • **RICK SPRINGFIELD**—Love Somebody
 • **EURYTHMICS**—Here Comes The Rain Again
 • **THE CARS**—You Might Think
 • **MADONNA**—Borderline
 • **BERLIN**—No More Words
 • **TONY CAREY**—A Fine Fine Day

WPLJ-FM—New York

- (Larry Berger-P.D.)
 • **BOBBY WOMACK AND PATTI LABELLE**—Love Has Finally Come At Last
 • **LIONEL RICHIE**—Hello
 • **SHANNON**—Give Me Tonight
 • **LILLO THOMAS**—Just My Imagination

Z-100 (WHTZ)—New York

- (Scott Shannon-P.D.)
 • **LIONEL RICHIE**—Hello
 • **RICK SPRINGFIELD**—Love Somebody

92-KTU (WKTU-FM)—New York City

- (Carlos DeJesus-P.D.)
 • **HASHIM**—Almaflaysh
 • **RE-FLUX**—The Politics Of Dancing
 • **CULTURE CLUB**—Miss Me Blind
 • **ZENA DEJONAY**—I've Got To Find A Way I've Loved Before
 • **THOMPSON TWINS**—Hold Me Now

100-KHI (WKHI-FM)—Ocean City

- (Jack Gillen-P.D.)
 • **THE GO GO'S**—Head Over Heels
 • **MADONNA**—Holiday
 • **BILLY JOEL**—For The Longest Time
 • **TALK TALK**—It's My Life
 • **MATTHEW WILDER**—Break My Stride
 • **REAL LIFE**—Catch Me I'm Falling
 • **SPANDAU BALLET**—Communication

POWER 99 (WUSL)—Philadelphia

- (Jeff Wyatt-P.D.)
 • **WEST PHILLIPS**—(I'm Just A) Sucker For A Pretty Face
 • **THOMAS DOLBY**—Hyperactive

WCAU-FM—Philadelphia

- (Scott Walker-P.D.)
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **BILLY RANKIN**—Baby Come Back
 • **IRENE CARA**—Breakdance
 • **REAL LIFE**—Catch Me I'm Falling
 • **SHALAMAR**—Dancing In The Sheets
 • **THE PRETENDERS**—Show Me
 • **TALK TALK**—It's My Life

HIT RADIO 96 (WHTX)—Pittsburgh

- (Todd Chase-P.D.)
 • **YES**—Leave It
 • **THE ROMANTICS**—One In A Million
 • **BILLY JOEL**—For The Longest Time
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **TONY CAREY**—A Fine Fine Day

WPST—Trenton

- (Tom Taylor-P.D.)
 • **BERLIN**—No More Words
 • **BILLY JOEL**—For The Longest Time
 • **TALK TALK**—It's My Life

Q-107 (WRQX)—Washington

- (Allen Burns-P.D.)
 • **TINA TURNER**—Let's Stay Together
 • **RICK SPRINGFIELD**—Love Somebody
 • **WEIRD AL YANKOVIC**—Eat It

WASH-FM—Washington D.C.

- (Bill Tanner-P.D.)
 • **DEBARGE**—Love Me In A Special Way

WAVA-FM—Washington D.C.

- (Randy Kabrich-P.D.)
 • **THE CARS**—You Might Think
 • **SHEENA EASTON**—Almost Over You
 • **THE ALAN PARSONS PROJECT**—Don't Answer Me
 • **PAUL YOUNG**—Come Back And Stay

100 (WOMP-FM)—Wheeling

- (Dwayne Bonds-P.D.)
 • **IRENE CARA**—Breakdance
 • **THE GO GO'S**—Head Over Heels
 • **BILLY JOEL**—For The Longest Time
 • **THE PRETENDERS**—Show Me

AM-98 (WILK-AM)—Wilkes Barre

- (Joe Montione-P.D.)
 • **BERLIN**—No More Words
 • **TALK TALK**—It's My Life
 • **DEBARGE**—Love Me In A Special Way
 • **BILLY JOEL**—For The Longest Time
 • **WEIRD AL YANKOVIC**—Eat It

WKRZ—Wilkes-Barre

- (Jim Rising-P.D.)
 • **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
 • **TALK TALK**—It's My Life
 • **BERLIN**—No More Words
 • **MICHAEL JACKSON**—The Lady In My Life
 • **JOSIE COTTON**—Jimmy Loves Maryanne

98-YCR (WYCR-FM)—York

- (J.J. Randolph-P.D.)
 • **GENESIS**—Illegal Alien
 • **THE CARS**—You Might Think
 • **EDDIE MONEY**—Club Michelle
 • **MOTLEY CRUE**—Looks That Kill
 • **THE PRETENDERS**—Show Me
 • **THE GO GO'S**—Head Over Heels
 • **BERLIN**—No More Words
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **JOSIE COTTON**—Jimmy Loves Maryanne

Q-106 (WQXA-FM)—York

- (Dan Steele-P.D.)
 • **PAUL YOUNG**—Come Back And Stay
 • **HOWARD JONES**—New Song

Southeast Region

TOP ADD ONS

- REAL LIFE**—Catch Me I'm Falling (MCA/Curb)
IRENE CARA—Breakdance (Geffen)
BILLY JOEL—For The Longest Time (Columbia)
THE GO GO'S—Head Over Heels (I.R.S.)

FM-107 (WANS-FM)—Anderson/Greenville

- (Bill McCown-P.D.)
 • **THE GO GO'S**—Head Over Heels
 • **BERLIN**—No More Words
 • **DEBARGE**—Love Me In A Special Way
 • **REAL LIFE**—Catch Me I'm Falling
 • **RELAX**—Frankie Goes To Hollywood
 • **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
 • **MADONNA**—Holiday

BIG WISE (WISE-AM)—Asheville

- (John Stevens-P.D.)
 • **DEBARGE**—Love Me In A Special Way
 • **REAL LIFE**—Catch Me I'm Falling
 • **TALK TALK**—It's My Life
 • **SHALAMAR**—Dancing In The Sheets
 • **BERLIN**—No More Words

94-Q (WQXI-FM)—Atlanta

- (Jim Morrison-P.D.)
 • **BILLY JOEL**—For The Longest Time
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **REAL LIFE**—Catch Me I'm Falling
 • **IRENE CARA**—Breakdance

V-103 (WVEE)—Atlanta

- (Al Parks-P.D.)
 • **GEORGE CLINTON**—Last Dance
 • **THE SPINNERS**—Right Or Wrong
 • **NEOWLEUS**—Jam On It
 • **THE LOOK**—Memories

Z-93 (WZGC)—Atlanta

- (Chris Thomas-P.D.)
 • **IRENE CARA**—Breakdance
 • **REAL LIFE**—Catch Me I'm Falling
 • **BON JOVI**—Runaway
 • **THE GO GO'S**—Head Over Heels
 • **NIGHT RANGER**—Sister Christian

Q-104 (WBBQ-FM)—Augusta

- (Harley Drew-P.D.)
 • **BON JOVI**—Runaway
 • **NIGHT RANGER**—Sister Christian
 • **REAL LIFE**—Catch Me I'm Falling
 • **IRENE CARA**—Breakdance

95-SX (WSSX-FM)—Charleston

- (Bill Martin-P.D.)
 • **THE CARS**—You Might Think
 • **THE GO GO'S**—Head Over Heels
 • **BERLIN**—No More Words
 • **SHALAMAR**—Dancing In The Sheets
 • **BON JOVI**—Runaway

WBCY—Charlotte

- (Bob Kagan-P.D.)
 • **REAL LIFE**—Catch Me I'm Falling
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **BERLIN**—No More Words
 • **BILLY JOEL**—For The Longest Time

CK101 (WCKS)—Cocoa Beach

- (Bobby Knight-P.D.)
 • **BILLY JOEL**—For The Longest Time
 • **DEBARGE**—Love Me In A Special Way

104.7 (WNOK-FM)—Columbia

- (Jeff Clark-P.D.)
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **THE GO GO'S**—Head Over Heels
 • **IRENE CARA**—Breakdance
 • **BERLIN**—No More Words
 • **TONY CAREY**—A Fine Fine Day
 • **SHANNON**—Give Me Tonight
 • **WEIRD AL YANKOVIC**—Eat It

I-100 (WNFI-FM)—Daytona Beach

- (Brian Douglas-P.D.)
 • **TRACEY ULLMAN**—They Don't Know
 • **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before

G-105 (WDCG-FM)—Durham/Raleigh

- (Rick Freeman-P.D.)
 • **THE CARS**—You Might Think
 • **THE PRETENDERS**—Show Me
 • **THE GO GO'S**—Head Over Heels
 • **KOOL AND THE GANG**—Tonight

WFLB—Fayetteville

- (Larry Canon-P.D.)
 • **BILLY JOEL**—For The Longest Time
 • **THE PRETENDERS**—Show Me
 • **THOMAS DOLBY**—Hyperactive
 • **THE GO GO'S**—Head Over Heels
 • **ENDGAMES**—Love Cares

WFOX-FM—Gainesville

- (Alan DuPriest-P.D.)
 • **BERLIN**—No More Words
 • **TALK TALK**—It's My Life
 • **REAL LIFE**—Catch Me I'm Falling
 • **IRENE CARA**—Breakdance
 • **SPANDAU BALLET**—Communication

WRQK—Greensboro

- (Pam Conrad-P.D.)
 • **THE CARS**—You Might Think
 • **TONY CAREY**—A Fine Fine Day
 • **MELBA MOORE**—Livin' For Your Love
 • **BILLY JOEL**—For The Longest Time
 • **RICK SPRINGFIELD**—Love Somebody
 • **WEIRD AL YANKOVIC**—Eat It

WOKI—Knoxville

- (Joe Fidler-P.D.)
 • **SCORPIONS**—Rock You Like A Hurricane
 • **REAL LIFE**—Catch Me I'm Falling
 • **DAVID GILMOUR**—Blue Light
 • **BILLY JOEL**—For The Longest Time
 • **TALK TALK**—It's My Life
 • **IRENE CARA**—Breakdance
 • **MR. MISTER**—Hunters Of The Night

1-95 (WINZ-FM)—Miami

- (Keith Isley-P.D.)
 • **DURAN DURAN**—New Moon On Monday
 • **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
 • **ALISHA**—All Night Passion

WKZQ-FM—Myrtle Beach

- (Chris Williams-P.D.)
 • **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
 • **THE PRETENDERS**—Show Me
 • **MISSING PERSONS**—Give

WSFL-FM—New Bern

- (Scott Kerr-P.D.)
 • **THE PRETENDERS**—Show Me
 • **JOHN COUGAR MELLENCAMP**—The Authority Song
 • **TRACEY ULLMAN**—They Don't

*To the members
of NARAS,
Thank you
for this great honor.*

Eddie Murphy

*Richard Tienken
Robert Wachs*

Photo News

CRS HIGHLIGHTS



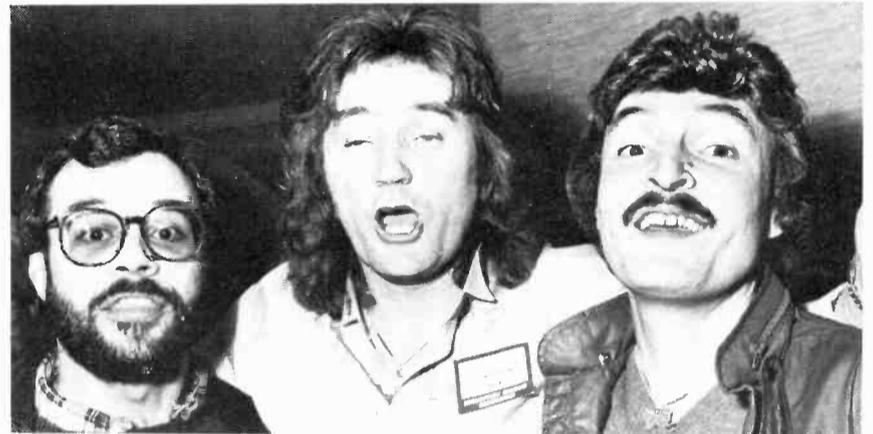
URBAN COWBOY—From one end of the Memphis dial to the other it's country-formatted WMC PD Les Acree, left, comparing Bluff City notes with Don Boyles, GM of Plough's urban outlet, WHFK.



HIDDEN MEANING—Encouraged by WKIX Raleigh's Joe Wade Formicola, second from right, W4 Detroit PD Barry Mardit, right, rips open his jacket to reveal his true identity (he's wearing a WWWW T-shirt, not pictured), as KKYX San Antonio PD Steve Warren, left, and WBCS Milwaukee PD Cliff Blake remain uninterested.



AFTER MIDNIGHT—Ready to call it a night are WSM-AM-FM PD Gregg Lindahl, left, and Charlie Douglas, coast-to-coast host of the Music Country Network.



RAVIN' WITH RAVEN—Flanking RCA recording artist Eddy Raven are WHK Cleveland PD Bill Stedman, left, and WAMZ Louisville PD Coyote Calhoun.



IT'S ED AGAIN—No convention coverage is complete without the standard Ed Salamon pose, second from left. With the United Stations exec are, from left, United's Doug Hall, WHN New York PD Joel Raab, Columbia Records' Judy Wray, Johnny Wray and KSO Des Moines PD Jarrett Day.



SOUTHERN COOKING—Blissfully unaware of the length of the upcoming New Faces Show are pre-show cocktail party attendees, from left, Johnny "K" Koval, independent promotion rep, McGavren Guild's Erica Farber, KMNS Sioux City VP/GM James Shields, and Interep's Martha Harrington.



LADIES' MAN—Dene Hallam, second from left, newly appointed PD of KUDL, prepares for the Kansas City winters surrounded by WDAF Kansas City promotion director Denise Galvin, left, and his fiancée Judy Lopes, as WBZI Dayton PD Dale Roberts and MJI Broadcasting's Gary Krantz observe.



ROYAL TREATMENT—Nashville promo legend Nick Hunter, seated, receives the Music Country Network's personalized attention. Attending to his every whim are WSM-AM-FM GM Tom Cassidy and MCN's Benny Ray.



UNOFFICIAL HOSPITALITY—Caught partying in RCA's "non-existent suite" are, from left, KBRQ-FM Denver PD Jon Lawrence, RCA artist Vince Gill, KHSL Chicago MD Rory Miller, KBRQ MD Jim Stricklan, RCA promo ace Carson Schreiber and KNIX Phoenix MD Doug Brannan.

Talent In Action

• Continued from page 50

There was little dancing or play among the musicians and even less contact with the audience. For the most part, the group managed to stay on top of the music, although the sound of synthesized handclaps during "Praying To The Beat" wasn't matched by either the audience or the band, which was left looking rather idle and awkward with too many sounds and not enough action to back them.

The hour-long set was capped by two songs not on the album, an odd choice for a new group. Still, the audience danced along, reacting to the beat (even at 2 a.m.) with more than just their reflexes.

KATHY GILLIS

UPTOWN HORN BAND

Heartbreak, New York
Admission: \$15

For the last two years, the eight-piece, New York-based Uptown Horn Band has been known primarily for its live and session support of such artists as J. Geils, the Nitecaps, Joan Jett, Clarence Clemons, Solomon Burke and Rufus and Carla Thomas. However, the band's sassy, highly polished set at this dance venue—in anticipation of the planned spring release of its debut album on EMI U.K.—affirmed the band's own crossover potential.

The Uptown Horns' stylistic spectrum is fueled by the traditional rock rhythm section. Yet the band's charisma radiates from the horn core. Crispin Cioe (alto/baritone), Arno Hecht (tenor), Bob Funk (trombone) and "Hollywood" Paul Litteral (trumpet) not only write most of the material and alternate on vocals, but also, because of their penchant for Polaroid sunshades, project an image of delectable narcissism and nonchalance.

The group's set mixed uptempo '50s rockers ("Wild Eddie," "You're Cute But Not That Cute"), r&b funk (the Edwin Starr-inflected "Soul Strut") and "big band" dance (Roy Montrell's "Mellow Saxophone" with its Spike Jones/jungleland drumbeat).

One of the Uptown Horns' strongest stylistic signatures is its blending of '60s psychedelia (via the shimmering synth work of Ashley) with a composite horn sound that sends Bert Kaempfert hurtling into the '80s. But the biggest crowd pleaser was their dynamic cover of Bob Telson's "Sex With My Ex," a funky tale of instant retribution, which featured a blasting call-and-response horn chorus.

MARY ANNA FECZO

ERIC MARTIN BAND YANKS

Wolfgang's, San Francisco
Tickets: \$6 advance, \$7 door

The Eric Martin Band, a quintet that delivers a cross between the melodicism of Journey and the raw, bare-bones power of the best of the currently popular heavy metal bands, proved the power of their home-area appeal with a sizzling Feb. 3 performance.

The fresh-faced troupe is unique in that it manages to wear black, metal-studded gear without appearing sinister or tawdry. And the band certainly knows how to pour on the juice. In fact, the only complaint is that by set's end the histrionics get to be a bit wearying.

Highlights included "Catch Me If You Can," a nice piece of rolling pop-metal, and "Fools Never Fall In Love," a particularly blistering number. Affairs climaxed with the crowd-pleaser "Sucker For A Pretty Face," the title song from the band's 1983 debut album on Elektra.

That album was lost in the shuffle in the wake of Elektra's reorganization, and the band was subsequently dropped. But if performances like this are the norm, a succeeding label could hardly fail to hit the mark by touring the band behind one of the new tunes, "I Won't Take No For An Answer."

Yanks, a quartet with a six-song EP "Only Lovers Left Alive," on the new San Rafael-based DTI label, checked in with a solid and credible opening set. The material overall is still a bit thin, but lead vocalist Owen Masterson showed good coloration in his delivery as well as an appealing stage presence.

—JACK McDONOUGH

RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Station Inn, Nashville
Tickets: \$7

Ralph Stanley doesn't often venture into blasé Nashville from his mountainous Virginia re-

reat. But when he does, the bluegrass pioneer attracts a most curious amalgam of folks and folkies.

Some big names turned out for his Feb. 16 appearance: Bill Monroe, the man who gave bluegrass its name and its sound; Ricky Skaggs, still triumphant from his sixth No. 1 country hit, "Don't Cheat In Our Hometown," a

song he used to perform as a member of Stanley's band; Keith Whitley, another Stanley alumnus and freshly signed to RCA to enhance that label's bluegrass presence; mandolin master Frank Wakefield, and laurelled songwriters Guy Clark, Paul Craft and John Prine.

To the joy of the completely packed house,

Monroe, Skaggs and Whitley all took their turn on stage with the band, while Stanley presided over the magic show with the Olympian impassiveness of an IRS auditor.

Stanley again demonstrated that he is to bluegrass what George Jones is to country: not its first great singer, but simply its greatest one.

He sings his eerily wild mountain melodies about faraway times in a voice that escalates from a survivor's moan to a hunter's excited yelp. Providing the bedrock Appalachian sound were Falstaffian fiddler Curly Ray Cline, bassist Jack Cooke, lead guitarist Junior Blankenship and rhythm guitarist Charlie Sizemore.

EDWARD MORRIS

It's the joint!

D.J. Afrika Bambaataa

wants YOU (!) to enter the

Tommy Boy "RENEGADES OF FUNK" BIG BEAT BUST OUT MASTERMIX II!!!

Here's the real deal on how YOU can make a record with Tommy Boy!

THE PAYOFF:

"Well we got the kash
And we got the prizes
For the tuffest mix
To hypnotize us"

Grand Prize:

\$100 kold kash.
Release of your winning mix on Tommy Boy.
Inclusion of your mix on an upcoming volume of Disconet.*
A one year subscription to Dance Music Report.
Official Zulu beads.
A full membership in the Tommy Boy Future Beat Alliance.
A Tommy Boy Pyramid Lid (as seen on Afrika Bambaataa).
A custom-made Tommy Boy Izod-style shirt.

2nd Prize:

\$50 kash.
A one year subscription to Dance Music Report.
Official Zulu beads.
A full membership in the Tommy Boy Future Beat Alliance.
A Tommy Boy Pyramid Lid.
A custom-made Tommy Boy Izod-style shirt.

3rd Prize:

\$25 kash.
A one year subscription to Dance Music Report.
Official Zulu beads.
A full membership in the Tommy Boy Future Beat Alliance.
A Tommy Boy Pyramid Lid.
A custom-made Tommy Boy Izod-style shirt.

THE JUDGES:

"They're the kings of beat
The street elite
They inspire fear
With their quick-cut ears"

D.J. AFRIKA BAMBAATAA, master of records.
JOHN "JELLYBEAN" BENITEZ, producer, mixer, artist, D.J.
D.J. ACTOR KOOL HERC, godfather of Hip-Hop
DST, of Herbie Hancock's "Rockit"
DOUBLE DEE & STEINSKI, "Play That Beat" winners
MASTER O.C., Fearless Four D.J.

AFRIKA ISLAM, Son of Bambaataa
INCREDIBLE IKEY C, Cosmic Force and Funky Four D.J.
THE ANIMAL, WKTU Hotmixxer
RED ALERT, mixologist at WRKS and Area
DOCTOR ROCK, Force M.D.'s D.J.

CHARLIE CHASE, Cold Crush Brothers D.J.
JAZZY JAY, Soulsonic Force, D.J.
MR. BIGGS, Soulsonic Force
POW WOW, Soulsonic Force
WHIZ KID, New Music Seminar "Battle of the D.J.'s" champion

THE RULES:

"You know it's fresh
To be the best
So don't be a fool
Read the rules"

Mixes must use Tommy Boy releases exclusively and may not exceed 5:30. Entries must be submitted on cassette tapes no later than Friday, April 13th, 1984. Mixes will be judged on originality and technical proficiency. Original overdubs and drum machines are allowed. Please include your name, address and phone number with your entry. Winners will be announced May 4, 1984. Send your entry to Tommy Boy Mastermix II, 1747 First Avenue, New York, NY 10128. All mixes submitted will become the sole and exclusive property of Tommy Boy.

The following Tommy Boy Songs can be used in your mix.

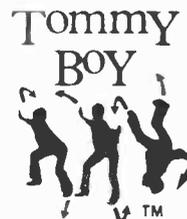
"Jazzy Sensation" by the Jazzy Five
"Planet Rock" by the Soulsonic Force
"Pack Jam" by the Jonzun Crew
"Rock The House" by Pressure Drop
"Play At Your Own Risk" by Planet Patrol
"Space Is The Place" by the Jonzun Crew
"Looking For The Perfect Beat" by Soulsonic Force
"Salsa Smurph" by Special Request
"Space Cowboy" by the Jonzun Crew
"We Are The Jonzun Crew" by the Jonzun Crew
"Cheap Thrills" by Planet Patrol
"Play That Beat Mr. D.J." by G.L.O.B.E. & Whiz Kid
"I Didn't Know I Loved You" by Planet Patrol
"Electro-Boogie Encounter" by the Jonzun Crew
"No Sell Out" by Malcolm X
"Let Me Love You" by the Force M.D.'s

"Renegades of Funk" by Soulsonic Force
and any selections from the Lost In Space
and Planet Patrol LP's

Important: It is not necessary to use every Tommy
Boy song. Mixes will not be judged by how
many selections are in them.

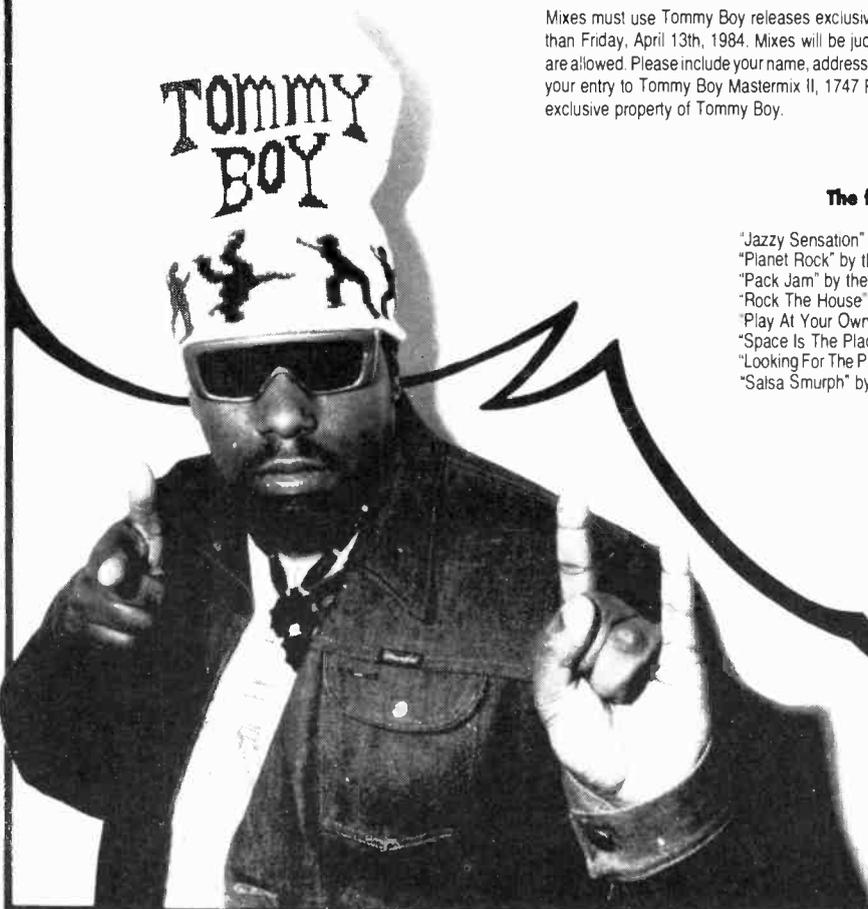
"So mix it fast
And break it loose
Show Tommy Boy
That you got juice!"

WORD!



* Disconet is the exclusive programming service for radio stations and club disc jockeys

1747 First Avenue, New York, New York 10128



Talent

Starlight Amphitheatre Set To Present Concerts Again

LOS ANGELES—The Starlight Amphitheatre, a 6,000-capacity theatre located in the hills above nearby Burbank, is readying its first concert season since 1978. The season is set to open around Memorial Day and continue through late September, according to Tom Griffin, the theatre's

general manager and executive producer.

The Starlight will be competing for acts with the Greek Theatre and the Universal Amphitheatre, but will differ from those venues in several respects. In its first season, the Star-

light will only book acts from Thursdays to Sundays. It will also incorporate cultural arts events such as symphonies and repertoire companies. And it will be open to outside promoters who can come in and four-wall the theatre.

Dance Trax

By BRIAN CHIN

Singles: "Amok" by Ledernacken & Band (4th & Broadway, through Island independently) has already appeared on the chart as an import; it's released this week with two new Mark Kamins mixes, both of which are wider, funkier and breathe more, structurally, than the originals. . . . We hope one of Virgin's myriad licensees here will be picking up Scritti Politti's "Wood Beez (Pray Like Aretha Franklin)" (Virgin/U.K.), an offbeat, laid-back fusion of subtle Trevor Horn-isms and a breathy, Jacksonesque vocal. Quite a radical departure for producer Arif Mardin.

Break Machine's "Street Dance" (Sire 12-inch) has been a big European hit lately and shows producer Jacques Morali (assisted by keyboard man/arranger Fred Zarr) at his most commercial in years. . . . More in the actual break machine mode: "Electric Funky Drummer" by Maurice Starr (Arista 12-inch) takes the bonus beat to its logical (10-minute) conclusion. . . . Rap master Kurtis Blow has created another sterling pop/soul fusion in "Rock Your Body Down," by Juice (Elektra 12-inch), combining heavy beat-box and an oozing Lee John- style tenor lead.

★ ★ ★

Noted briefly: We send warmest thanks to BADD'A's Adrian Santos, who hosted us during a recent evening at the Silks, a warehouse-size club near Oakland. Some observations: We're knocked out by the impact of Arthur Baker's remix of "Girls Just Want To Have Fun" on the black dance audience. Despite wide disagreement over its appropriateness, it's got to be given credit as a brilliantly successful re-slotting. . . . The music/light/dance team of Nathan and Dave, who work the second two-tiered area of the Silks (to death!) rightly took the rest of the country to task for overlooking Wes Phillips' recent "I'm Just A Sucker For A Pretty Face."

★ ★ ★

Other notables: Jonathan Fearing was the mixer involved in Dorothy Moore's "Just Another Broken Heart" on Streetking, which we heard all over the city out west. . . . Culture Club's new 12-inch, on Epic commercially, is a bona fide remix that weaves "Miss Me Blind" and "It's A Miracle" together in a nine-minute medley; it's a real gift to those who've been playing Culture Club album cuts all along. . . . Also remixed: Man Parrish's seminal "Hip Hop, Be Bop," extended by Jose "Animal" Diaz, on Importe/12 12-inch; the original had only been available in limited edition. The flip is "Heatstroke," from Parrish's first album. . . . Daryl Hall & John Oates' "Adult Education" (RCA 12-inch) has been remixed by John "Jellybean" Benitez; results are shimmering and sleazy, with vocals that recall the Coconuts. . . . "Adult" collaborator Nile Rodgers has remixed Duran Duran's upcoming single, "Reflex." . . . We liked the lurchingly rhythmic new mix of Whodini's "Nasty Lady" (Jive 12-inch) even at almost 10 minutes. . . . Evelyn "Champagne" King's "Shake Down" (RCA 12-inch) is almost in the same progressive category, in two tough mixes by Morales and Munzibai. . . . Island has signed producer/keyboardist John Robie as a solo act.

Billboard Dance/Disco Top 80

Survey for Week Ending 3/24/84

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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	8	GIRLS JUST WANT TO HAVE FUN— Cyndi Lauper—Portrait/CBS 4R 904121	40	38	10	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975
2	4	5	GIVE ME TONIGHT— Shannon—Emergency/Mirage EMDS 6542 (12 Inch)	41	24	9	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1
3	5	5	I WANT A NEW DRUG— Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)	42	29	9	WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172
4	1	8	LET'S STAY TOGETHER— Tina Turner—Capitol 8579	43	65	2	ORIGINAL SIN—Inxs—Atlantic PR 586-A
5	6	9	HERE COMES THE RAIN AGAIN— Eurythmics—RCA (12 Inch) PO-13711	44	57	2	SHE'S STRANGE—Cameo—Atlanta Artists 818-384
6	7	9	PLANE LOVE— Jeffrey Osborne—A&M (12 Inch) SP-12089	45	55	2	TIME FOR SOME FUN/CONVICTION—Central Line—Mercury 814-749-1
7	3	8	SOMEBODY'S WATCHING ME— Rockwell—Motown 4515-MG	46	43	7	ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
8	8	10	WATCH THE CLOSING DOORS— I.R.T.—RCA (12 Inch) JW 13699	47	47	5	DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415
9	10	6	IT'S GONNA BE SPECIAL— Patti Austin—QWE 029373	48	NEW ENTRY		RADIO GA GA—Queen—Capitol V-8575
10	12	7	SEQUENCER— Al Dimeola—Columbia (12 Inch)	49	44	10	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140
11	9	10	NEW YORK, NEW YORK— Nina Hagen—Columbia (12 Inch) 44-4265	50	68	3	AMOK—Ledernacker—Import
12	11	14	WHITE HORSE— Laid Back—Warner Bros. (12 Inch) 0-20178	51	66	2	ONE IN A MILLION—The Romantics—Nemperor 42904967
13	17	5	JEALOUS LOVE/EVERGREEN— Hazell Dean—Quality QUS 057 (12 Inch)	52	27	9	GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146
14	21	5	DANCING IN THE SHEETS— Shalamar—Columbia 44-04949 (12 Inch)	53	69	2	SHAKE DOWN—Evelyn "Champagne" King—RCA PD 13749
15	20	8	YOU MAKE MY HEART BEAT FASTER— Kim Carnes—EMI-America V-7819	54	NEW ENTRY		HYPERACTIVE—Thomas Dolby—Capitol V-8576
16	16	6	WHEN LOVE SURGES— Jules Shear—EMI-America V7818	55	64	2	ONE FOR THE TREBLE—Davy DMX—Tuff City/CBS Assoc. 42904955
17	14	20	I NEED YOU/AUTOMATIC/JUMP— The Pointer Sisters—Planet (LP Cuts) BX4-4705	56	71	2	TALK TO ME (YOUR BODY SPEAKS MY LANGUAGE)—Casper—Atlantic DND-705
18	18	9	YOU'RE LOOKIN' HOT TONIGHT— Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168 (12 Inch)	57	34	23	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)
19	25	4	HOLD ME NOW— Thompson Twins—Arista LDP-9158	58	NEW ENTRY		DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601
20	31	3	ALL NIGHT PASSION— Alisha—Vanguard (SPV-72)	59	50	7	MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980
21	23	6	I'VE GOT TO FIND A WAY— Zena Dejonay—TVI 2011	60	49	6	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes/Streetwise PT 106
22	22	8	THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBE)— Imagination—Elektra 0-66975	61	62	5	SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
23	32	4	JUMP— Van Halen—Warner Bros. PRO A-2107	62	35	10	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055
24	36	3	COMING OUT OF HIDING— Pamela Stanley—TSR TSR 830	63	NEW ENTRY		LET THIS DREAM BE REAL—Howard Johnson—A&M 12092
25	28	4	IT'S ALL YOURS— Starpoint—Elektra 66973	64	46	5	OVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch)
26	26	6	RENEGADES OF FUNK— Soulsonic-Force—Tommy Boy TB 839	65	56	6	THAT'S LOVE—Blancmange—Island
27	54	2	IT'S MY LIFE— Talk Talk—EMI-Liberty V-7821	66	39	8	SWEET TEMPTATION—Gem—Streetking SKDS-1116
28	13	12	NEW SONG— Howard Jones—Elektra (12 Inch) 0-66977	67	NEW ENTRY		BORDERLINE—Madonna—Sire PRO A-2120
29	30	7	HE'S A SAINT, HE'S A SINNER— Miquel Brown—TSR (LP Cut) TLP 1216	68	NEW ENTRY		BIG SYNTHECIDE/ELECTRONIC BEAT—S.S.Q.—EMI/Enigma ST17114
30	15	14	BEAT BOX— Art Of Noise—Island (12 Inch) DMD 692	69	NEW ENTRY		ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon-Import
31	19	14	ENCORE— Cheryl Lynn—Columbia (12 Inch) 44-04257	70	59	16	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS
32	70	2	THEY ONLY COME OUT AT NIGHT— Peter Brown—Columbia 44 04957	71	51	6	HEY YOU—Rock Steady Crew—Atlantic 0-86975
33	52	3	THE DOMINATRIX SLEEPS TONIGHT— Dominatrix—Streetwise STRL-2220	72	61	15	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)
34	40	4	GIVE IT UP— K.C.—Meca 5000	73	NEW ENTRY		WHEN YOU'RE FAR AWAY—Gladys Knight & The Pips—Columbia 440 4965
35	42	3	FOR YOUR LOVE— The S.O.S. Band—Tabu Promo AS 1817	74	67	8	THRILLER—Michael Jackson—Epic 3404364
36	48	3	NO MAN IS AN ISLAND— Warp 9—Prism PDS 495	75	63	18	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804
37	37	7	EVERLASTING LOVE— Vicki Sue Robinson—Profile (12 Inch) 7039	76	58	15	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574
38	41	4	BAG LADY— Ebn/Ozn—Elektra 66974	77	45	9	BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312
39	33	10	I'M A SUCKER FOR A PRETTY FACE— Wes Phillips—Quality (12 Inch) QUS-053	78	60	16	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754
				79	76	8	WILD STYLE—Time Zone—Celluloid/Moss Music 165
				80	53	12	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412

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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Men At Work Investment Aids Group's HBO Show

By ETHLIE ANN VARE

LOS ANGELES—The Men At Work special that debuted on HBO March 10 wasn't the first television concert for the Grammy-winning Australians, but they wanted to make it the best. To that end, the band contributed an estimated \$500,000 of its own money to the HBO budget, which was itself reported to approach \$600,000.

"We shared the cost," says Men At Work's bassist, John Rees, "because we wanted to make sure it was a good video." According to band manager Russell Deppeler, the group stands to recoup its investment via the home market and through international release.

"HBO only has rights in the U.S.," comments Deppeler. "They can show it twice a day for 15 days, over a period of 12 months."

The concert was taped last October at the Greek Theatre in Berkeley, Calif., toward the end of the band's 60-city North American tour. HBO tagged Bruce Gowers to direct, and the band brought in its own producer, Peter McIan, to do the sound mix.

The program is an innovative "concept concert" combining video clips, live performance and bits of business by band members to distinguish the hour from run-of-the-mill rock concerts.

"We'd consider it a good thing even if it didn't stand to make money," says Deppeler. "It's far more im-

portant to record a show and have that show recorded properly, almost as a historical document."

"It's also good to watch and learn," adds Rees, "to see which moments in the set work and which need improvement."

Aside from post-game replay benefits of the tape, the group expects the reported 12.5 million subscribers to HBO to be a potential new audience. Bridget Potter, senior vice president of the cable outlet points to a Beta research survey in assessing the impact of an HBO special. The survey, conducted last fall, stated that cable concerts influence record and ticket sales more than either watching videos or listening to songs on the radio. The impact is second only to attending the concert in person, according to Beta.

"Pay cable tv services have helped to generate record sales," says Potter. "And HBO concert programming has been found to boost concert attendance."

"It should widen our audience," agrees Rees. "We like people to see us in a live situation. It's like seeing animals in the jungle, instead of in the zoo."

The concert will be rerun intermittently on HBO throughout the coming months, during which time the band will continue its holiday break in its native Melbourne.

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Billboard Computer Software

FOR WEEK ENDING MARCH 24 1984

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ENTERTAINMENT TOP 20

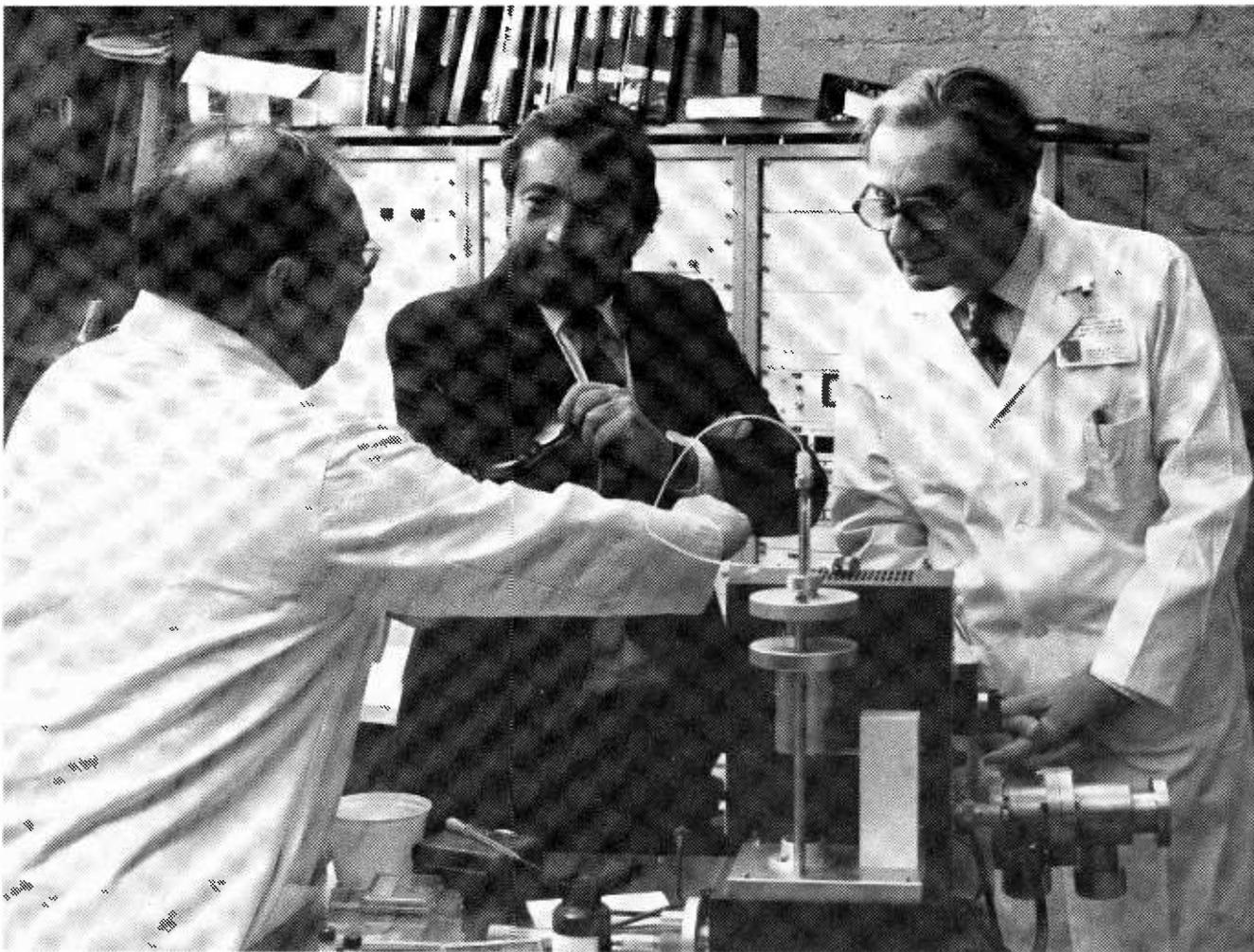
●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	10	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●		●	●				
2	2	25	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
3	3	25	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	4	9	BEACH-HEAD	Access	Strategy Arcade Game				●					
5	6	11	JULIUS ERYING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
6	10	24	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	5	25	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			●★	●★					
8	9	20	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
9	7	25	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
10	11	10	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
11	12	21	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
12	13	16	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
13	14	18	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
14	8	25	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
15	15	3	SARGON III	Hayden	Chess Game		●							
16	16	25	CHOPFLIFTER	Broderbund	Arcade-Style Game		●	◆	◆					
17	17	8	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
18	18	8	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
19	NEW ENTRY		TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		●	●★	●★	●				
20	19	25	JUMPMAN	Epyx	Action Strategy Game		●	●★	●★	●				

EDUCATION TOP 10

1	1	25	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	2	7	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
3	3	25	KINDERCOMP	Sainnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while		●	◆	◆	◆				

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	JUMP —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D. L. Roth; Warner Bros. 7-29384	35	45	4	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160
2	3	9	SOMEBODY'S WATCHING ME —Rockwell (Curtis Anthony Nolan, Rockwell); Rockwell; Motown 1702(MCA)	36	37	9	RED, RED WINE —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600
3	2	15	GIRLS JUST WANT TO HAVE FUN —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	37	41	4	LEAVE IT—Yes (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787
4	5	9	FOOTLOOSE —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	38	38	8	DON'T LET GO —Wang Chung (Chris Hughes, Ross Cullum), Hues, Feldman; Geffen 7-29377(Warner Bros.)
5	8	9	HERE COMES THE RAIN AGAIN —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725	39	46	3	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744
6	7	11	I WANT A NEW DRUG —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766	40	42	6	THE KID'S AMERICAN —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)
7	4	16	99 LUFTBALLONS —Nena (Reinhold Heil, Manne Praeger), J.J. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	41	52	4	A FINE FINE DAY —Tony Carey (Peter Hauke), T. Carey; MCA 52343
8	12	9	AUTOMATIC —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)	42	44	8	STRIP —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337
9	13	6	ADULT EDUCATION —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	43	47	5	ONE IN A MILLION —The Romantics (Peter Solley) Romantics; Nempcor 4-04373(Epic)
10	11	9	GOT A HOLD ON ME —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29372	44	24	18	THE POLITICS OF DANCING —Re-Flex (John Punter) Fishman; Capitol 5301
11	6	7	THRILLER —Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364	45	25	16	ALMOST OVER YOU —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
12	20	5	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) —Phil Collins (Ariq Mardin) P. Collins; Atlantic 7-89700	46	48	9	REBEL YELL —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762
13	14	8	THE LANGUAGE OF LOVE —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314	47	49	5	HOLDING OUT FOR A HERO —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370
14	21	4	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	48	58	2	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffrey/Valentine; I.R.S. IR-9926
15	19	7	HOLD ME NOW —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	49	53	4	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217
16	10	11	NEW MOON ON MONDAY —Duran Duran	50	55	5	RUNAWAY —Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7(PolyGram)
							DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160
							RED, RED WINE —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600
							LEAVE IT—Yes (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787
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							YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744
							THE KID'S AMERICAN —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)
							A FINE FINE DAY —Tony Carey (Peter Hauke), T. Carey; MCA 52343
							STRIP —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337
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							REBEL YELL —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762
							HOLDING OUT FOR A HERO —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370
							HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffrey/Valentine; I.R.S. IR-9926
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							HEAD OVER HEELS —The Go

By TOM MOON

The image of Florida as an entertainment industry center is in transition, from the fun-in-the-sun "working vacation with expense account" picture, to one of sophisticated production facilities with state-of-the-art equipment and a network of talented personnel in the support industries.

"We are getting known as a film producing state," says Ray Quinn, senior development rep for the Florida Motion Picture and Television Bureau. He adds that Florida is third in film production behind Los Angeles and New York. Recent feature work in the state includes "Harry and Son" starring Paul Newman, Burt Reynolds' latest entitled "Stick," and the Cunningham Films production "Next of Kin" to be released by Columbia Pictures.

"There's been a growth of 20% over 1982 in the music, feature film, and tv commercial industries. We are working to increase the post-production capabilities, and also to inform the industry what's available here," Quinn says.

Among the resources are a bevy of video production houses, each with its own specialty. Miami's new Mark III Productions boasts a helicopter and complete remote facilities. The multifaceted Instant Replay supplies music news briefs to MTV, and is local correspondent for "Entertainment Tonight" and "Lifestyles of the Rich and Famous." The Coconut Grove-based firm is preparing to launch a quarterly music video magazine "Rock and Roll Adventure." Audio recording studios around the state are adding synchronization equip-

ment and upgrading to handle the demands of audio-for-video; both Criteria in Miami and Starke Lake near Orlando will soon have complete video post-production facilities on site.

The near-ideal weather conditions and the fact that Florida is a right-to-work state make production here a logical choice. Additionally, Quinn's office is currently working on

legislation that would provide sales tax incentives for production work done in Florida.

One indication of South Florida's emerging prominence as an entertainment center is the number of industry leaders located here. The Bee Gees live here, operating their own recording studio, Middle Ear Productions, on Miami Beach. MCI/Sony uses their Fort Lauderdale base to research and test new professional audio products, and many South Florida studios are equipped with MCI/Sony wares.

Columbia Pictures Publications is also located in Miami, and according to president Frank Hackinson, much of the activity in the print music business takes place in South Florida, as a number of firms including Hanson House Publications operate from here. Columbia is one of the largest print companies in the world, representing "35 to 40% of the pop music that appears on the charts," according to Hackinson. The firm is committed to the region, as they are currently negotiating the construction of a new building.

With Walt Disney World, the Orlando tourist spots, and the festival atmosphere of Miami and the beaches, Florida is clearly a showplace for entertainment. Entrepreneur Phil Smith recently opened "Z," a \$5 million nightclub on Miami Beach. The room is a converted theater, and boasts a sophisticated laser and video system as well as a performance stage. Miami's Knight Center has established itself as a major multi-use venue in its first year of operation, as Tom Connors of the Facility Management Group notes: "It was our in-

(Continued on page F-12)

Enjoying The Tropical Options

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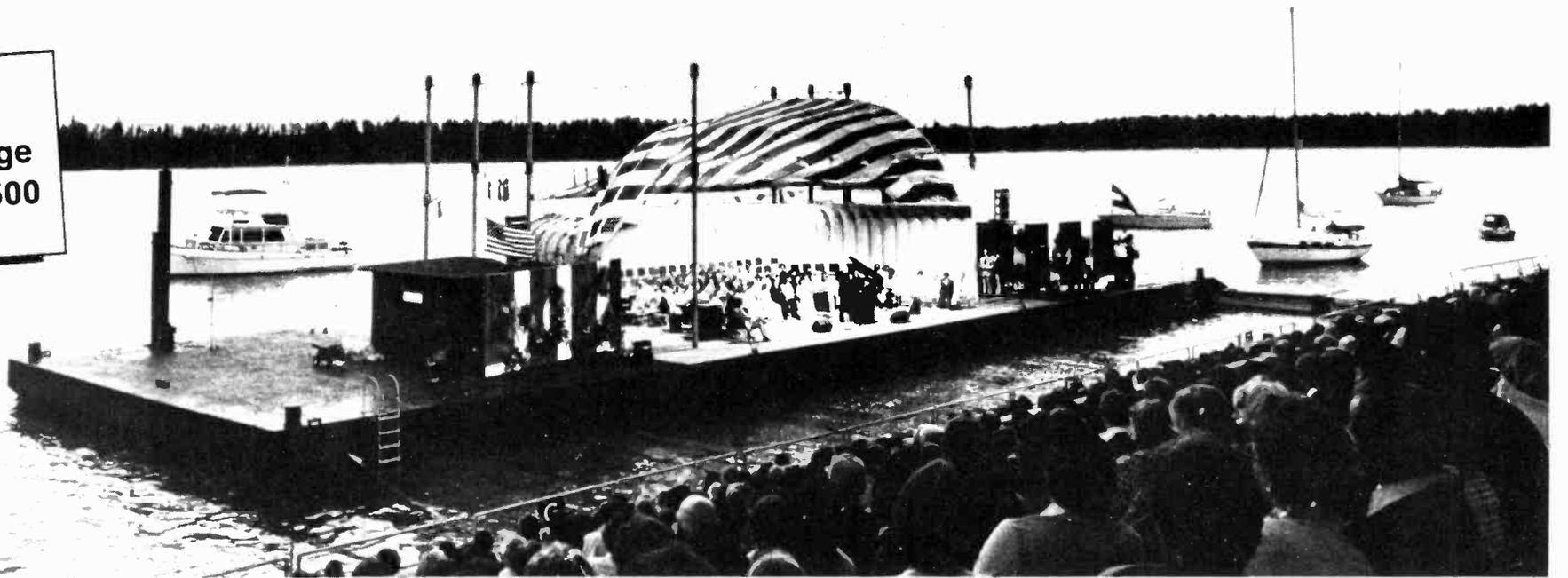
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Studios Face Music of Slow Return

"I expect this year to be better than last year," Mack Emerman, president and founder of Miami's Criteria Recording Studios muses carefully. "Then again, I think I said that last year."

Emerman's not altogether bullish on the South Florida recording scene, agreeing the studios and talent exist, especially at his own complex. But price-cutting and a soured economy have created problems difficult to overcome.

Others paint a rosier picture, but Emerman regards most happy tales as myopia. "Things are pretty much the same as last year. Unsatisfactory. The record business hasn't come

back. Trickle-down hasn't reached us yet. Cut-rating is seriously hurting us all. You can't get a fair return."

One thing cut-rating hasn't done is attract outsiders as descended upon South Florida studios in the heydays of the mid and late 1970s.

Across South Florida murmur reports of major infusions of Latin money, but where it's going can be hard to pin down. Some went to New River Studios in Fort Lauderdale, the first major break from Florida's MCI tradition. It opened a year

ago with a full-blown Neve-Studer system with 56 tracks in and 48 out. New River Studios managed to book the Miami Sound Machine, a Miami dance band with a marginal local following but healthy sales in Latin America.

What business Florida reaps from Latin America is not necessarily due to hardware. Credit goes instead to men working the buttons. Sony/MCI boards are plentiful south of the borders. "What (Latin) want is the American sound, and that takes our engineers," says Tom Pace, owner of International Sound in North Miami Beach.

Pace says Eric Shilling, one of his sound engineers, has been "particularly in demand" for Mexican groups like La Sette, Willy Chorino, Jorge Castro and Orquesta Inmensidad Alegria.

Shirley Kaye of Coconuts echoes, "Our Mexican client list is extremely hot. A lot of Latin clients are eager for the American sound, particularly in commercials and jingles, and we can deliver it."

In Fort Lauderdale, apart from New River Studios, the consensus is Latin dollars must be elsewhere, probably in Miami. "We've done 16 reggae groups and some rock bands, but our business is more local bands," says Norm Titcomb of BRT studios in Oakland Park.

Reports from some of the smaller studios are not so negative. Most report they are hanging on, doing okay, or at least paying the bills. The only major shutdown has been Triad in Fort Lauderdale which closed down about the same time New River was opening across town.

Bayshore, scene of triumphs for the Who, the Eagles, Joe Walsh and several others, appears ready to reopen. Owner Bill Szymczyk lost his lease in November 1982 and has housed his equipment in a warehouse for more than a year. Local legend has it the boards have never been turned off for fear they'll lose their magic. In fact, Joe Walsh's most recent releases and several other albums got a final mixdown in the warehouse setting.

But now Szymczyk and Judas Priest producer Tom Allons reportedly purchased a new building and may even be operational by summer. Harriet Della Casa, Bayshore's studio manager without studio, says the new Bayshore will have a 20-foot ceiling and probably at least wire for video.

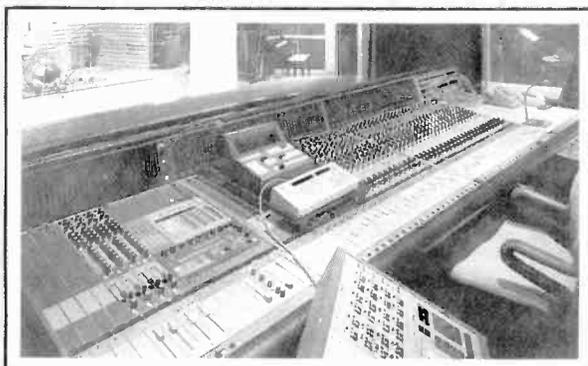
Quadracial Cinema Corp., another of the majors in North Miami's studio district, continues to test its walls with Pat Travers and Ted Nugent but also recorded the latest from Niteflyte. "If there's a slump, I don't see it," quips owner Bob Ingria. He claims South Florida has slipped below Nashville to number four in the industry, behind New York and Los Angeles.

"That's probably only temporary," Ingria says. "But Nashville is hot right now." What slack time there is at Quadracial is being filled with commercials by such clientele as Eastern Airlines and IBM, a phenomenon being repeated at numerous studios which once shunned non-musical work—among them, Criteria.

(Continued on page F-11)

Right: Exterior and interior views, Starke Lake Studios in Ocoee, west of Orlando.

Below: New River Studio 48-track recording in Fort Lauderdale.



Growing Post-Production Market

Industry Gears for State Of Art Future

By TOM MOON

There is a substantial monetary commitment at work in Florida apparent in both new studio openings and equipment additions to existing facilities. While the demand is not yet at peak, the availability of sophisticated technology and expertise will soon establish Florida as a center for state-of-the-art recording.

"Florida was the last to feel the pinch, and is the last to feel the upsurge," says Mack Emerman, whose Miami-based Criteria Studios is nearing completion of a video production facility known as Criteria Video Services. "The area's ready for another video facility: the system's designed, the support personnel are in place, we're close to getting it off the ground." In addition to Criteria's existing Q-Lock synchronization and audio-for-video capability, CVS will boast a sound stage and two editing rooms, thereby making Criteria a complete video post-production house.

"In order for people to take notice of your facilities, they have to be something extraordinary. This has always been our belief, but it has become difficult to continue that because of the constraints of the business," Emerman notes.

The feeling of faith is responsible for an increase in the sheer numbers of sophisticated recording centers in the state. Last year, two such advanced facilities opened up: New River in Fort Lauderdale and Starke Lake outside of Orlando.

New River Studios offers 48-track recording with an unusual regional twist: they are one of the few studios in the area with a Neve 8108/Studer A800 MK III recording setup. "It's good for the area," relates studio manager Virginia Cayia, mentioning that MCI is located in Fort Lauderdale. "People will have a choice."

"We see post-production as a growing market," Cayia says noting that Necam II automation and Q-Lock synchronization establishes New River as a center for audio-for-video. Cayia mentions Roger Nichols among the engineers who have done post-production work at NR, and explained that she is seeing a "trend toward out-of-state clients. Especially in the winter, when the weather's great here. It's cheaper to work here, in terms of housing, transportation and meals, than it is in New York or Los Angeles. We are finding that our equipment is a big drawing card as well."

Starke Lake Studios, located outside Orlando in Ocoee, is another young studio with an alert outlook toward diversification. Sporting 2,000 square feet of recording area, Starke Lake sits on a three-acre peninsula and is designed so that "every room looks out onto the water," according to studio manager Karen Helenthal. They have not advertised, nor pursued album contracts since opening a year ago. "We've been fine-tuning, and have been busy with national industrial accounts." They recently completed a 30-minute film for the marketing department at Walt Disney World, later to be aired as a tv special.

"Florida is the place to do production," Helenthal asserts, explaining that Starke Lake will soon become a "one-stop facility: we have writers, arrangers, engineers and technicians, and our video suite will be operational within the next three months. We are leaning in the direction of production."

Additionally, SL has a professional sound company "geared for the convention client." They have produced a number of convention shows and are equipped to provide sound reinforcement as well: they presently handle the Tupperware convention circuit.

A number of studios have expanded into production outfits to diversify their client base. Morrisound Recording in Tampa has added an 8-track production studio specifically for jingles, and is keeping pace with the industry by adding complete audio post-production facilities. Owner/manager Tom Morris remarks that while the market for post-production in Tampa is "new and immature," he expects "within the next year it will become a significant part of our overall business."

The one-room studios of old have even gravitated toward production. Miami's Coconuts is now integrated with advertising resource man John St. John; Hayes Recording in Tampa has opened up an 8-track production room, etc.

"We are selling creativity," remarks St. John, who works with a number of independent video production houses for post-production. "It's difficult to wear two hats: either you're good at audio or you're good at video," he believes. Studio manager Shirley Kaye sees the location of such a resource person in Coconuts as a "great marriage" because it attracts advertising and film business to what is primarily a launching pad studio for creative artists.

Bruce Hensal, a veteran of the Record Plant in L.A., is currently studio manager at Miami's DB studios. In keeping with DB's policy of booking local acts as well as national contracts, Hensal views South Florida as a potentially thriving music industry center: "There are good studios in this town. We are working with local acts and hearing a lot of good new music, but Miami is going to have to develop musical depth—there's too much insular thinking in the business here." He cites noted producer Bill Szymczyk's rebuilding of Bayshore Studios in Coconut Grove as an example of the sense of growth evident in Florida recording.

(Continued on page F-11)



Paul Beeman is a freelance writer in Fort Lauderdale.

Below: Miami producer Ron Albert, left, working beside Atlantic artist Mink DeVille at Criteria Recording Studios. Ron, along with brother Albert, comprise Fat Albert Productions. Photo: John P. Latta

Bottom: The control room view of Criteria's new disk mastering suite where the Cybersonics digital series mastering console resides. Adjacent is an "electrostatically cleaned" lathe room. Photo: John P. Latta.



Talent Market Treads Lean Years of Lost Recognition

By SCOTT BENARDE

Florida has been a proving ground and a stomping ground for many noted musicians and national acts. Celebrated performers such as the Bee Gees and Julio Iglesias have settled here because they prefer it to New York or Los Angeles. But they're only a couple of the stars in this Florida galaxy.

Atlantic Records' Firefall has been making records at Miami's Criteria Studios for a decade and for the past two years have called Florida home.

Harry Casey, the K.C. of K.C. and the Sunshine Band, which scored a No. 1 hit single in England in '83, resides and records here, too. So does Bobby Caldwell.

Dion DiMucci, renowned for his 1961 hit "Runaround Sue," is now a Florida gospel artist.

Grand Funk Railroad drummer Don Brewer lives in Boca Raton; Jimmy Buffett has a studio in Key West and hideaway home in the northern part of the state. Rocker Pat Travers lives in Orlando and records in Miami. The Cornelius Brothers and Sister Rose live just outside Fort Lauderdale. Keyboardist Paul Harris also lives in Miami.

The Univ. of Miami Jazz Band has nurtured the likes of horn player Mark Colby, bassist Jaco Pastorius and guitarists Steve Morse and Pat Metheny. Jazz standouts Ira Sullivan and Robert Thomas Jr. call Florida home.

Country stars abound here, too. Tammy Wynette lives in Jupiter. Mel Tillis grew up near Lake Okeechobee. The Bellamy Brothers live in the cattle country north of Tampa and record at New River Studios in Fort Lauderdale.

Latin stars Jose Luis Rodriguez and the Miami Sound Machine live and work here, too.

Tom Dowd, Jerry Wexler, Bill Szymczyk and Pete Solley are among the record producers who have South Florida homes.

South Florida's Plantation High School seems to have a knack for turning out talented musicians: Benjy King, former keyboard player for Rick Derringer and Scandal, Quiet Riot drummer Frankie Banali and session guitarist Randy Bernsen, who has toured with Blood Sweat & Tears, all graduated from Plantation High School.

But not everyone has hung around.

King is now a New York record producer; Banali is based in California. Guitarist Hiram Bullock and bass player Will Lee emigrated to the Big Apple and are working on David Letterman's tv show. Guitarist Coz Canler joined the Romantics and moved to Detroit, though the band recorded its current hit album at Criteria. Singer Phyllis Hyman also left the state.

Tom Petty & the Heartbreakers came out of Gainesville and kept on going. But Bo Diddley lives outside the city. The Outlaws and Molly Hatchet are North Floridians, too.

The Gulf Coast is home to former Allman Brothers Band members Gregg Allman, Dickie Betts and Butch Trucks as well as members of Gregg Allman's touring band.

And for artists who don't live or have homes here, there's always Home At Last. Owned and operated by North Miami's Jeri Jenkins and Cindy Johnson, Home At Last provides touring, recording or vacationing rockers with a home away from home. That can also include cooks, chauffeurs and charter sail boats.

Jenkins and Johnson recently pampered Roger Daltry and his family during his annual South Florida vacation and are presently hosting Stephen Stills while he records here.

With all that coming and going, times are still tough for many Florida musicians and performers. The talent is here and so are the recording facilities. It's the business and the budgets that seem to have taken a hike. During the past decade everybody from Aerosmith to ZZ Top flocked to South Florida to record. Times are leaner now.

Firefall lead singer John Sambataro considers himself one of the area's fortunate musicians. When not playing with Firefall the Florida native gets steady work as a studio session man.

"The music business here has been good to me," says Sambataro who recently finished working in the studio with Dion DiMucci and Stephen Stills. "I have a good position with Criteria (Studios). I'm part of the scene here, I guess." Still, Sambataro hopes things improve.

"It's not like 1978 and '79," he says. "It helped the whole area when artists from L.A. and New York came to Criteria. Now these artists aren't getting the budgets to come down and spend \$150,000-\$175,000 to make a record. Now it's \$75,000 and they stay home because of cutbacks."

Arranger and band leader Peter Graves agrees.

"It was potent as hell here for a few years," says Graves who does horn and string arrangements for the Bee Gees and also has worked with Barbra Streisand and the Rolling Stones' Bill Wyman. "When the money crunch came, labels suddenly took a harder look at the studio around the corner instead of exotic places like Miami.

"I don't look to it exploding again. I don't see (South Florida) as a new Mecca of recording," Graves adds. "There will always be a steady trickle. The one-room studio will survive."

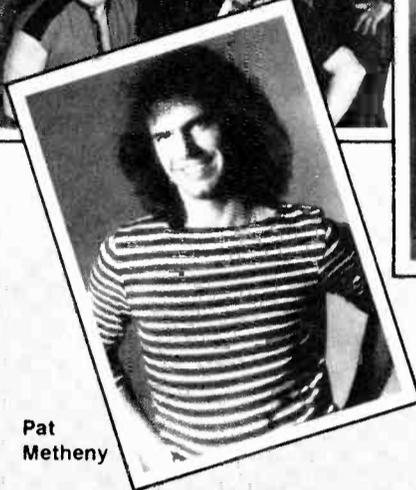
The recording scene may be in limbo, but the concert

(Continued on page F-13)

Scott Benarde writes about pop music for the Fort Lauderdale News-Sun Sentinel.



Firefall



Pat Metheny



The Bee Gees



Below: The Allman Brothers Band



Bellamy Brothers

Pack Up Or Bubble Under

Label Gap Leaves Local Acts in Limbo

By PAUL BEEMAN

Ask anybody what the next Big Thing to come out of Florida will be and, likely as not, you'll get a look of perplexity usually found only on Christmas-morning fathers who have all the parts but no directions.

The Sunshine State has given the nation everything from the blue-eyed soul of Wayne Cochran to the prehistoric punk of the Nightcrawlers, from the disco of K.C. and Betty Wright to the mellow pop jazz of Phyllis Hyman and Bobby Caldwell—but the clouds have rolled in. Has the land of Anything Goes become "Nowheresville" despite its wide array of venues and first-tier recording facilities and talent?

The music industry has been able to look to Florida for trendsetters and pacemakers since the mid-1960s, which spawned Cochran and his CC Riders and Steve Alaimo of Dick Clark's "Where The Action Is" house band.

But now the area is without major label and accompanying connections, and the most enthusiastic response to "What's Happening?" is Charlie Pickett & the Eggs. But that talented native bunch of garage-rockers is last year's story. Its success is measured only in cult and critical enthusiasm.

Opportunities for those producing original sounds are indeed slim, limited to a couple of clubs mostly catering to Euro-popsters and the slam dance set.

Rick Barwick, who once a week books local new wave groups into his Casbah Club in Fort Lauderdale, spells out the difficulties: "You could take you through the warehouse districts in Fort Lauderdale on a Friday night and show you two dozen bands practicing their hearts out. Some of them are pretty darn good but there's no place for them to show off their stuff."

A nightclub scene dominated by disco spinners and top-40 cover bands, coupled with no major local labels, means that someone who wants to break a record or a career must head elsewhere—New York, Los Angeles, Nashville, or even Europe.

Even though the area houses a half million Cubans and South Americans and is an important center for recording Latin music, the local Latin kids buy American.

South Florida's image in the national music scene took off in the late 1960s with the top 10 emergence of Mike Pinera's Blues Image ("Ride, Captain Ride") and the release of Derek & the Dominos, the immortal monster disk which paired Eric Clapton and Duane Allman in the then-unheralded Criteria Studios of North Miami.

Engineering credits went to a group of then unknowns which included Criteria founder Mack Emerman, Karl Richardson (later the Bee Gees' main knob spinner), Ron and Howie Albert and Chuck Kirkpatrick, a local guitarist who got all the way to Los Angeles before his group, Game, broke up and who later had a solo album on Capitol as Chuck Crane.

On the soul scene, Broward County's Cornelius Brothers & Sister Rose gained high chart position with "Treat Her Like A

Lady."

Such achievements led to a flock of majors following Clapton into South Florida—the James Gang, Dave Mason, Neil Young, Joe Walsh on his own, Joe Walsh with the Eagles, Firefall, and a host of others who defined the pre-disco '70s sound.

The Bee Gees and T.K. Records gave the region its disco image and the country picked Harry Casey and Rick Finch (K.C. & the Sunshine Band) to wave its flag. Before bellying up a couple years back, Henry Stone, Steve Alaimo and the rest of T.K. gave the music world a number of other major acts from South Florida, including Betty "Cleanup Woman" Wright, Foxy, whose simulated sirens in the hit "Get Off" replicated the evening sounds of their own origins in Miami's Little Havana district, Peter Brown, Bahamas' T-Connection, Caldwell, and a host of others.

Rumors have some of the T.K. business principals emerging in some form or another, but at this point it's all still rumor. T.K. also gave Florida its first (and maybe only) national breakout on the new wave scene, the critically lauded but commercially unsuccessful Cichlids. Three of the members are now in a band called Nouveau Riche and trying to do it all over again.

Radio Records made a game try out of its downtown Fort Lauderdale base with releases by diverse acts, including an art rock ensemble from the Carolinas called Glass Moon and Miami pop-rocker Keith Herman. But Radio Records achievements were strictly "bubbling under," or not bubbling at all, until the label signed a European act called Stars On 45 and capitalized on the nation's pining for John Lennon with a sound-alike Beatles' medley. Radio Records, too, is history.

Miami has been a good town for jazz for nearly a decade, largely for two reasons: the presence of wizard-in-residence Ira Sullivan and the quality of the Univ. of Miami's music school and Jazz Band, which copped major praise and prizes at the Montreaux Jazz Festival in 1976. Some of the alumni from the mid-1970s include Pat Metheny, Jaco Pastorius and Mark Colby as well as four-fifths of the not so easily categorized Dixie Dregs (now just the Dregs).

Those stellars, and hosts of others, have had frequent opportunities to sit in with Sullivan in his freeform concerts and his occasional club dates or in his concerts for PACE (Performing Arts for Community Education), a local non-profit group that spins Musicians Fund trust monies and private donations into several hundred free concerts a year in which local musicians are paid union scale. The local jazz scene also brought Niteflyte and Phyllis Hyman (The PH Factor) to the fore. She's since gone on to Broadway.

Every year or so, it seemed, at least one act seemed to break out of the local club scene to get a try for the bigtime with a "real" label. Elektra spent a fortune producing Wow!!!, then sat on the disk. Max Demian managed to break Billboard's top 200 with an RCA LP, and MCA took a chance with North Dade's Critical Mass in an album the local quartet

(Continued on page F-12)

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New Facilities Cement Florida's Place as 'Must' Stop for Tours

By PAUL BEEMAN

Plans and construction of three major facilities at various corners of the state should cement Florida's place as a must on anyone's national tour.

The problem with the state for many years was that it is 400 miles from Atlanta to Tampa and Orlando, and another 250 miles south to Miami. Double those mileages for getting to the next date in a population center and you have a long way to haul gear for anything but a sure-thing ticket seller.

A major facility now under construction in Pensacola will more than double Northwest Florida's concert capacity from 4,000 to 10,000-plus and a similar facility is being built in Daytona Beach, plugging the big gap between Jacksonville and the greater Orlando area.

In Miami, they're making hard plans for a sports-and-events arena of at least 16,000 seats. Local humorists opined such a coliseum could have been built easier and cheaper by stacking up the specifications and proposals written for earlier pipedreams. But this initiative looks for real, complete with a functioning Miami Sports and Exhibition Authority armed with a 3% resort tax.

South Florida has labored under the handicap of having only the Hollywood Sportatorium to fill the concert-seat range from 5,000 up to 20,000. It's an ill-regarded sports hall, located 15 miles into the boondocks from any population center and accessed by only a two-lane road, a traffic nightmare for any on-time event.

Miami Baseball Stadium added a permanent soundstage last year, but ticket demands forced the two biggest South Florida events of the past year to the Orange Bowl in traffic-clogged downtown Miami.

Jon Stoll of Fantasma Productions had the opening date of the national Police tour booked into the baseball facility but early response brought about a quick change to the Orange Bowl, home to the Univ. of Miami's National Champion Hurricane football team as well as the Dolphins of the National Football League.

Stoll says the Police sold 50,000 tickets, making the concert the biggest Florida musical event of the year. Latin superstar Julio Iglesias drew 40,000 from the large Latin population in another Fantasma-promoted show at the Orange Bowl.

Fantasma produced 300 shows in Florida last year, Stoll says, all the way from Pensacola to Key West. His strategy is to do a wide mix of acts so that if there is a misguess and the

company takes a beating on one act it can make it up somewhere else.

"When I first got into the business I used to panic every time I lost money on a show. Now I just look forward to the next one," Stoll says.

In the past year, Fantasma ran shows for Men At Work, Hall & Oates, Rush, REO Speedwagon, Rick James, Ronnie Milsap, Billy Joel, Barry Manilow, the Gap Band, Shalamar and the Whispers.

Among the facilities used were the Lakeland Civic Center, Bayfront Center in St. Petersburg, Bob Carr Auditorium in Orlando, Tampa Jai Alai Fronton, Sunrise Music Theater west of Fort Lauderdale, and the Hollywood Sportatorium. Stoll also started using the 1,900-seat Florida Theater in Jacksonville, the Saenger Theater in Pensacola and the new Knight Center in downtown Miami. "I got a certificate for us-

Right: Aerial view of Tupperware Convention center and 2,000 seat theatre (below) in Orlando.



Right: The Miami Knight Center, located on the Miami River, downtown, includes the 5,000 seat Convention Hall



ing the Knight Center more than anybody else last year," he says. "I think we did a dozen shows there."

Stoll says surprises last year included Gato Barbieri who sold out the 4,000-seat Knight Center and Cheap Trick which sold 4,500 seats at Tampa Jai Alai, both without benefit of a record on the charts.

Disappointments included Sergio Mendes on New Year's Eve in Miami (cancelled) and Rick James (who didn't draw). Stoll projects a good year for 1984. On tap are Heart, Stray Cats, Phoebe Snow, Gordon Lightfoot, the Beach Boys, Chicago, Kool & the Gang, Rod Stewart and Elton John—another mixed bag for Fantasma.

Marge Sexton of Tampa-based Gulf Artists is also looking toward a strong year with Billy Joel and the Pretenders in March and upcoming dates for Yes in Lakeland, Fort Myers and Tallahassee at the new 10,000-seat Leon County Civic Center.

She was slightly surprised to sell 1,293 for X at Tampa's London Victory club and equally surprised by a near sell-out for the Psychedelic Furs. But the true gems of the year in the better-than-expected category were Zebra and Golden Earring, both selling out.

Zebra, a minor MTV success with minimal radio airplay, sold 2,300 tickets at about \$6 each for the Bayfront Center theater in St. Petersburg.

"We had to turn away hundreds," she says. Golden Earring sold 4,500 seats in a promotion where tickets sold for \$1.98 the first day and climbed daily to a \$5.98 price.

Gulf Artists also did shows featuring the B-52's, the Ramones, U2, Joe Jackson, Pat Benatar, Nick Lowe and Paul Carrack, Billy Squier and Saga.

Her major disappointment was Don Williams and Lee Greenwood in West Palm Beach. "It bombed. We only sold 1,800 tickets," she says.

At this writing, reggae artists Inner Circle had a concert scheduled for the Hialeah Race Track, the first such event there since the Flamingo Music Festival frightened the city fathers of Hialeah with a day of relatively mellow acts such as Dave Mason, the Atlanta Rhythm Section and Sea Level nearly five years ago.

On the outdoor scene, South Florida could be in for two new major facilities as both the Univ. of Miami and the Dolphins vie for their own stadiums—the Hurricanes for one near their Coral Gables campus south of downtown Miami, and the Dolphins for one nearer the South Florida population epicenter between Miami and Fort Lauderdale to the north.

(Continued on page F-13)

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South Florida has become the principal conduit between the U.S. and the countries of Latin America in a number of industries, including the music business. The international city of Miami is a thriving, growing area for Latin music industry operations, reflecting the varied cultures of the Caribbean.

Julio Iglesias lives here. Jose Luis Rodriguez has his base of operations here. CBS Records and other record companies direct their Latin American operations from Miami. A roster of Latin performers either work from or are in the process of relocating here: Lissete, Rocio Jurado, Willie Chirino, etc. Says Rodriguez' press agent Beatrice Parga: "Miami is a very special part of the Caribbean. It is strategically located. We can get to anywhere in Latin America quickly, and it allows us constant communication. We cover Latin America better working from Miami."

Because many international banks are located in South

Florida, it is an extremely logical place for foreign concerns to do business. As the only Latin American city in the U.S., Miami offers a network of technical and industry people who are not only bilingual, but adept at the unique problems of the Latin music business. "The engineers here know the Latin sound," says Keith Morrison, studio manager at Crossover Recording. This pool of support personnel also includes local musicians, who service the various local band projects and advertising work the Miami Latin community generates.

The importance of Miami as a center for the Latin music industry is underlined by the presence of CBS Records' Latin American Operations here. The office is headed by senior vice president Nick Cirillo, with vice president for creative operations Manolo Diaz and director of market planning Fritz Hentschel.

The operations department is responsible for coordinating the releases and activities of the CBS artists as well as repre-

senting CBS American product to Latin accounts. The spearhead of the CBS Latin operation in the U.S. is Discos CBS International. The only company of its kind among the majors, Discos is the U.S. licensee for Julio Iglesias, Roberto Carlos, and Jose Luis Rodriguez among others. The outfit also lists a roster of its own artists.

Ron Chaimowitz of Discos claims that "Miami has been good for us. Being here allows us to cover the East Coast and monitor Puerto Rico." He is quick to mention that Discos recently established a licensing agreement with Profono International, a major Latin distributor on the West Coast. This will give Discos "considerable presence" on the West Coast including a warehouse, and will enable the company to increase product visibility in the California, Texas and Chicago markets. Chaimowitz relates that Discos is following the approach of CBS domestic by pursuing licensing and distribution agreements with smaller labels.

Many Latin record companies base their U.S. operations in the Northwest Miami suburb of Hialeah, a center of activity for Latin industry. Though headquartered in Venezuela, both TH Records and Velvet Records maintain offices there. TH recently complemented its tropical catalog with romantic and Mexican offerings from Odean, the EMI Spanish product, through a licensing agreement.

TH promotion director Oscar Lord notes that the firm is arranging more licensing deals through its Miami office. "As long as Mexico does not bombard the U.S. with product through the border, everything should work well for this office this year."

Artists like Miami Sound Machine, Hansel y Raul, Willie Chirino, and Clouds have gained popularity with what has been best termed the "Miami Sound," a mix of tropical salsa, charanga and pop. Local singer-turned-producer Carlos Oliva is considered to be the father of this style, and his band Los Sobrinos Del Juez is finishing work on its second LP, to be released on Oliva's Common Cause label. The album will get a boost from worldwide Spanish television, as it contains the theme song for an Argentinian soap opera "Jolanda Lujan."

Miami is also a recording center for Latin America. "Julio (Iglesias) spends a great deal of time here," remarks Marsha Latta, assistant studio manager at Criteria. There are a group of Latin owned and operated studios specializing in Latin recording, including Miami Sound Studios, Climax Recording and Crossover Recording. Carlos O. Garcia of Miami Tapes Inc. boasts that his firm handles manufacture of records, cassettes, 8-tracks and record covers.

Despite the proliferation of support services in the realm of Latin music, Miami is notorious for being a slow consumer market. "The Latin industry is regionalized and segmented—what works in L.A. doesn't work in Miami," says Chaimowitz, remarking that Discos is currently "going after" merengue specifically for its East Coast product line.

TOM MOON

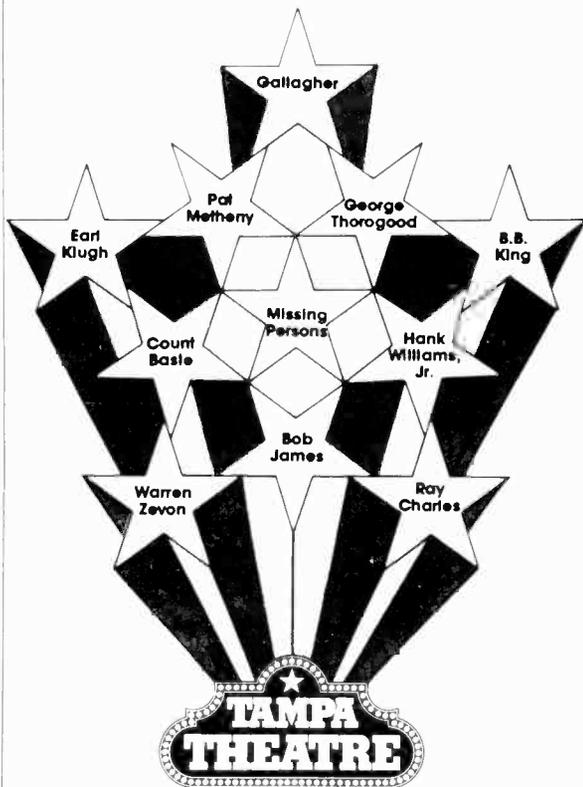


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Radio

Country Seminar Offers Big Ideas For Small Markets

By KIP KIRBY

NASHVILLE—Small markets don't necessarily have to mean small dollars. That's the conclusion of three small market radio station executives who shared success stories during the "Small Markets... Big Bucks" session at the Country Radio Seminar.

Moderating the panel was Rusty Reynolds of KYKX Longview, Tex. Panelists were Jack Bell KDET/KLCR Center, Tex.; John Fletcher, KCLE/KJNE Cleburne, Tex.; and Dale Roberts, WBZI Xenia, Ohio.

Bell cautioned against complacency in the sales areas, especially in small markets where a station may not feel the effects of direct competition. Inventiveness and good promotions can often serve as effective antidotes, he said, citing the case of a New Year's Eve promotion he ran this year which brought in bonus revenue and capitalized on a normally slow nighttime advertising period.

Bell staged a "Let Us Drive You If You Drink" party at his station. His salesmen went out with coffee and sandwiches. "It was dull as hell, I guarantee you, but we got a lot of publicity," Bell said.

To tie in with the promotion, Bell's sales staff sold \$30 and \$50 packages to local churches for New Year's Eve and the station stayed on the air until 3 a.m. "We sold 20 packages at \$30 and six packages at \$50 and made \$900 we wouldn't have otherwise," Bell said. "It's hard to sell anything in Center, Tex., after dark."

In December, after a strong summer, Bell realized the station was not going to exceed the previous year's gross sales totals without an incentive program. So he planned a promotion from Dec. 26-31, offering all salespeople a 5% additional commission on their regular commissions. This bonus program brought in \$7,000 and put the station ahead, according to Bell.

Combatting the difficulty of nighttime sales, Bell runs "nighthawk specials," selling eight sponsors an hour each, requiring every sponsor to offer specific merchandise at large discounts. Listeners phone in all night for their discount coupons—and as part of the package, the station mails them discount forms for all of the other sponsors as well.

KCLE's Fletcher emphasized that succeeding with an advertiser in a small market can often lead to bigger results. His Cleburne sales staff worked so well with Coca-Cola on promotions that the soft drink manufacturer raised its budget one year from \$3,600 to \$12,000 on the strength of the station's activity, Fletcher said.

Now that KCLE has purchased another station in the 100,000-plus market of Waco, Tex., Coca-Cola has committed a major advertising campaign to Fletcher through its previ-

ous association with his Cleburne property. "Even though we aren't even on the air yet in Waco, Coca-Cola is going to make us the radio station it features on the tops of 13

million Coke cans," Fletcher explained. "They are bypassing the station in Waco that formerly handled their account. It's important to remember in a small market situation

that the job you do right now in the little Cleburnes and the centers can pay off later down the road."

WBZI's Roberts advised small market executives to rely on strong

community image to boost advertising revenue. "Small market radio is big bucks radio... But the watchword is, be in touch with your community."

WHAT A FEELING!



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ASCAP CONGRATULATES

Irene Cara, Kim Carnes, Keith Forsey (GEMA), Duane Hitchings, Dennis Matkosky, Giorgio Moroder (SUISA), Phil Ramone, Michael Sembello
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BEST SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION SERIES
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AND

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for
BEST INSTRUMENTAL COMPOSITION
"LOVE THEME FROM FLASHDANCE"

ON THEIR GRAMMY TRIUMPH



American Society of Composers, Authors & Publishers

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Billboard



RADIO
PROGRAMMING
CONVENTION

July 5-8, 1984

L'Enfant Plaza

Washington, D.C.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	10	VAN HALEN—1984, Warner Bros.	7	1	2	7	CHRISTINE McVIE—Got A Hold On Me, Warner Bros.	0
2	3	7	SOUNDTRACK—Footloose, Columbia		2	4	7	SOUNDTRACK—Footloose, Columbia	
3	2	20	YES—90125, Atco		3	3	7	MANFRED MANN'S EARTH BAND—Runner, Arista	
4	5	16	MANFRED MANN—Somewhere In Afrika, Arista		4	1	10	VAN HALEN—Jump, Warner Bros.	
5	7	7	DWIGHT TWILLEY—Jungle, EMI/America		5	17	3	SCORPIONS—Rock You Like A Hurricane, Harvest	
6	4	14	THE PRETENDERS—Learning to Crawl, Sire		6	14	7	THE PRETENDERS—Time, The Avenger, Sire	
7	6	8	CHRISTINE McVIE—Christine McVie, Warner Bros.		7	10	6	YES—Leave It, Atco	
8	8	6	DAN FOGELBERG—Windows and Walls, Full Moon/Epic		8	16	4	DAN FOGELBERG—The Language Of Love, Full Moon/Epic	
9	17	4	SOUNDTRACK—Against All Odds, Atlantic		9	12	7	VAN HALEN—I'll Wait, Warner Bros.	
10	9	19	38 SPECIAL—Tour De Force, A&M		10	18	4	PHIL COLLINS—Against All Odds, Atlantic	
11	NEW ENTRY		THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista		11	26	2	THE CARS—You Might Think, Elektra	
12	24	2	THE CARS—Heartbeat City, Elektra		12	9	9	VAN HALEN—Panama, Warner Bros.	
13	23	3	SCORPIONS—Love At First Sting, Mercury		13	11	8	SOUNDTRACK—Heaven, MCA	
14	10	5	QUEEN—The Works, Capitol		14	15	6	DWIGHT TWILLEY—Girls, EMI-America	
15	22	4	DAVID GILMOUR—About Face, Columbia		15	27	6	BON JOVI—Runaway, Mercury	
16	13	26	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		16	5	14	38 SPECIAL—Back Where You Belong, A&M	
17	19	5	ROGER DALTRY—Parting Should Be Painless, Atlantic		17	8	9	EURYTHMICS—Here Comes The Rain Again, RCA	
18	15	7	BON JOVI—Bon Jovi, Mercury		18	48	3	ROGER DALTRY—Walking In My Sleep, Atlantic	
19	12	22	GENESIS—Genesis, Atlantic		19	28	22	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis	
20	16	8	EURYTHMICS—Touch, RCA		20	7	13	THE PRETENDERS—Middle Of The Road, Sire	
21	29	6	WANG CHUNG—Points On A Curve, Geffen		21	NEW ENTRY		HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis	
22	14	6	APRIL WINE—Animal Grace, Capitol		22	13	9	DURAN DURAN—New Moon On Monday, Capitol	
23	18	9	JUDAS PRIEST—Defenders Of The Faith, Columbia		23	23	5	DARYL HALL AND JOHN OATES—Adult Education, RCA	
24	36	4	THOMPSON TWINS—Into The Gap, Arista		24	37	2	THOMPSON TWINS—Hold Me Now, Arista	
25	30	5	GOLDEN EARRING—N.E.W.S., 21 Records (Polydor)		25	6	9	JOHN LENNON—Nobody Told Me, Polydor	
26	34	3	TONY CAREY—Some Tough City, MCA		26	34	8	NENA—99 Luftballons, Epic	
27	23	10	JUDAS PRIEST—Defenders Of The Faith, Columbia		27	47	5	THE PRETENDERS—Show Me, Sire	
28	31	23	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		28	19	17	YES—Changes, Atco	
29	27	6	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part 1 RCA		29	30	4	QUEEN—Radio Ga-Ga, Capitol	
30	30	6	JOHN BUTCHER AXIS—Stare At The Sun, Polydor		30	21	14	MOTLEY CRUE—If Looks Could Kill, Elektra	
31	NEW ENTRY		HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen		31	22	9	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait	
32	29	9	SOUNDTRACK—A Night In Heaven, A&M		32	24	5	APRIL WINE—This Could Be The Right One, Capitol	
33	35	5	BILLY RANKIN—Growin' Up Too Fast, A&M		33	25	4	GENESIS—Illegal Alien, Atlantic	
34	45	2	SOUNDTRACK—Hard To Hold, RCA		34	38	2	TONY CAREY—A Fine Fine Day, MCA	
35	37	27	THE ROMANTICS—In Heat, Nempcor		35	NEW ENTRY		DAVID GILMOUR—All Lovers Are Deranged, Columbia	
36	38	7	HOWARD JONES—Humans Lib, Elektra		36	44	2	JON BUTCHER AXIS—Don't Say Goodnight, Polydor	
37	28	10	JOHN LENNON—Milk & Honey, Polydor		37	29	4	ACCEPT—Balls To The Wall, Portrait	
38	NEW ENTRY		THE GO GO'S—Talk Show, I.R.S.		38	NEW ENTRY		WEIRD AL YANKOVIC—Eat It, Rock 'N' Roll	
39	34	21	DURAN DURAN—Seven And The Ragged Tiger, Capitol		39	NEW ENTRY		HUEY LEWIS AND THE NEWS—Walking On A Thin Line, Chrysalis	
40	43	4	THE ALARM—Declaration, IRS		40	33	18	THE ROLLING STONES—She Was Hot, Rolling Stones	
41	44	3	WEIRD AL YANKOVIC—In 3-D, Rock & Roll		41	20	16	YES—It Can Happen To You, Atco	
42	48	2	PAUL YOUNG—No Parlez, Columbia		42	31	4	ROCKWELL—Somebody's Watching Me, Motown	
43	40	3	THOMAS DOLBY—The Flat Earth, Capitol		43	NEW ENTRY		YES—Hold On, Atco	
44	NEW ENTRY		SLADE—Keep Your Hands Off My Power Supply, CBS Associated		44	54	3	UTOPIA—Cry Baby, Passport	
45	42	9	ACCEPT—Balls To The Wall, Portrait		45	45	24	GENESIS—It's Gonna Get Better, Atlantic	
46	32	23	MOTLEY CRUE—Shout At The Devil, Elektra		46	46	19	YES—Owner Of A Lonely Heart, Atco	
47	47	15	CYNDI LAUPER—She's So Unusual, Portrait		47	51	18	NIGHT RANGER—(You Can Still) Rock In America, Capitol	
48	36	20	BILLY IDOL—Rebel Yell, Chrysalis		48	52	16	THE ALAN PARSONS PROJECT—You Don't Believe, Arista	
49	39	8	TED NUGENT—Penetrator, Atlantic		49	56	6	QUIET RIOT—Don't Wanna Let You Go, Pasha	
50	49	2	MISSING PERSONS—Rhyme And Reason, Capitol		50	57	4	GENESIS—Taking It All Too Hard, Atlantic	
					51	58	2	PAUL YOUNG—Come Back And Stay, Columbia	
					52	NEW ENTRY		WANG CHUNG—Dance All Day, Geffen	
					53	60	2	RAINBOW—Desperate Heart, Mercury	
					54	42	2	THOMAS DOLBY—Hyperactive, Capitol	
					55	NEW ENTRY		MICHAEL SCHENKER GROUP—Rock My Nights Away, Chrysalis	
					56	35	4	NIGHT RANGER—Rumour In The Air, MCA	
					57	32	4	SLADE—My, Oh My, RCA	
					58	49	2	WANG CHUNG—Don't Let Go, Geffen	
					59	55	3	JUDAS PRIEST—Some Heads Are Gonna Roll, Columbia	
					60	36	6	JOHN LENNON—I'm Steppin' Out, Polydor	

Top Adds

1	SOUNDTRACK—Against All Odds, Atlantic
2	THE GO GO'S—Head Over Heels, I.R.S. (45)
3	WEIRD AL YANKOVIC—In 3-D, Rock & Roll (45)
4	SLADE—Oh My, CBS Associated (12 Inch)
5	HOWARD JONES—Humans Lib, Elektra
6	MISSING PERSONS—Rhyme And Reason, Capitol
7	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista
8	TONY CAREY—Some Tough City, MCA
9	NIGHT RANGER—Midnight Madness, MCA
10	WANG CHUNG—Points On A Curve, Geffen

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

Radio



CLASSIC GIFT—Senior announcers at classical music station KFAC pose in front of a special mural representing each with his favorite composer. Painted on a wall of the station's Hollywood studio, the artwork was a gift from KFAC president George Fritzinger. Shown from left are Fred Crane, Carl Princi, Dick Crawford, Bill Carlson, Thomas Cassidy and Tom Franklin.

Pro-Motions

Station: WEZO Rochester, N.Y. (easy listening)

Contact: Pat Dobrovitz

Concept: St. Patrick's Day

Execution: In honor of the Irish holiday, WEZO is asking listeners to drop off "a little green thing" at the station. (Thank goodness WEZO isn't AOR or "Rock of the '80s.") On St. Patrick's Day, air personality Jerry Warner was to select the most creative "little green thing" and send the winner a "big green thing," namely a check for \$200.

★ ★ ★

Station: WFIL Philadelphia (oldies)
Contact: John Bloodwell, promotion manager

Concept: More St. Patrick's Day

Execution: Here the theme is cooking, with the station sponsoring the fourth annual "WFIL International Chef's Irish Stew Cook-Off." Presumably Irish chefs can cook Irish stew; therefore, the panel of culinary dignitaries includes the chefs from well-known Chinese, Japanese, Italian and other ethnic restaurants, all competing against each other at Cavanaugh's, where WFIL personality Dennis John Cahill and the station's listeners decide what's cooking.

★ ★ ★

Station: WHYT Detroit (contemporary)

Contact: Kid Cassidy

Concept: Paying for listeners

Execution: When Cassidy came to Detroit doing evenings last November, he decided to make the move pay off. "I'm paying hundred-dollar bills to anyone who comes up with a good



CALLING ALL CARS—WGRQ Buffalo air personality Larry Norton, left, pauses in the midst of the station's Police-A-Thon broadcast, which lasted 10 days and ended when the group's booking agent, Ian Copeland, called to promise the Police would include the city on their tour. Pictured with Norton is WGRQ assistant program director Paul Heine.

way to help us recruit new listeners," said Cassidy on the air. Ensuing suggestions included everything from "customized marching songs" to "graffiti on bathroom walls." The promotion both called attention to the new jock's arrival and created a great deal of on-air fun.

★ ★ ★

Station: WITZ Jasper, Ind. (contemporary)

Contact: Gene Kuntz, PD

Concept: WITZ Night

Execution: In conjunction with a local club, WITZ, on the third Thursday of every month, sponsors WITZ night. Rather than offer listeners freebies, or have jocks on hand to mingle (both of which often prove boring for all concerned), WITZ orchestrates the gatherings beforehand. Among the usual holiday tie-ins and '50s sock hops, the station last month came up with the first annual "Curly Shuffle Dance Contest." Needless to say, those not dancing spent a great deal of time laughing, and the winning couple strutted off with a cash prize and a "Jump 'n the Saddle" LP.

★ ★ ★

Station: CHUM Toronto (contemporary)

Contact: Suzette Legault, promotion director

Concept: Money Music Quiz

Execution: In a twist on the traditional music trivia contest, the correct caller is given a chance at \$100 by correctly identifying three songs. The contestants to some extent create their own destiny, as they are able to select the time periods that the songs were first hits. The problem is, three different eras must be selected, all of which adds up to entertainment for Roger Ashby's morning listeners at 6:30, 7:30 and 8:30 daily. RB



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials, page 36.

Radio

CRS Panel Examines Growing Country Video Market

By KIP KIRBY

NASHVILLE—A Country Radio Seminar panel entitled "The Video Opportunity: How To Take Advantage Of The Music Video" explored a number of key issues relating to legal, commercial and creative aspects of the growing country video market.

The seven-member Music Industry Professional Seminar (MIPS) panel differed in its outlook for country's video usage, although no one foresaw a successful full-time country music television network. Paul Corbin, director of programming for The Nashville Network, which is offering a video clip program in its lineup, said, "Country is personality-oriented first, music-oriented second. That's the exact reverse of rock. Country fans are more interested in what artists *do*, how they *feel*, what they *think*. I don't see an MTV format succeeding in country music."

RCA marketing manager Randy Goodman, who oversees most of the Nashville division's video projects, said he doesn't expect country's increased national penetration to pave the way for a 24-hour country music tv channel. But as a promotional tool and sales pitch, he said, there is unlimited potential: "We're already supplying film companies with videos. And in the case of Alabama's recent 'Album Flash' appearance for HBO, we were able to tie it in with retail stores and with radio through simulcasts."

Lisa Tumbelson, HBO programming executive, while noting that there is no effective means to measure ratings for video clips, nonetheless pointed out that these clips have proven effective fillers between her network's specials and movies. "We get 50% more people tuning in to our country specials than to our rock'n'roll shows, according to our national research," she said. HBO airs approximately 50 videos per month in some form, Tumbelson said, and 10% of it is country product. Features such as "Album Flash," "Max Tracks" and "Video Jukebox" air a dozen or so times during a month-long period.

Moderator Jerry Flowers of the Jim Halsey Co. in Nashville, read some of the points he had found in legal contracts from the major record companies relating to video clips. Stipulations included favored nation rotation clauses for three major record companies, plus favored nation payment clauses; promotional consideration tags; synchronization license requirements; payments to the musicians' union and guilds; label indemnification; blank tape restrictions; non-duplication regulations; and prohibition of edits or alteration of clips.

Flowers added that in the case of one label, he had turned up a broadcast log requirement, while two labels had contracts restricting the use of their video product in clubs or theatres.

Is video a threat to radio? Panelists agreed it can be. But two—Barry Kent of Hi 99 (WTHI) Terre Haute and David Carroll of WDEF-TV Chattanooga—host their own video clip programs. Carroll's 30-minute show, "Playback," features approximately 75% country clips. Carroll doesn't bill the show as "country" and has had no complaints about the eclectic music mix from viewers. "I'd like to use more country stuff," he explains, "but it's hard to depend on new product. The last couple of months have been slow and scary for new country video product."

Kent's show, "Video 99," airs only once a month, primarily due to his concern about getting sufficient num-

bers of quality country clips.

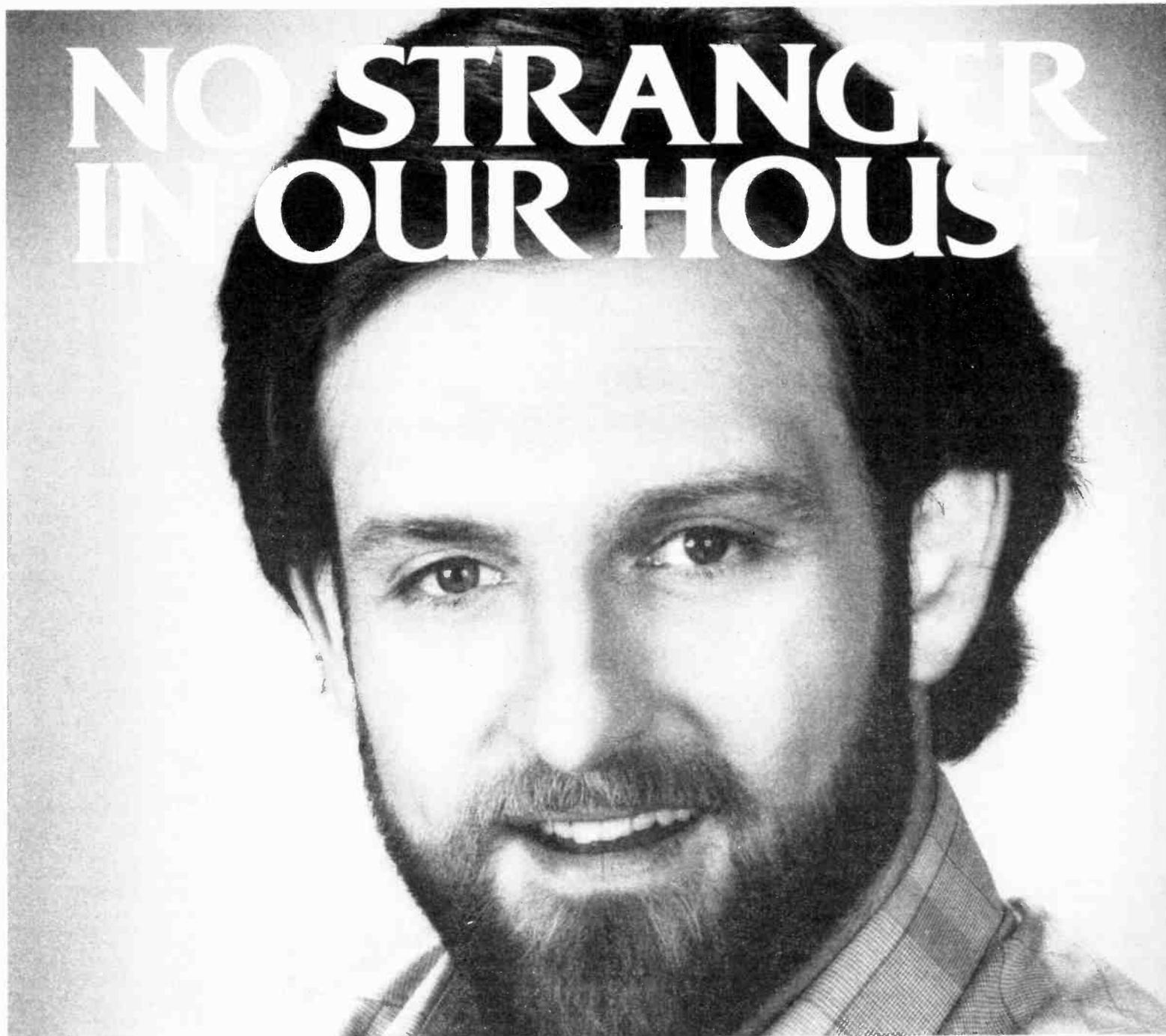
During the 90-minute session, moderator Flowers screened a special 25-minute video compilation featur-

ing David Carroll's "Playback," Barry Kent's "Video 99," Tim Wilson's use of videos for his WAXX Eau Claire tv commercials, clips from

HBO and Cinemax, and programming segments from The Nashville Network.

Panelists participating in "The

Video Opportunity" included, in addition to those named, MCA Records Nashville president Jim Fogle-song and artist William Lee Golden.



ASCAP CONGRATULATES MIKE REID ON HIS GRAMMY TRIUMPH

BEST NEW COUNTRY SONG
"A STRANGER IN MY HOUSE"



American Society of Composers, Authors & Publishers

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP) WEEKS AT #1 3
2	5	4	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
3	2	10	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
4	17	4	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
5	6	12	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
6	10	5	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)
7	8	6	I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)
8	4	16	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
9	3	12	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
10	23	3	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
11	14	7	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
12	13	8	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
13	15	7	BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)
14	18	7	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)
15	7	14	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)
16	9	15	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)
17	21	6	DONNA Cliff Richard, EMI-America 8193 (Beechwood, BMI)
18	12	7	YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI)
19	11	9	NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)
20	25	5	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)
21	32	3	DON'T ASK ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
22	16	19	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
23	19	15	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
24	22	12	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP)
25	29	3	MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)
26	26	5	PAPA, CAN YOU HEAR ME NOW Barbra Streisand, Columbia 38-04357 (Ennes/Emanuel/Threesome, ASCAP)
27	27	9	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)
28	33	4	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)
29	37	2	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)
30	NEW ENTRY		TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
31	20	9	LOVE HAS A MIND OF IT'S OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)
32	34	4	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
33	24	7	THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)
34	39	2	YOU'RE LOOKING HOT TONIGHT Barry Manilow, Arista AS1-9185 (Townsway, BMI)
35	NEW ENTRY		THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
36	NEW ENTRY		MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
37	NEW ENTRY		THERE'S NO EASY WAY James Ingram QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
38	NEW ENTRY		LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)
39	28	16	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)
40	45	2	A NIGHT IN NEW YORK Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial August, BMI)
41	31	8	TALK Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)
42	42	2	99 LUFTBALLONS Nena, Epic 34-04108 (April, ASCAP)
43	47	2	AUTOMATIC Pointer Sisters, Planet 13730 (RCA) (Music Corp. of America/Fleedleedle/MCA, BMI/ASCAP)
44	35	21	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros./Warner-Tamerlane, BMI/Intersong, ASCAP)
45	30	17	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
46	46	7	BOGGIE PIANO MAN George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, ASCAP)
47	36	18	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
48	38	14	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)
49	41	10	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Ritling, ASCAP)
50	40	4	JUST MY IMAGINATION Modern Romance, Atlantic 7-89711 (Jobete, ASCAP)

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

MARCH 24 1984, BILLBOARD

Radio

Featured Programming

Ugh!!, another metal show, right? Wrong, says Jane Shea, head of **Shea Show Services** in New York, which is launching a new heavy metal series in association with *Hit Parader* magazine. Five segments each week will take listeners on a 90-second tour of the bands from the metal lands, hosted by *Hit Parader's* **Andy Secher**, who also publishes a tip sheet for subscribers called *Heavy Metal Hotline*.

The bartered show, set to bloom in June, will feature gossip about the mavens in the metal world—a kingdom Secher has ruled since he was 17, according to Shea. "He's a heavy metal columnist who gets the guys to say things they wouldn't ordinarily," says Shea, who's also working on a 1985 calendar promotion with **Joint Communications** in Toronto. "Andy's got a thoroughly different attitude."

She claims that there are enough stations in the U.S. to sustain the show despite the success of **M.J.I. Broadcasting's "Metalshop"** series. "John McGhan and I share a lot of information," Shea says of the "Metalshop" creator. "And he found that there's as much interest in a metal short-form as there is in a 60-minute series. We're optimistic."

★ ★ ★

Big changes are in store for "America's Favorites," the weekly countdown show syndicated by **MTB Communications** of Chicago. The program, which recounts the top 10 songs of a theme or an era, based on listener balloting, will switch to cash from barter on April 21 as the show's length grows to three hours from 60 minutes.

Program manager **Matthew Berkson** explains that "the marketplace turned out to be tighter than we expected" when he tried to sell the show to national sponsors last year. He readily expects to lose some of his 20 stations in the top 100 markets when the change occurs. Yet Berkson is hopeful that a cash sale will solidify the show, and that as the economy improves MTB will reinstitute the barter method.

Targeted to the 25- to 54-year-old listener, the show's quarterly schedule through July kicks off with a special edition on the longest No. 1 record stands and continues with such countdowns as favorite breakup songs, favorite instrumentals, favorite duets, favorite pastimes and "forgotten" favorites.

★ ★ ★

Dr. James Dobson will use his

many years of marriage counseling experience to communicate the problems of extramarital affairs during a two-hour special on the Mutual network Sunday (25). Dobson, founder of the non-profit **Focus On The Family** group, will anchor a discussion during the first hour and then take national calls on the process of emotional healing.

★ ★ ★

Consultant **Jeff Pollack** offers these suggestions in the current **ABC Rock Radio Network** monthly magazine on building jock morale: "If your full-time announcers work five- and six-hour weekend shifts, shorten them by 60 minutes; the few extra dollars for part-time help makes for a happier full-timer... Give your regulars one weekend off per month; many jocks have a tough time recharging on a six-day week... Issue 'comp days' for working significant holidays so they can be used for a three-day weekend... Reward jocks with incentive plans when reasonable goals are met... Lure them into a meeting, where the sales department has prepared a buffet; you'll be surprised how much a pat from the sales staff means."

★ ★ ★

Bob Donovan and **Lars Clutterham** have left **Tuesday Productions** to form a new creative services company called **Silvertree Inc.** in San Diego. Donovan, formerly vice president of Tuesday's broadcast division, was a founding father of the syndicated "Newspeople" series. Clutterham, a sacred music composer, initiated the bulk of Tuesday's music for **Multi-Image Productions**. Their number is (619) 296-1601.

LEO SACKS

Study Traces Cume Erosion

LOS ANGELES—While some formats lose more cume than others annually, there is an 11% cume erosion overall each year, according to a study of the cume listening habits of the radio audience compiled by **Owen Leach Research** for **Burkhart, Abrams, Michaels, Douglas & Associates**.

The report shows the erosion factor varying significantly from competitive factors in different markets. While one major top 40 station lost under 6% of its cume last year, another in a more competitive atmosphere had an 18.9% erosion.



THE NIXON TAPES—Former president **Richard Nixon** offers his comments on foreign policy during an interview for **ABC Talkradio** last month at the network's flagship station, **WABC New York**. Shown from left are former congressman **John Le Boutilier**; vice president and general manager of **WABC Talkradio** **77 Jim Haviland**; Nixon; **ABC Talkradio** vice president **Rick Devlin**; and **Jim Kerr**, **WPLJ** New York air personality and executive producer of the Nixon interview.

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

March 18-24, **Frankie Goes To Hollywood**, **Rock Over London**, London Wavelength, one hour.

March 19, **ZZ Top**, **Innerview**, **Innerview Network**, one hour.

March 19-23, **John Cougar Mellencamp**, **Joe Strummer**, **Cyndi Lauper**, **Inside Track**, **DIR Broadcasting Network**, 90 minutes.

March 19-25, **Dire Straits**, **BBC Rock Hour**, London Wavelength, one hour.

March 19-25, **Johnny Lee**, **Live From Gilley's**, **Westwood One**, one hour.

March 19-25, **Tom Browne**, **Special Edition**, **Westwood One**, one hour.

March 19-25, **Heart**, **Off The Record Special**, **Westwood One**, one hour.

March 19-25, **Christine McVie**, **Star Trak Profile**, **Westwood One**, one hour.

March 19-25, **T.G. Sheppard**, **Country Closeup**, **Narwood Productions**, one hour.

March 19-25, **Les Elgart**, **Music Makers**, **Narwood Productions**, one hour.

March 23-24, **Bonnie Tyler**, **The Hot Ones**, **OKO Radioshows**, one hour.

March 23-25, **On The Road Again**, **Rock Chronicles**, **Westwood One**, one hour.

March 23-25, **Tenth Anniversary Of Streaking**, **Dr. Demento**, **Westwood One**, two hours.

March 23-25, **Chris Connor**, **The Great Sounds**, **United Stations**, four hours.

March 23-25, **The Kendalls**, **Weekly Country Countdown**, **United Stations**, three hours.

March 23-25, **Temptations**, **Rock, Roll & Remember**, **United Stations**, four hours.

March 23-25, **Dwight Twilley**, **Eurythmics**, **Rock Album Countdown**, **Westwood One**, two hours.

March 23-25, **Dells**, **Tyrone Brunson**, **The Countdown**, **Westwood One**, two hours.

March 23-25, **Triumph**, **Captured Live**, **OKO Radioshows**, one hour.

March 23-25, **Charly McClain**, **Solid Gold Country**, **United Stations**, three hours.

March 23-25, **Emmylou Harris**, **Tom Paxton**, **Judy Collins**, **Don & Deanna On Blecker Street**, **Continuum Broadcasting**, one hour.

March 23-25, **Culture Club**, **The Source**, **NBC**, 90 minutes.

March 24, **Triumph**, **Captured Live**, **P.G. Productions Inc.**, one hour.

March 24, **T.G. Sheppard**, **Silver Eagle**, **ABC Entertainment Network**, 90 minutes.

March 24, **Dave Clark Five**, **Solid Gold Saturday Night**, **OKO Radioshows**, five hours.

March 24-25, **Clash**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

March 24-25, **Dick Clark's National Music Survey**, **Top 30 Countdown**, **Mutual Broadcasting**, one hour.

March 24-25, **Eddie Albert**, **B.J. Thomas**, **Music & Memories**, **Strand Broadcast Services**, three hours.

March 25, **Manfred Mann**, **King Biscuit Flower Hour**, **ABC Rock Radio Network**, one hour.

March 25, **Jeffrey Osborne**, **Live From The Record Plant**, **OKO Radioshows**, one hour.

March 25, **David Bowie**, **Mick Jagger**, **Sting**, **Rolling Stone's Continuous History of Rock & Roll**, **ABC Rock Radio Network**, one hour.

March 25-31, **Roger Daltrey**, **Rock Over London**, **London Wavelength**, one hour.

March 26, **Huey Lewis & the News**, **Innerview**, **Innerview Network**, one hour.

March 26-April 1, **Earl Thomas Conley**, **Country Closeup**, **Narwood Productions**, one hour.

March 26-April 1, **The Alarm**, **BBC Rock Hour**, **London Wavelength**, one hour.

March 26-April 1, **Ronnie Milsap**, **Live From Gilley's**, **Westwood One**, one hour.

March 26-April 1, **Chi-Lites**, **Budweiser Concert Hour**, **Westwood One**, one hour.

March 26, April 1, **D Train**, **Special Edition**, **Westwood One**, one hour.

March 26-April 1, **Loverboy**, **Off The Record Special**, **Westwood One**, one hour.

March 26-April 1, **Mick Fleetwood's Zoo**, in **Concert**, **Westwood One**, 90 minutes.

March 26-April 1, **Air Supply**, **Star Trak Profile**, **Westwood One**, one hour.

March 30-31, **Fixx**, **The Source**, **NBC**, 90 minutes.

New Products



The CV-5M video camera from Aiwa America Inc. of New York weighs three-and-a-half pounds and incorporates a motor driven 8X zoom lens that operates manually or automatically to take wide angle, telephoto and close up shots. The camera is designed to interface with Aiwa's new Beta and hi-fi portable video system and retails for \$950.00.



Sony Car Stereo's XR-100 model uses the diversity reception system to eliminate multipath distortion that occurs when direct and reflected FM signals are picked up at a single antenna. By placing two antennas in separate locations, the XR-100's microprocessor constantly uses the strongest signal. The unit also features an auto reverse cassette deck with an amorphous tape head. It retails for \$649.95.

Mix Of Video, Computers At Rural Kentucky Store

By EDWARD MORRIS

NASHVILLE—Rigdon Isaac Sr.'s Video Shop, in Whitesburg, Ky., has become a virtual electronic one-stop for consumers in this largely rural region. The store carries home computers, a smattering of software, VCRs, videocassettes and, since December, videodisks.

Video Shop also boasts a relatively large video club with a 70% renewal rate.

Isaac stocks Commodore Vic 20 and 64, Timex and Texas Instruments home computers, as well as "a few" software programs. "In this area, it's not realistic to carry a complete line of software," he explains. "I can fill an order in four days."

"There's no money to be made in computer hardware sales," Isaac contends. "Maybe 10%, if you're lucky. Software is where the profit is, where the markup may be 25% to 75%."

Isaac sells and rents only VHS videocassettes and has over 1,000 titles available. He says he added videodisks to his product line after he closed his family-owned movie theatre in Whitesburg in November. His

video line contains all the code ratings from G through X.

Isaac says he set up his own video club after having been a club member himself through a store in nearby Hazard. Dues for his club are \$50 for the first year, \$25 for the second and \$10 for each year after. Rental rates are \$5 for one tape, \$7.50 for two and \$12.50 for three. The rental period is for 48 hours unless the due date falls on Sunday or a holiday. The club has about 225 members, he says.

Although he says he advertised on radio about two years ago to see if there was sufficient demand for videos, Isaac has since settled down to word-of-mouth promotion. Recently, however, he offered Tantung VCRs at \$599 each, a price that also included a year's free club membership and a free movie a week for a year. He says the promotion sold "eight or nine" VCRs, which he counts as a success. The store now deals exclusively in Hitachi VCRs.

Video Shop has about 700 square feet of floor space in its present location. But Isaac says he is getting ready to build a larger store with off-street parking.

Retailing

Focus Groups: Major Investment Record Factory's Tolifson Outlines Research Process

By EARL PAIGE

In this second of a series on focus group research, Record Factory operations vice president Bob Tolifson details some of the implications for record/tape chains considering this type of activity.

SAN FRANCISCO—Embarking on focus group research requires not only a large commitment in terms of direct costs but also a decision by management to devote the proper amount of effort on the part of staff charged with the project. The focus group sessions themselves are only one part of the process, says Bob Tolifson, operations vice president at Record Factory here.

The 32-unit record/tape chain's initial decision to go with focus groups, says Tolifson, revolved around the sudden upsurge in business last Thanksgiving. "Business started to skyrocket out of the blue," he says. "We decided then and there that we had to get a better handle on where our advertising and promotional thrust should be. We wanted to increase our market share. We had to find out how to do it."

Before shopping for research firms that provide focus group services, Tolifson advises chains to examine the resources in the various malls they are affiliated with, since he finds that many malls maintain research firms. Record Factory located the research firm providing its focus groups through recommendations

from an advertising agency.

"One thing I noticed was that radio stations and advertising agencies do a ton of focus group research," he says. In this regard, costs are often determined by how many sessions are planned and what the client has in mind. Extras, naturally cost more. Each session cost \$400 to videotape, says Tolifson, and there is the additional cost of editing lengthy tapes.

Focus group research firms map out with the client what the goals are and then go on to organize the sessions. A basic guideline for Record Factory was that the 12 people for each session had to have purchased at least six records in the last six months. The age range was 18-35. The groups were evenly divided, male and female. Other demographics varied as sessions were organized in various sections of the market. "We had Asians and Latinos and a fairly good ethnic representation," Tolifson notes.

The focus group selected participants via telephone and questionnaires. "There are people who serve on focus group panels all the time," Tolifson adds, indicating that selection criteria is important.

Among a number of factors Record Factory principals discovered during the initial phase of four focus sessions is that the public's perceptions are "real." "Even though they are relating perceptions about your strengths and weaknesses and those

of your competition, those perceptions are real. This is what you are confronting in your marketing efforts," Tolifson says.

Among a number of surprises, Tolifson relates, "I never realized people were so aware of prices. They know what shelf is and what a special price is."

Overall, however, Record Factory's executives had to back off and consider the level of exaggeration in many responses. "Our first indication came as the consultant running the focus group determined artist and store awareness. They asked them to list their five favorite jazz artists. Most could only list a couple, even though they had initially given jazz as their favorite type of music. The key here is that people do not want to admit they like pop, that they listen to KFRC and are like 95% of the population. So they say they like jazz when they really do not."

Focus group participants are put through a rather loosely structured format that tests their purchase procedures, when they shop, when they decide to buy an album and a long list of in-store attitude and experience examinations. "We showed slides of store exteriors and interiors, ours and others," Tolifson says.

"There is a tendency by focus group participants to prove they are objective and honest," Tolifson says. "One of the best ways they must con-

(Continued on page 34)

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CHICAGO'S FRANK SCHLENKHOFF

Video Dealer Shuns Lowballing

By MOIRA McCORMICK

CHICAGO—For video store owner Frank Schlenkoff, staying in fighting trim means avoiding the temptation to undercut the competition. Moderate pricing, bolstered by a full line of merchandise and a variety of promotional ploys, he says, are the most effective means of prospering in an increasingly competitive market.

In fact, Schlenkoff, who presides over the three-year-old, three-unit Video Time chain here, says uncontrolled lowballing is largely responsible for the failure of his earlier record/tape retail venture. "The record

industry wasn't in the best shape either," notes Schlenkoff, whose One Octave Higher, a franchise of one-stop Sound Unlimited (now Sound Video Unlimited, ironically Schlenkoff's supplier once again), bit the dust in 1978. "But record store owners weren't keeping their prices up—and I see the same thing happening in video.

"Video retailers who try to undercut everybody are only going to end up cutting their own throats. They won't end up with enough capital to keep new titles in stock or keep up the breadth of their selection."

Software rentals account for some 80% of Video Time's profits, says

Schlenkoff, who credits a reasonably priced rental club as the prime factor in its success. A \$60 initial fee is good for 24 rentals and a year's membership, which involves a \$2 daily rental fee and \$5 for three days. Non-members pay \$3 per day and \$7 for three days. Club membership is renewable for \$30, which also includes 12 free rentals.

Club members are entitled to other privileges at Video Time, including 10% off on accessories, 15% off labor from the store's full-time service department, flat-rated discounts on list-priced movies, and participation in biannual "closed-door sales." A monthly mailer keeps club members informed of impending activities.

Six months after opening the first Video Time unit at 7834 W. Higgins three years ago, Schlenkoff began adding hardware to the 1,200 square foot store's inventory. "Profits aren't extraordinary, but hardware's presence creates software customers," notes Schlenkoff. Now the 2,200 square foot facility at 5911 W. Lawrence and the 2,500 square foot outlet at 9020 Golf Rd. in suburban Niles stock an extensive line of hardware, including RCA, Sony, Sanyo, Fisher, Panasonic and NEC videocassette recorders.

Schlenkoff says the VHS to Beta hardware ratio runs about 60/40, and adds that the Niles store's Beta hardware sales outnumbered VHS from September to the end of last year. "Beta's very strong here," he says, adding that Beta Hi-Fi sales have also done respectably. Reports of Beta's demise, in Schlenkoff's opinion, have been greatly exaggerated.

Video Time stocks related video hardware, including RCA, Sony, and NEC televisions. Particularly profitable are 45- and 50-inch sets, says Schlenkoff. Accessories in general, encompassing video cameras, blank videotape, tripods and carrying cases, account for some 10% of the store's volume.

"We've stopped carrying video games," remarks Schlenkoff, "because sales had been dropping off over the last six months." New to the chain's inventory are laser disks, joining CED disks and players. "Calls for CED outnumber laser five to one," he says, "but we're considering carrying the laser player."

In the face of strong local competition, Schlenkoff cites "selection and service" as Video Time's strongest weapons. The biggest problem he's had to face so far, he says, is "getting enough new titles... You're paying \$50-\$60 for a movie that you're going to rent for \$2, so you can't buy 100 deep of the same title, because you'd never rent them enough times to pay for them.

"The industry's created a sale market for the movies that they've decided to put out at lowered retail price. The rest are too expensive."

Schlenkoff notes that he sold over 200 copies of the \$39.95-list "Raiders Of The Lost Ark," but has yet to move a single copy of the \$79.95-list "Tootsie."

Schlenkoff relies on print ads and the occasional radio spot to promote his stores, but says he finds their neighborhood locations to be the most effective promotion. "Video stores will survive anywhere in a heavy residential area," he says. "High-traffic areas can be detrimental, especially if parking is difficult. When each purchase takes two round trips, the customer should be able to park his or her car, run in and run out."



BIG WHEELS—Mercury/PolyGram group Big Country cruises in on this all-terrain vehicle to make an in-store appearance and host a contest at Denver's Sound Warehouse. Shown from left are group members Stewart Adamson and Mark Brzezicki, the store's contest winner, and Big Country's Bruce Watson and Tony Butler.

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Print On Print

This column offers dealers a sampling of new folio releases.

Columbia Pictures Publications has launched "out-of-this-world discounts" with an "Ultimate Boxes!" theme on a variety of folios, including method, instrumental, personality and mixed. Discounts are 40 plus 10% or 50% off list on quantities ranging from 13 to 36 books. Columbia's new personality entry is Willie Nelson's "Without A Song" (\$9.95). Other newcomers are "World's Best Loved Songs of the '80s" (\$7.95) and "The Flute Encyclopedia," with 200 songs (\$14.95).

Warner Bros. Publications has just marketed "Best Of Yes" (\$.95), "The Best Of The Rolling Stones—1972-84" (\$6.95), "Always On My Mind Plus 30 Super Country Hits" (\$6.95), "Hooked On A Feeling Plus 66 Other Great Jazz Standards" (\$12.95), "Platinum '84—Songbook Of The Superstars" (\$14.95) and "Rock Steady," a drum method by Vinny Apice (\$7.95).

At **Cherry Lane**, the firm's Play It Like It Is series continues with a Beatles guitar book (\$10.95), while its book division offers an illustration-laden (plus poster) "Michael Jackson Book" (\$3.95).



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New LP/Tape Releases

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

POPULAR ARTISTS

BROOKES, JACQUI
Sob Stories
LP MCA MCA-5467 \$8.98
CA MCAM 5467 \$8.98

THE BOTHY BAND
After Hours Live In Paris
LP Green Linnet SIF 3061 \$9.98

MOLLOY, MATT
Matt Molloy with Donal Lunny
LP Green Linnet SIF 3008 \$9.98

METRO BAND
Metro Band
LP Light (Lexicon) NA

OZ
Fire In The Brain
LP Combat (Important) \$8.98

RANNO, RICHIE
Richie Ranno
EP Violation \$5.98

THE RAVYNS
The Ravyns
LP MCA RDM 39015 (MCA) \$6.98

TALAS
Live Speed On Ice
LP Combat (Important) \$8.98

THE TANNAHILL WEAVERS
Passage
LP Green Linnet SIF 3031 \$9.98

THE RODS
Live
LP Combat (Important) \$8.98

TOUCHSTONE
Jealousy
LP Green Linnet SIF 1050 \$8.98

VARIOUS ARTISTS
"The Lonely Guy" soundtrack
LP MCA MCA 36010 \$6.98

VARIOUS ARTISTS
Making Trax (The Great
Instrumentals)
LP Motown 6091ML (MCA) \$8.98
CA 6091MC \$8.98

VARIOUS ARTISTS
Motown Grammy Rhythm & Blues
Performances of the 1950s
LP Motown 5329ML (MCA) \$5.98
CA 5329MC \$5.98

VARIOUS ARTISTS
Motown Grammy Rhythm & Blues
Performances of the 1970s
LP Motown 5330ML (MCA) \$5.98
CA 5330MC \$5.98

MISCELLANEOUS

NEWTON, JAMES
Luella
LP Gramavision GR 8304 (PolyGram) \$8.98
CA GRC 8304 \$8.98

RESURRECTION BAND
Music To Raise The Dead
LP Light LS 5838 (Lexicon) NA

WHITE, REV. RICHARD
LP Savoy SL 14705 \$7.98
CA SL 14705 SA \$7.98

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

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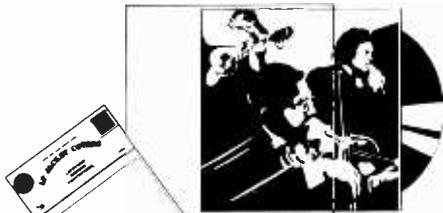
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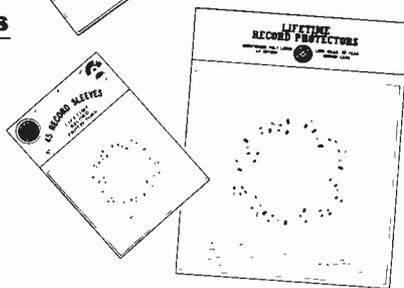
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Retailing

CHAIN CONTINUES DIVERSIFICATION

150th Camelot Unit Is Prototype

By FRED GOODMAN

NEW YORK—When the Camelot chain opens its 150th store this week in the suburban Cleveland Parmatown Mall, the operation will be doing more than marking a milestone for itself. For as much as the new outlet represents a numerical plateau in the chain's development, it will also serve as the prototype for future Camelot stores.

Although the chain remains committed to its identity as a record and tape retailer, a continuing diversification into other home entertainment lines—most notably video and computer software—has forced Camelot to continually strive for greater functional efficiency and product alteration.

"We're still very heavily into being a record and tape store with a strong catalog," says Larry Mundorf, vice president of retail operations for Camelot. "That doesn't change. But we've had to refine our product mix and profile our stores more carefully. It has put a real challenge to us as retailers: how to incorporate these new products without trading off the established lines."

As a result, the new Parmatown store has been designed to provide better utilization of space and outfitted with more mobile display units for shifting products.

Standard pegboard walls have been replaced by slatboard walls capable of accommodating open plexiglass shelving for displaying video games, computer software and videocassettes, previously kept under lock and key. "It's something new for us,"

Record Factory Focus Groups

• Continued from page 31

clude is to slice something up. So they can be brutal. We have to take this into account."

group participants to get into a monolog. The moderator helps in this regard. You need to inspire everyone to participate."

In detailing plans for the next phase, Tolifson says there must be a careful analysis of the notes he and the other executives took from behind the screen mirror. The notes have to be classified. "Next will come very carefully-worded questions for questionnaires." Further quantification research may take various forms, from telephone surveys to shopping center intercepts.

says Mundorf, "and it will offer us more facings and expose more product to the consumer at eye level."

A new freestanding waterfall shelving unit capable of displaying everything from home computers to records will also make its debut at the new store. The unit's primary function is to expose a broad mix of product in the store's high traffic front, and Mundorf predicts that each Camelot store will have two or three of the new units by September.

Mundorf emphasizes that the new prototype is evolutionary rather than revolutionary. "It's not just a result of us saying, 'Okay, we've done this in 150 stores, let's do something else now.' We began the trend towards moving other products into the high traffic area of the store by recessing the checkout counter and bringing these other products up front in other stores."

The new prototype will also try to strike a balance between new products like computer software and Camelot's established image as a record and tape retailer. Consequently, the store's prime wall will be devoted exclusively to music product.

As part of the test, product has

been weighted heavily towards computer software. "The Parmatown store will carry about 10 times the amount of computer software," says Mundorf, "and we'll do more experimenting in this fashion in the future."

To complement the new walls and display units, the traditional Camelot look has been given a high tech accent. Basic earthtones will remain, with new signing, carpeting and a different storefront.

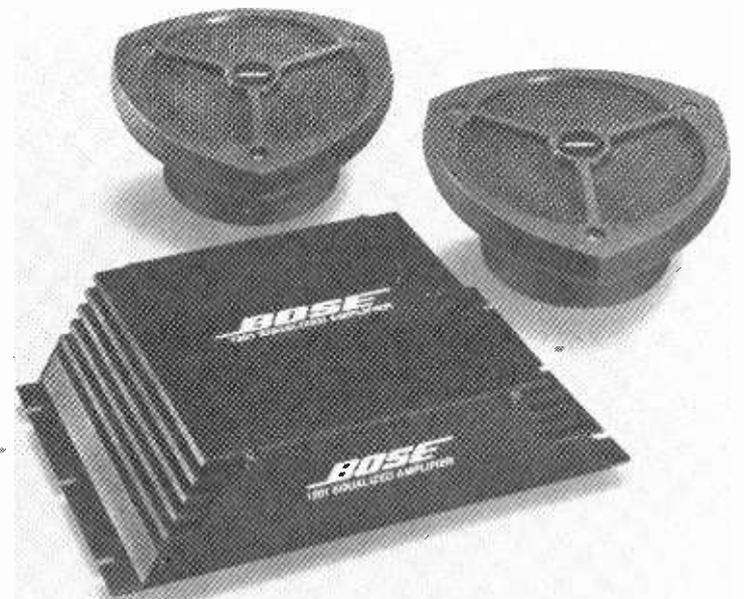
The new layout and design will not affect the way Camelot handles its video rental departments. As in other outlets, the new store's video section—Camelot's 11th rental department—will be in the back of the store. Mundorf adds that the chain is not planning on putting rental sections in more than two of the six new stores it will open this year.

A chainwide sale will herald the opening of the new outlet. Tagged "Camelot: The Legend Lives On," the sale will showcase the entire chain's product mix with special prices on selected records and tapes, blank audio and videotapes, accessories and video games.

New Products



The Audio Dynamics Corp. of Blauvelt, N.Y., offers this linear tracking turntable with fully automatic features including play, reject, reverse and forward functions. The LT-32 has a servo-controlled linear tone-arm, viscous cue and DC motor and retails for \$99.95.



Bose, Framingham, Mass., expands its car stereo line with the 1201 mobile music system which features a 25-watt-per-channel equalized amplifier and a pair of four-and-a-half-inch door-mount speakers or a pair of six-by-nine-inch rear-deck mount speakers. The system has automatic signal compression, short-circuit protection and a continuously adjustable input level that matches either speaker or pre-amp outputs. The unit with smaller speakers retails for \$299, the large for \$349.

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Retailing

Lieberman's Okinow Sees 'Positive Climate' For Racks

By EARL PAIGE

MINNEAPOLIS—As the economic recovery grows, rackjobbers will add new items mass merchandisers demand as the consumer base broadens, suggests Harold Okinow, president of Lieberman Enterprises here.

Formally revealing for the first time that Lieberman is now in the home video software game, Okinow mentions numerous factors that have created what he believes is the most positive climate for racks in years. "I hope this [recovery] isn't just a flash in the pan," he muses, suggesting his optimism is perhaps a little uncharacteristically overstated.

Dating the home entertainment software industry slump from 1979 "through March, 1984," Lieberman comments, "Our business was down more than the industry average. Now it's gone up faster than the industry as a whole." He credits music video, especially MTV, with a lot of the new excitement.

Harking to the restrained rackjobber mood last October at the National Assn. of Recording Merchandisers (NARM) conference in Scottsdale, Ariz., Okinow indicates that the subject of a warning call sounded at the time has proved to be less of a threat. NARM's rack members were told in October that mass merchandisers are now increasingly equipped to compare products category against category, targeting the best square footage advantage. But this now appears to be working to music's advantage.

"Mass merchandisers are looking at any category showing expansion," he says. "Music is more positive again. The mass merchandise consumer, who was not a consumer for over two years, is back at the same place shopping for items in a one-stop environment."

"Video is the most predominant reason for this. When you think about it, MTV is a 24-hour advertisement for music," Okinow enthuses. He also sees music benefitting and expanding intrinsically as various genres, such as heavy metal and reggae, get wider exposure. "Look what's happening with breakdancing," Okinow says.

Moving beyond software, Okinow says, "They're talking of the Walkman-type personal electronics category doubling this year. Thirty percent of the new cars are equipped with cassette players, and they see eight million cars selling—that's 2.4 million more cassette players out on the street. There's a bigger base of car stereo than we ever saw in the old eight-track tape cartridge marketplace."

As for video, Okinow sees two wholesale areas. "There's the one-stop business, basically supplying the rental market. Then we see the expansion of video sales with the mass merchandisers." Indicating that Lieberman can service both markets, Okinow does not see the department store community leaning at all to the complexity of dealing with rental. He also is bullish about lower-priced video and especially music video product like "Making Michael Jackson's 'Thriller'" further driving video into mass merchandisers.

"We're racking 400 stores now with computer software," says Okinow of yet another vigorously expanding category. He says he realizes record/tape chains are in many cases inviting rack involvement from Lieberman, Handelman and other traditional record/tape rackers, more or less looking over the rackjobbers' shoulder.

Of computer software racking in mass merchandise accounts, Okinow

says. "The velocity of sales in (computer) software is not all people have indicated it to be. It's difficult to deliver this product to the mass merchandiser."

Moreover, he continues, there are established, long-experienced competitive wholesalers also chasing the big department store customers—Softsel, Micro D, SKU "and I imag-

ine dozens of others." However, he notes, "They're also all out there duking it out for the computer specialty store business. They (in appealing to the mass merchandisers) really

furnish very little value added. It's more or less who's got it and what is the price. We hope to add a little more marketing management than that."

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Video Music Programming

MTV Adds & Rotation

As of 3/14/84

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:

Accept, "Balls To The Wall," Portrait
 Berlin, "No More Words," Geffen
 Coup, "Imagination," A&M
 Echo & the Bunnymen, "Killing Moon," Sire
 Go-Go's, "Head Over Heels," IRS
 HSAS, "Missing You," Geffen
 Icicle Works, "Whisper To A Scream," Arista
 Madonna, "Borderline," Sire
 Eddie Money, "Club Michelle," Columbia
 Ozzy Osbourne, "So Tired," Jet
 Wang Chung, "Don't Let Go," Geffen

HEAVY ROTATION (maximum 4 plays a day):

Phil Collins, "Against All Odds," Atlantic
 Duran Duran, "New Moon On Monday," Capitol
 Eurythmics, "Here Comes The Rain Again," RCA
 Daryl Hall & John Oates, "Adult Education," RCA
 Billy Idol, "Rebel Yell," Chrysalis
 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
 Christine McVie, "Got A Hold On Me," Warner Bros.
 Manfred Mann, "The Runner," Arista
 Nena, "99 Luftballons," Epic
 Police, "Wrapped Around Your Finger," A&M
 Pretenders, "Middle Of The Road," Sire
 Scorpions, "Rock You Like A Hurricane," Mercury
 .38 Special, "Back Where You Belong," A&M
 Dwight Twilley, "Girls," EMI America
 Van Halen, "Jump," Warner Bros.
 "Weird Al" Yankovic, "Eat It," Rock 'N Roll/CBS

MEDIUM ROTATION (maximum 3 plays a day):

Adam Ant, "Strip," Epic
 Pat Benatar, "Lipstick Lips," Chrysalis
 Bon Jovi, "Runaway," Mercury
 Roger Daltrey, "Walking In My Sleep," Atlantic
 Thomas Dolby, "Hyperactive," Capitol
 Dan Fogelberg, "The Language Of Love," Full Moon/Epic
 Frankie Goes To Hollywood, "Relax," ZTT/Island
 Genesis, "Illegal Alien," Atlantic
 Golden Earring, "When The Lady Smiles," 21/PolyGram
 Howard Jones, "New Song," Elektra
 Judas Priest, "Free Wheel Burnin'," Columbia
 John Lennon, "I'm Steppin' Out," Polydor
 John Cougar Mellencamp, "Authority Song," Riva/PolyGram
 Ted Nugent, "Tied Up In Love," Atlantic
 Alan Parsons, "Don't Answer Me," Arista
 Queen, "Radio GaGa," Capitol
 Billy Rankin, "Baby Come Back," A&M
 Rockwell, "Somebody's Watching Me," Motown
 Thompson Twins, "Hold Me Now," Arista
 Tracey Ullman, "They Don't Know," MCA
 Utopia, "Cry Baby," Passport/Jem

LIGHT ROTATION (maximum 2 plays a day):

Alarm, "68 Guns," IRS
 Alcatraz, "Hiroshima," Rocshire
 April Wine, "This Could Be The Right One," Capitol
 Toni Basil, "Over My Head," Chrysalis
 Blue Oyster Cult, "Take Me Away," Columbia
 Broken Edge, "Time For A Change," Polydor
 Tony Carey, "A Fine Fine Day," MCA
 Christina, "Ticket To The Tropics," Mercury
 Dead Or Alive, "I Do Anything," Epic
 Din, "Reptile," Rocshire
 EBN/OZN, "Bag Lady," Elektra
 Exotic Birds, "No Communications," Saturn
 Expression, "With Closed Eyes," Oz/A&M
 Great White, "Stick It," EMI America
 Heavy Pettin', "In And Out Of Love," Polydor
 John Hiatt, "She Loves The Jerk," Geffen
 Jason & the Scorchers, "Absolutely Sweet Marie," EMI America
 Jump 'n the Saddle, "Curly Shuffle," Atlantic
 Kiss, "All Hell's Breakin' Loose," Mercury
 Language, "Touch The Radio Dance," A&M
 Madness, "The Sun And The Rain," Geffen
 Mi Sex, "Only Thinking," Epic
 Modern English, "Hands Across The Sea," Sire
 Mr. Mister, "Hunter Of The Night," RCA
 Q-Feel, "Heroes Never Die," JWE/Elektra
 Randy Andy, "People Living In The USA," A&M
 Ratt, "Round And Round," Atlantic
 Rolling Stones, "She Was Hot," Rolling Stones
 Romantics, "One In A Million," Nempor
 Saxon, "Just Let Me Rock," Carrere/CBS
 Michael Schenker, "Captain Nemo," Chrysalis
 Simple Minds, "Waterfront," A&M
 Spandau Ballet, "Communications," Chrysalis
 Spinal Tap, "Hell Hole," Polydor
 Rick Springfield, "Love Somebody," RCA
 Sandy Stewart, "Saddest Victory," Modern
 Streets, "Everything Is Changing," Atlantic
 Talk Talk, "It's My Life," EMI America
 Matthew Wilder, "The Kid's American," Private I/CBS
 XTC, "Wonderland," Virgin/Geffen
 Paul Young, "Come Back And Stay," Columbia

Retailing

SOFTWARE CHART ANALYSIS

Arcade Titles Not Computer Hits

By FAYE ZUCKERMAN

For makers of software destined for video game machines, the coin-op arcades played the same kind of role radio plays for record sales. The "hits" in the arcades became the "best-sellers" for home video game machines.

This scenario, however, has not held true for computer software titles. The arcade "hits," including "Donkey Kong," number 17, "Pole Position," popping off the chart, and "Q*Bert," at number 12, are proving less prominent on the computer chart than on the video game chart.

Computer software chiefly gains popularity through word-of-mouth rather than arcade exposure. Retail-

ers also point out that current home computer owners prefer more involved, thinking programs to arcade game action.

In fact, of the top 10 titles on the entertainment chart this week, only "Lode Runner," at number three, and "Blue Max," at seven, are considered arcade games. The other titles require strategy and reasoning skills.

One popular fantasy title, "Temple Of Apshai," typifies the longevity and consistent popularity of the more demanding titles. This title's story begins in 1979 when three Silicon Valley computer programmers, inspired by the then popular "Dungeons And Dragons" board game, decided to create a similar computer

game.

Last year, "Temple Of Apshai" sold 150,000 copies. This is more than half of the title's total sales since 1979, now at 250,000. Jon Freeman, one of the game's authors, calls 1983's jump in sales surprising for a game that old. "It's probably one of the top selling titles today," says Bob Botch, director of marketing for Epyx, the title's publisher.

Both Epyx and Freeman express puzzlement and frustration over why this role playing game has consistently attained top sales (it comes back onto the entertainment chart this week at 19).

"The frustration is because we wrote a sequel to the game that is an improved version," Freeman comments. The "we" he mentions are Jeff Johnson, Jim Connelley and himself, who together wrote both efforts.

In "Temple Of Apshai," the player picks and chooses attributes, including dexterity and intelligence to aid in negotiating through a dungeon maze populated with nemeses.

As for the sequel, "Hellfire Warrior," players explore the next four levels beyond "Temple Of Apshai." In this game, players are usually not killed by a monster's single blow, and there is no time limit.

The five-year shelf life for "Temple Of Apshai" reveals how stable entertainment software has become. By comparison, the average video game survives less than four months. Yet, baffled by the success of "Temple," Freeman notes, "Perhaps it has become a classic. Everyone who buys a computer and requests this type of software automatically asks for 'Temple.'"

Freeman, creative director for Freefall Associates, also notes that few software sequels aspire to best-seller status; the Ultima series, he says, is the only one. "Ultima II" and "III," number six this week, have outsold "Ultima I."

Another one of Freeman's titles "Archon," number eight this week, has charted for more than 15 weeks. This chess-like strategy game was a collaboration with Ann Westfall, his partner in the design team Freefall Associates.

Now Playing Odd Packaging, Pro & Con

As rackjobbers, mass merchants and record stores move into computer software marketing, companies with non-traditional package size and shapes have come under attack. For example, Bob Leff of Softsel sighed with relief when Scholastic switched to traditional sized boxes, while two major Midwestern rackjobbers argued that "Oil Barrons," from Epyx, would have sold more dramatically if packaged in reasonably sized boxes, which could fit on their racks.

Electronic Arts' album-format packages have come under close scrutiny. Both retailers and the San Mateo company worry that when its packages are turned spine out, the titles get lost in the sea of one-inch wide software box spines touting titles on other lines.

Infocom's radical packages, considered "outlandish" by some, typify the impact of packaging at retail. A company spokeswoman jests that retailers readily point out that Infocom's flying saucer design for "Starcross" literally rolls off their shelves.

Retailers and distributors continue to discourage odd-sized packages, arguing that shelf space is precious. Yet, Electronic Arts and Infocom point out, their packages attract attention and can help entice sales.

Furthermore, both companies believe customers want "interesting" packaging, and contend that such unique designs cut down on piracy. Infocom's products come with tools to help the user solve a mystery or adventure, while Electronic Arts features biographical material about its designers on packages.

A. Allan Hayes of Giardini-Russell Inc., who developed Infocom's packaging, notes, "Many software retail salespersons are new to the field. Packaging must explain products and turn the salesperson on as well as the customer." He contends that excellent products have done poorly because of unexciting packaging, while "so-so" products have had success as a result of their packages.

Additionally, he continues, the proliferation of product has resulted in "shelf crowding." "It is harder to get a share of voice in the store environment," he says.

The most outrageous of Infocom's packages is the one for "Suspended," a science fiction game involving cryogenic suspension. The package is an eerie face mask, and stands out from as far away as 50 feet.

"We know the outsized packages

were a little risky," Hayes admits. "That's what happened with 'Suspended.' It was bulky and different, but it sold."

Infocom found that retailers used its packages in non-traditional ways. Some stores displayed them on walls or hung them from ceilings. "The packages suggest added value," points out Michael Dornbrook, product manager for the company, based in Cambridge, Mass.

Neither Electronic Arts nor Infocom plan to change their packaging strategies. W.M. "Trip" Hawkins, president of Electronic Arts, notes that several companies have copied its album-format packages, and says he welcomes the imitation.

Additionally, Infocom, since gaining a reputation for its packages, now plans new product packages before game development begins. "We are including package considerations right into the game at the start," Dornbrook says. "The important thing is that we have found a packaging formula that works well."

FAYE ZUCKERMAN

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Billboard Computer Software

Survey for Week Ending 3/24/84

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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	10	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•		•	•				
2	2	25	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
3	3	25	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
4	4	9	BEACH-HEAD	Access	Strategy Arcade Game				•					
5	6	11	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
6	10	24	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
7	5	25	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆	◆					
8	9	20	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
9	7	25	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
10	11	10	DEADLINE	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
11	12	21	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
12	13	16	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
13	14	18	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
14	8	25	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
15	15	3	SARGON III	Hayden	Chess Game		•							
16	16	25	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆	◆					
17	17	8	DONKEY KONG	Atari	Arcade Style Game		•	◆	◆	•	◆			
18	18	8	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
19	NEW ENTRY		TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		•	◆	◆	•				
20	19	25	JUMPMAN	Epyx	Action Strategy Game		•	◆	◆	•				

EDUCATION TOP 10

1	1	25	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	2	7	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•		•					
3	3	25	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		•	◆	◆	•				
4	5	25	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.		•	◆	◆	•				
5	4	25	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	8	16	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.		•	•	•	•				
7	6	25	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	17	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•	•	•		•		
9	9	12	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		•	•	•	•				
10	10	4	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		•	•	•	•				

HOME MANAGEMENT TOP 10

1	1	25	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	2	14	THE TAX ADVANTAGE	Continental	Tax Preparation Program		•	•	•	•	•			•
3	3	25	PFS:FILE	Software Publishing	Information Management System		•			•	•			
4	4	25	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
5	5	17	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
6	6	15	HOMEWORD	Sierra On-Line	Word Processing Package		•		•					
7	9	18	PFS:REPORT	Software Publishing	Information Management System		•			•	•			
8	7	23	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
9	8	16	MULTIPLAN	HesWare	Electronic Spreadsheet				•					
10	NEW ENTRY		ATARIWRITER	Atari	Word Processing Program			◆						



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Pro Equipment & Services

SPARS Puts Digital On Trial, But Jury Can't Reach Verdict

By STEVEN DUPLER

MIAMI—After all the evidence was in and summations given by the participants in the digital audio "trial" held during the SPARS digital audio conference here, March 8-10, the court faced a hung jury.

Digital advocates, represented by Digital Magnetics' Bruce Botnick and Grammy-winning engineer Roger Nichols, remained convinced of the superiority of digital to analog recording and the necessity of forging ahead with digital to meet the future. The more cautious Michael Tapes of Sound Workshop chose to represent what he termed the "consumer" point of view by claiming that the ultimate quality of digitally recorded software is what really counts and that it is rarely up to the standards of the finest analog disks. JBL's John Eargle, who moderated the proceedings, raised issues on both sides of the fence, although his outlook was clearly pro-digital.

All the participants did agree on one issue, however: The weakest link in the digital audio chain is currently the Compact Disc itself, not digital studio equipment. "Ninety percent of the time," said Nichols, "the creative force and energy takes place in the original work in the studio. After that, the creative people aren't involved when the CD is actually manufactured. Bad CDs are the result of insufficient care in the manufacturing process, not a lack of good technology."

Nichols is a staunch believer in the ability of digital studio technology to outperform analog. "We had a band in the studio play along with a tape of themselves made on both a Mitsubishi 32-track and a 3M 32-track machine," he recalled, "and the reproduction was so exact that no one in

the control room could tell which was which."

The "prosecution" presented its case first, with Tapes quoting an article from the European publication Radio Broadcasting that stated the importance of critically examining the digital issue and the danger of accepting the superiority of any new technology simply because it is new. Tapes went on to claim that the digital sound, as it is presented to the consumer in the form of the CD, is not a pleasant one to his and many other ears.

Nichols countered this view, responding that the advent of any new technology brought with it a corresponding learning process for both audio professionals and the listening public. Engineers have a tendency to record the same way when using digital equipment as they did with analog, and they must learn new and different techniques to best take advantage of the digital technology, he added.

As far as the CD itself, Botnick admitted the format is still far from perfect. But he said it is improving rapidly, and consumers will hear the upgrading in sound quality as the transfer and manufacturing process gets better.

Eargle attempted to pinpoint aspects of digital recording in the studio that make the switch from analog to digital such a difficult one for many engineers to make. In doing so, he echoed Nichols' statements.

"Analog and LPs grew up together," Eargle said, "and it is difficult to have to relearn, to have to do things differently than you did before." He admitted that there were logistical problems with early digital multitrack machines, such as FM signals not being properly reproduced and

less than optimal circuit designs on some machines, but asserted that these had been overcome by the new generation of digital multitrack systems.

To Eargle, digital is clearly the course to follow. He cited the durability of the CD as one of the strongest benefits of digital, as well as its spatial sense and extended dynamic range. Equally important in an industry so concerned with cost control, Eargle noted, is the fact that analog refinements are growing more and more expensive, while digital technology advances get less expensive each year.

Panel Debates Need For Digital Standardization

MIAMI—Is there a need for digital audio manufacturers to adopt an industry-wide standard now, or will doing so eliminate the spirit of competition many still consider necessary to fuel the development of new and innovative technologies?

That question sparked a heated two-and-a-half-hour discussion among representatives of Sony, dbx, Mitsubishi, 3M and Matsushita at the Univ. of Miami's Gusman Hall on March 10 during the Society of Professional Audio Recording Studios (SPARS) conference on digital audio here.

In his overview of digital standardization proposals, moderator Ken Pohlman, director of the university's music engineering technology program, pointed out that in 1978 more than 15 different digital audio formats existed, all using incompatible sampling rates and bit sizes. Today, less than a third of these still exist, illustrating the need for at least some degree of industry cooperation with regard to standardization.



PENETRATING SMILE—Atlantic artist Ted Nugent smiles for the camera during the mixing of his latest effort, "Penetrator," at The Plant in Sausalito. With Nugent are, from left, producer Ashley Howe, engineer Kevin Eddy and executive producer/manager Doug Banker.

A major bid for adoption of an industry-wide format was made jointly by Sony/MCI, Studer and Matsushita at last October's Audio Engineering Society convention (Billboard, Oct. 15). The proposed DASH (digital audio stationary head) standard allows digital master tapes recorded on one machine to be played back on any participating manufacturer's machine. Sony's Curtis Chan explained the benefits of DASH, noting that it covers a wide range of channel configurations (2, 8, 24, 48, etc.) and tape speeds (7.5, 15, 30 i.p.s.) and can be adapted easily to new machine designs as they occur.

Chan went on to cover the DASH error correction scheme, which is provided independently for each track, ensuring that even in the event of loss of one track, the other tracks' error correction remains undisturbed. The DASH format also provides for a SMPTE time code track and a control (CTL) track, as well as two analog tracks for splice editing.

Tor Nordahl, representing Mitsub-

bishi, agreed that standardization is important for the industry, but suggested it is too soon to declare DASH the best format. Mitsubishi's view is that its 32-track configuration is better suited to the needs of large studios, and that the error correction system of parity tracks employed by Mitsubishi is a stronger one than that used by DASH.

A third viewpoint, represented by dbx's Lance Korthals, illustrated just how widespread differences between various manufacturers can be. While others in the field debate the merits of DASH and the Mitsubishi format, dbx insists the modified delta modulation format employed by its Model 700 digital audio processor is a viable alternative to pulse code modulation systems as a whole.

Korthals went on to question the need for industry standards at this point. "Standardize?" he asked. "Maybe not. Technology keeps moving, and perhaps the current technology is not the best."

STEVEN DUPLER

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Studio Track

LOS ANGELES

Three artists are wrapping up projects at Capitol. Warner Bros.' **Michael Ruff** is laying string tracks with producer **Tommy Lipuma**, engineer **Al Schmitt** and assistant **Hugh Davies**. **The Backsters** are mastering their A&M album with **Mike Kowalski** and **Joel Peskin** producing, **Howard Wollen** engineering and **Peter Doell** assisting. And **Leon Sylvers** is mixing a CBS album for **Krystal**, with **Les Cooper** at the board and **Doell** assisting. . . . Unsigned local act **Second Language** is working on an album at Earle Mankey's **Shock The Mankey** studio. . . . Artist/writer **Jackie English** is recording an album at **Gadtune** with producer **James Gadson** and engineer **Skip Cottrell**.

L.J. Reynolds is producing his own album for PolyGram at **Studio Masters** with help from **Gene Dozier**. And **the Whispers** are producing their Solar album with **Reggie Calloway** and engineer **Taavi Mote**. . . . **Lamont Dozier** is recording **Satin Doll** at **Sound Image** for his own Megaphone label. **John Henning** is at the board. . . . **Jorge Martin's Street Level Productions** is recording an album at the **Kitchen Sync**. . . . **Redwing** is in flight, with four works in progress. Christian artist **Andrae Crouch** is mixing his latest album with producer **Bill Maxwell** and engineer **Dennis Degher**. **Bob Esty** is producing **Mara Cubeddu** and local group **Zoom Zoom** with **Paul Lani** at the console. The **Tane Cain Band** is working with producer **Jonathan Cain** and engineer **Kirk Butler**, and **Dennis Herring** is producing

Chyron Unveils Graphics Unit

NEW YORK—Chyron Corp. has introduced its newest video character and graphics generator, the VP-2, a high-resolution, stand-alone unit featuring a complete keyboard and micro disk drive.

The VP-2 provides for 400,000 character storage and disk drive, 512 colors with eight per page, and six full fonts from Chyron's 45-font library, plus custom font and logo compose services. The unit also features character planes with full horizontal and vertical overlap to any depth; auto display of selected graphics pages from disk memory in any sequence; palette animation; background graphics; menus, prompting messages, and cursors overlaying graphics and text.

The Melville, N.Y., company is targeting the unit for video production, education, training, cable and other uses, citing its high resolution (35 nanoseconds 1,510 by 480), superior graphics composition capabilities, operational ease and low cost.

Analog/Digital Converter Due From Matsushita

NEW YORK—Matsushita Electric Industrial Corp. of Japan has developed an ultra-high-speed image-processing analog/digital converter, intended for sample marketing by early 1985.

The monolithic-type converter, dubbed "AN8108," boasts a sampling rate three to four times greater than conventional converters as well as an expanded input signal range, allowing it to be used for high definition television picture processing which utilizes 1,125 scanning lines as opposed to the 525 lines of conventional television pictures.

Matsushita sees the development of the AN8108 converter as a major step forward toward the digitalization of high resolution video images, and expects that the new technology will greatly enhance high performance video broadcasting and transmission equipment.

Cock Robin, with engineer Frances Buckley.

Producers **Van Dyke Parks** and **Craig Iron** are cutting tracks for EMI's **Victoria Williams** at **Skip Saylor**—Iron is doubling at the console, with **Tom McCauley's** help. Network is there working on an album for Pausa Records, with **Rae O'Hearn** producing, **Jon Carb** engineering and **McCauley** assisting.

NEW YORK

Several projects are underway at Quadra-sonic Sound. Profile artists **Pumpkin** and **the Fresh MC's** are recording a 12-inch with producer **Kurtis Blow**, engineer **Dave Ogrin** and assistant **Tom Gonzalez**. And **Hotline** is working on a single with **Double Dee** and **Arthur Ether** producing and Ogrin engineering,

also for Profile. Rockomotion's **Howie Gordon** and **Frank Doyle** are producing an EP with **Louie Mazz** for independent release. Ogrin is engineering, with help from Lee Friedman. Finally, local rap trio **Disco 3** are recording a 12-inch for Sutra, with Blow producing, Ogrin engineering and **Mathew Kasha** assisting. . . . **Bee Side** is at **Evergreen** with a sin-

gle for Celluloid Records. **Nicky Skopelitis** is producing, with **Rob Stevens** at the board.

Current residents at the **Boogie Hotel** in Port Jefferson include **Industry**, who are completing an album for Capitol with **Vinnie Ponce** producing and **Bob Schaper** at the desk. Ponce and Schaper are also working on a

(Continued on page 42)

While the world is awaiting the arrival of 8mm video, Otari is loading it now.

Long before the first 8mm video cassette appears in your neighborhood market, Otari's new VL-800 video loaders will have pumped out cassette after cassette for the major tape suppliers.

Why did they choose Otari?

First, because they anticipate phenomenal growth for 8mm, and they know they can trust Otari loaders to keep up. Second, they know that to get a jump on the competition they need to start today—with real machines—not prototypes. And finally, they know they can rely on Otari's immediate technical ser-



The future of 8mm video: Otari's VL-800 in-cassette loader. Also available are loaders for VHS, Beta and Phillips V2000 formats.

vice to keep their VL's up and running when the real demand hits.

Otari has been delivering VL-800s to tape suppliers who have already seen the future of 8mm video. Maybe it's time *you* got involved.

For more information on the VL-800, or any of Otari's VHS, Beta or Phillips V2000 in-cassette loaders, give Mike Pappas, Industrial Products Manager, a call at 415/592-8311. Otari Corporation, Industrial Products Division, 2 Davis Drive, Belmont, CA 94002. TWX 910-376-4890.

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Pro Equipment & Services

Cerwin-Vega Expands Via Acoustic Control Purchase

LOS ANGELES—Cerwin-Vega Inc. has acquired the product line of Acoustic Control Inc. which manufactures amplifiers, mixers, monitors and guitar and bass guitar speaker enclosures.

Acquisition of the Van Nuys, Calif., musical instrument firm is accompanied by both executive and operational changes. Under the direction of Cerwin-Vega chairman Gene Czerwinski, the overall operations will now be headed by Roy Slavin, who joins Cerwin-Vega as president and chief executive officer. Slavin was previously president and owner of Standard-Grigsby Inc., Aurora, Ill., a manufacturer of electronic and audio switches.

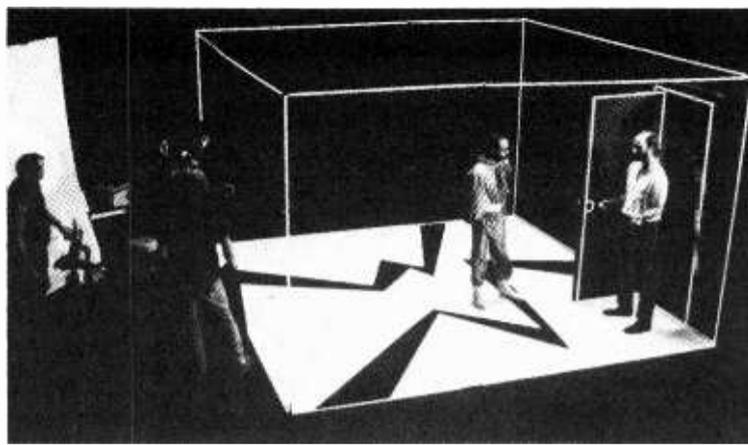
The addition of the Acoustic Control product line expands Cerwin-Vega's professional products commitment to more than 100 products intended for the musical instrument, recording and sound reinforcement

fields. Slavin asserts that the acquisition will substantially increase Cerwin-Vega's share of market in these areas.

Under the newly expanded operation, the sales force will be increased in size and divided into product groups, with Cerwin-Vega's Rich Mandella and Mark Silverman designated to oversee sales of both Acoustic and Cerwin-Vega brands to the pro sound, sound reinforcement and musical instrument trades. Acoustic's Roland MacBeth, meanwhile, will move over to the Cerwin-Vega team to oversee consumer, residential and car audio products with Cerwin-Vega's Mike Koehn.

International sales for all product areas will be directed by Mike Gerutto and John Grandinetti, who joins Gerutto at Cerwin-Vega from a prior post at Acoustic.

All operations will be housed in Cerwin-Vega's existing 300,000 square foot facility in Arleta, Calif.



BOXED SET—Director Peter Conn, right, outlines a scene to guitarist Al DiMeola during production of the video clip for DiMeola's "Sequencer." The piece, built around a computer motif, taps a variety of sophisticated video effects created by the 24-channel visual mixing console, motion control optical printer and electronic paint box created by Conn and producer Coco Conn through their Homer & Associates operation

Direct Metal Mastering At EMI's Abbey Road Studios

LONDON—The first direct metal mastering (DMM) center in the U.K. has started operations in EMI's Abbey Road Studios here. Test cuts of albums, to be pressed by EMI's factory in Uxbridge, London, have yielded "very encouraging" results, according to technicians.

Use of the DMM process is an EMI policy worldwide. A deal with Teldec, which created the system, started a flow of DMM albums cut on the two lathes in Germany. EMI then approved installation of one lathe in the Abbey Road complex, and it's now likely a second will follow.

Ken Townsend, Abbey Road gen-

eral manager, says experiments in his studios confirm that DMM "improves the quality of the cut and allows for faster turn-around at the factory, because the copper master can be plated and the stampers made straight from it."

Teldec and EMI Electrola in West Germany, and now Abbey Road in London, are working together to perfect the DMM process with an agreed shared technological interest. One advantage at the U.K. end is that the type of copper used here does not deteriorate as easily as the type that has been used so far in Germany, and the cutting blanks don't need special refrigerated storage.

Townsend welcomes developments in digital recording and the arrival of the Compact Disc. But he insists: "DMM is probably the ultimate in analog quality. It's what manufacturers of vinyl records have been waiting for."

Low-Cost Digital Rental Available From New Firm

LOS ANGELES—CMS Digital, a rental company recently formed here, is making low-cost digital recording available for hire with its acquisition of the JVC DAS series 900 digital audio system using the JVC U-Matic video format.

The JVC system utilizes three-quarter-inch videocassettes which allow up to one hour of continuous recording at savings of more than 75% over open reel format recording costs. In addition to the cost advantage, cassettes also provide protection from fingerprints, dirt and accidental erasure.

Sound quality, while not up to open-reel-based systems, is easily suitable for the master recording of digital audio disks, with a sampling frequency of 44.1 Khz and 16 bit linear quantization for source encoding.

For use in video master production, the DAS-900 can be externally synced to professional video systems by using SMPTE time codes.

Eventide Moves To Expanded Quarters

NEW YORK—Eventide Inc., manufacturers of audio effects systems, has relocated to expanded facilities in Little Ferry, N.J., where the firm now operates its 20,000 square foot headquarters.

Move is expected to enhance research and development of new products while providing increased production capacity for Eventide's existing product line, which includes its Harmonizer special effects units, the SP2016 Effects Processor/Reverb, its BD-series broadcast delays and other digital audio equipment.

JVC Accepting Orders For New Mastering Unit

TOKYO—JVC here is now accepting volume orders for its newly developed DAS-900 professional digital audio mastering system. Already installed in Victor Musical Industries' Aoyama studio in Tokyo, the system is said to be fully compatible with the earlier DAS-90 model.

Overseas orders are also being accepted, with delivery in Tokyo three months after receipt of the order. Total cost of the main items making up the system—digital audio processor, remote control, electronic editor, time code unit and preview unit—will be around \$70,000.

The DAS-900 is designed for the mastering of digital audio disks, including AHD and Compact Discs, and for a variety of video post-production work, most notably in the field of video hi fi stereo.

Tele-Cine Joins With Schneider

NEW YORK—Tele-Cine Corp., distributor of Schneider Television lenses, has been merged into Schneider Corp. of America, according to Schneider president Gilbert Hoffman.

The merger follows a gradual shift in emphasis for Tele-Cine's product identification through Schneider, which manufactures and markets a broad line of other optical products, including large format, enlarging, audiovisual projection and cine lenses.

Schneider is also a major distributor of lenses for special applications in graphic arts, video, IC circuitry and other professional and industrial imaging areas. The U.S. operation is based in Woodbury, N.Y.

New Products



Up to six completely different instrumental timbres can be played simultaneously on the new Six-Trak multi-timbral polyphonic synthesizer by Sequential Circuits. Three different modes of operation—a "stack" mode for unison layering, an "ensemble" mode for pre-programmed sequences, and a combined mode allowing live parts along with pre-programmed tracks—are included for multi-timbral usage. A non-volatile memory, MIDI input/output, and multi-purpose control footswitch are also supplied in the instrument, which carries a suggested price of \$1,095.

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Studio Track

• *Continued from page 39*

Rocshire debut for Detroit rockers **Adrenalin**, with **Chris Isca** sharing engineering duties. **Caspar McClown** is there cutting new material for Atlantic with **Rafael Torres** producing, **Carla Banvini** engineering and **Jim Sparling** assisting. And producers **Rosetta Stone** and **Jan Mulaney** are cutting tracks for French

singer **Stevie**. **Don Berman** is engineering the CBS International project, with Sparling assisting. Meanwhile, the **John Jarrett Band** has made reservations there to mix its Capitol release, with **George Tutko** at the controls and Isca running the NECAM automation . . . After the **Cars** pulled out of Masterdisk, the following artists have been in and out of the

studio mastering projects: **Dire Straits**, working on a double album for Warner Bros.; **Rush**, **Joan Jett & The Blackhearts**, **Men Without Hats**, **Spyro Gyra**, **Orion** and, believe it or not, **Bruce Springsteen**.

NASHVILLE

Sound Emporium is the site of **Gene Watson's** latest album for MCA. **Russ Reeder** is

producing, with engineer **Jim Williamson** and assistant **Cathy Potts**.

OTHER CITIES

A Flock Of Seagulls has migrated to London's **Ridge Farms**, for an album with producer **Steve Lovell** and engineer **Steve Lipson** . . . Irish heavy metal trio **Mama's Boys** are recording an album for Jive at London's

Battery Studios, with **Chris Tsangerides** producing. Also there, Jive/Arista group **the Group** is laying album tracks, with **Nigel Green** producing and **Bryan "Chuck" New** engineering . . . At **The Plant** in Sausalito, Calif., **707** are recording an album with producer/engineer **Jim Gaines** and assistant **Mark Slagle**. And **Pamela Rose** has an EP going with producer **Ann Fry**, engineer **Jeffrey Norman** and assistant **Ross Williams**.

Staff at the Jackson-based **Mississippi Recording Co.** and its label **Sunbelt** are mixing sides for country artist **Jerry Pucket** . . . At **Normandy Sound**, Warren, R.I., producer **Kenny Vance** is recording **John Cafferty & Beaver Brown's** new Scott Bros. album with engineer **Phil Greene** and assistant **Craig Fletcher**. **The Mavericks** are also there, with producer **LeRoy Radcliffe** and engineer **Tom Soares**. And **Digney Fignus** is recording and mixing new material with engineer and co-producer **Greene** . . . **Charles Earland** is producing his own EP for **Strut Records** and MCA London with **Pete Maurer** engineering at **Shore Fire** in Long Branch, N.J. And **the Silent Types** are finishing an EP there with **Mike Hommell** and **Thomas Thompson** co-producing.

James Griffin is engineering four projects at **Patmos Productions** in Jackson, Miss. They include rock singer **Karen Martin's** first album, with producers **Bob McRee** and **Cliff Thomas**; **Chrissy's** Park Place project with producer **Frederick Knight**, and blues songwriter **Jimmy Hughes'** own production. Griffin is also producing **Gary Anglin's** first album for **Shepard Records** . . . At **Little Mountain Sound**, Vancouver, **Chilliwack** founder and vocalist **Bill Henderson** is producing the group's latest album for **Solid Gold**, with **Bob Rock** of the **Payola\$** engineering . . . Heart-beat Records group **the John Kee Singers** are recording their first album at **Audio Concepts** in Chapel Hill, N.C., and **Rolly Gray & Sunfire** are working on their fourth album. The studio's president **Vic Lipscombe** is engineering both projects.

Unsigned rocker **Oliver Todd** and his band **the Age** are in at **Desert Sound** in Phoenix for a demo with **John Duel**, **Dusty Rae** and group member **Scott Ebright** producing and **Sandy Lamont** engineering.

Editor's Note: All material for the Studio Track column should be submitted to Kim Freeman in Billboard's New York office.

NAMM Board Nixes Surcharge

CHICAGO—The board of directors of the National Assn. of Music Merchants (NAMM) has voted against a proposed surcharge on exhibition space sold to exhibitors at forthcoming NAMM trade shows.

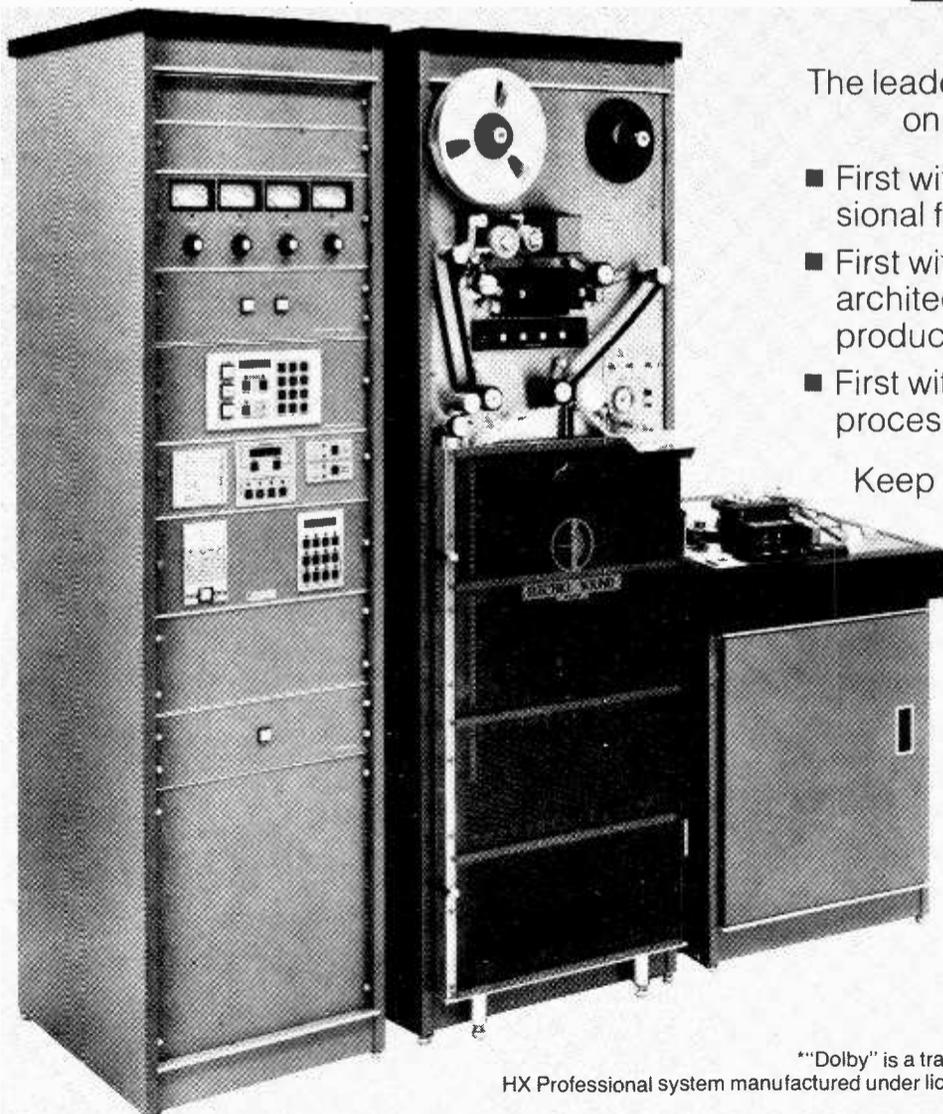
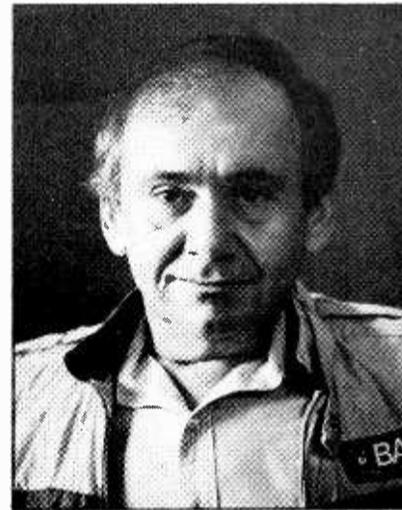
Concept of a surcharge on square footage in exhibition floor areas was first advanced last fall during the seventh Economic Council of the Music Industry. Additional fees collected would be the basis for a musical instruments trade market development program.

The NAMM board met following their most recent Winter Market, in Anaheim, where the proposal was defeated.

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NEW LABEL, REUNION WITH JACKSONS

Things Get Serious For Jermaine

By NELSON GEORGE

LOS ANGELES—The last year has brought some profound changes in the life of Jermaine Jackson. For the first time since his brothers left Motown in 1975, he performed with the Jacksons on the "Motown 25" NBC-TV special, foreshadowing his participation in the Jacksons' upcoming tour and his collaboration with them on their soon-to-be-released Epic album. Then, to the surprise of most industry observers, he left Motown Records, which is owned by his father-in-law Berry Gordy and signed with Arista. Jermaine was the sole member of the Jackson Five to stay with Motown when he was offered an opportunity to pursue a solo career.

Why, given his family ties, did he leave Motown? "It had gotten to the point where I wanted to be out on my own," he says. "You know there is a lot of family there, and you know how family situations can be: sometimes positive, sometimes not positive. But I just felt I wanted to be totally on my own."

Before Jackson made up his mind, he says, he "sat down and discussed the situation with my father-in-law. We looked at all sides of it. He understood my position." Gordy, in fact,

went so far as to release Jackson from his Motown contract, although the singer/songwriter owed the company several more albums.

After talking with several labels, Jackson says, he decided "not to go with a major conglomerate, but a company that was small but big, much like Motown. Arista is a place where I could communicate with a person directly rather than have to go through a committee. Being with a record person like Clive Davis [Arista's president] makes a difference. He talks about song structure, lyric content, hooks, and having great songs and hit records. That's what it is about."

Jackson produced his yet-to-be-titled Arista debut in collaboration with Michael Omartian and Dick Rudolph on different tracks. Jackson duets with recent Arista signee Whitney Houston on one cut and a famous relative on an Omartian tune called "Too Good To Be True."

Looking back on his first recording with brother Michael in almost a decade, he says, "It was very natural and easy. At the end of the song we go back and forth, trading the lead like on 'I Want You Back.' We didn't rehearse it. Just like on the Motown special. Before we went onstage we

said, 'We're gonna make it very free, and when we do something together it's gonna be spontaneous.' It was like magic." Jackson will also sing lead on "Tortured," a song on his brothers' "Victory" album.

Both Jermaine and his brothers are rushing to finish their albums before the tour begins. Rehearsals are slated to start April 1. May 1 was announced as the Pepsi-sponsored tour's starting date, but many suspect the concerts won't begin until June.

Controversy has swirled around the tour since Don King was selected as its promoter. There has been considerable speculation that King might be removed from that position by the Jacksons. However, Jackson replies, "There is no one else in the business right now who could take this tour out other than Don King. No one. He may bring in other people to help him, but there'll be no other promoters, because he has contracts on us. That's the bottom line."

About a Rolling Stone article attacking King's role in the tour, Jackson says, "I don't think anything in that article spoke the truth about my family."

"The reason we went with Don King," he continues, "was that he was talking about bringing the family together. He included my mother and father as part of this team, and now he's in partnership with them. That's what we loved about him." Reflecting how involved the Jackson family is in organizing the tour, when asked about tour dates, Jermaine answers, "All that's up to my mom and them."

Jackson anticipates the concerts running well over two hours, with segments highlighting "Jackson Five material, my solo songs like 'Let's Get Serious,' Michael's solo material, and the Jacksons' songs as well. We'll be up there a long time."

Michael and Jermaine Jackson both added backing vocals to Rockwell's top 10 single "Somebody's Watching Me." "Even before we put our voices on it I thought it was a hit record," says Jackson. "Our voices on it just meant more immediate exposure."

Willie Dixon Returns To Vinyl

CHICAGO—Renowned bluesman Willie Dixon is set to release his first album in nearly a decade on Pausa Records, a jazz label. "Mighty Earthquake And Hurricane," the LP consists entirely of previously unrecorded material save for the title cut, which has been covered by Tina Turner.

Dixon's last vinyl outing was "Look What Happened To My Blues," released in 1976 on Ovation. Tracks for a followup were recorded in 1981 at Chicago's Universal Studios, produced by Dixon and engineered by Stu Walder, but the project had remained in the can until Dixon's recent signing with Pausa.

Pausa has been known primarily as a jazz reissue label, but co-owner

Earl Horwitz says the bulk of the label's recent output has consisted of new recordings by such artists as Rob McConnell, Dan Siegel, Tom Grant, Judy Roberts and Ray Brown. The acquisition of Dixon, he says, helps propel the label in other directions in addition to jazz.

"Willie Dixon is a legend," says Horwitz. "He's also our first blues artist—his presence on our label should trigger sales in areas where we haven't sold before."

Dixon, who is the author of such blues and rock'n'roll standards as "Spoonful," "Little Red Rooster" and "Back Door Man" is one of the most covered songwriters in history, recently moved from his longtime home base of Chicago to the West Coast.

The Rhythm & The Blues 'Hawk' Flying High In The Studio

By NELSON GEORGE

White songwriter/producers, working in idioms created by blacks, have made a tremendous contribution to the development of black pop music. In the '50s the team of Leiber & Stoller brought a sophisticated, story-oriented lyric style to r&b. In the '60s Steve Cropper, as guitarist, producer and writer, was an integral part of Stax Records' soulful sound. Giorgio Moroder's productions for Donna Summer in the '70s foreshadowed the electro-funk that today dominates the black music chart. All this music was made in collaboration with blacks, a testament to the undeniably mulatto quality of American music and culture.

The next major white producer/songwriter in this tradition may be David "Hawk" Wolinski, who has built his reputation during his tenure with one of America's few successful integrated bands, Rufus. Since join-

ing Rufus in 1977, Wolinski has written the band's best songs ("Any Love," "Do You Love What You Feel," "Hollywood" and the 1983 Grammy nominee for best r&b song, "Ain't Nobody"), while also contributing to albums by Philip Bailey, Sister Sledge, George Benson and, most successfully, Jeffrey Osborne ("I Really Don't Need No Light," "Plane Love"). As a producer/songwriter, Wolinski has written material for Chaka Khan, Stephanie Mills, Kiddo, Atlantic Starr, the Valentine Brothers, Shalamar, the Bus Boys and Amusement Park. In addition, he has found time to write the score for a teen-oriented adventure, "Out Of Control," and is working on Rufus' next Warner Bros. release.

Wolinski's hits, all danceable, mid-tempo material built around clever keyboard hooks, are pop/r&b tunes that have proven to be excellent vehicles for Khan and Osborne and, clearly, have made him very much in demand. The Chicago native is well aware of the "hot" producer syndrome that burns out so many contemporary producers.

"I'm only going to produce the entire album of one act, Amusement Park, because I really think they're brilliant," he says. "I started doing their album as a favor to a friend, but I found out while working with them that they were great players and writers. But on the other projects I'm just going to do one or two songs, maybe one side of an LP. That way I can give them my best and protect against overextending myself."

Wolinski has no "theories" about songwriting in general or appealing to black audiences specifically. "I just think about a song a lot until I finally get around to writing it, which is usually as close to deadline as I can get," he says. "I can't work on a song over a long period of time or I get too critical. For example, I wrote 'Ain't Nobody' in an hour except for the lyrics. If I can't finish a song when I first get the idea I leave it alone for a while. Otherwise, I end up hating it."

Where does Rufus, Wolinski's springboard, fit into his plans? Following the fine "Live At the Savoy" (Continued on page 45)



Survey for Week Ending 3/24/84

Black LPs

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This Week	Last Week	Weeks on Chart	ARTIST Title Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title Label & Number (Dist. Label)
1	1	66	MICHAEL JACKSON ● Thriller, Epic QE 38112 CBS	39	33	32	PEABO BRYSON/ ROBERTA FLACK Born To Love, Capitol ST 1184 CAP
2	2	14	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	40	37	33	NEW EDITION Candy Girl, Streetwise SW:CL 3301 IND
3	3	20	LIONEL RICHIE ▲ Can't Slow Down Motown 6059ML (MCA)	41	29	28	GAP BAND ● Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)
4	4	13	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic)	42	34	18	DAVID SANBORN Backstreet, Warner Bros 23906 I WEA
5	6	6	ROCKWELL Somebody's Watching Me, Motown 6052ML	43	42	6	STEVE ARRINGTON'S HALL OF FAME Positive Power, Atlantic 80127-1 WEA
6	5	33	JEFFREY OSBORNE ● Stay With Me Tonight A&M SP-4940 RCA	44	44	4	IMAGINATION New Dimensions, Elektra 60316 WEA
7	7	38	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra)	45	41	17	EARTH, WIND & FIRE Electric Universe Columbia QC 38980 CBS
8	8	13	CHERYL LYNN Preppie, Columbia FC 38961 CBS	46	43	10	MALCOLM MCLAREN D.v.l. Like Scratchin' Island 90124-1B (Atco)
9	13	7	CULTURE CLUB ▲ Colour By Numbers Virgin/Epic QE 39107 CBS	47	49	23	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA
10	10	22	DEBARGE ● In A Special Way, Gordy 6061GL (Motown)	48	51	45	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS
11	11	14	MELBA MOORE Never Say Never Capitol ST-12305 CAP	49	48	71	PRINCE ▲ 1999, Warner Bros. 23720-1 WEA
12	12	5	SHANNON Let The Music Play, Mirage 90134 (Atco)	50	54	4	EURYTHMICS Touch, RCA AFL1-4817 RCA
13	15	18	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA)	51	45	30	RICK JAMES ▲ Cold Blooded, Gordy 6043GL (Motown)
14	18	5	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown)	52	50	4	JENNY BURTON In Black And White Atlantic 80122 WEA
15	9	16	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram)	53	46	19	TOM BROWNE Rockin' Radio, Arista AL8 8107 RCA
16	14	19	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.)	54	47	28	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy, Warner Bros. 23679-1 WEA
17	16	15	DAZZ BAND Joystick, Motown 6084ML MCA	55	52	44	MAZE We Are One, Capitol ST-12262 CAP
18	21	10	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance)	56	60	34	THE S.O.S. BAND ● On The Rise, Tabu FZ 38627 (Epic)
19	17	15	THE DEELE Street Beat, Solar 60285-1 (Elektra)	57	59	15	IRENE CARA What A Feeling Geffen/Network GHS 4021 (Warner Bros.) WEA
20	22	18	EDDIE MURPHY Comedian, Columbia FC 39005 CBS	58	55	20	TYRONE DAVIS Something New Oceanfront OF 101 IND
21	58	2	CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram)	59	66	4	RODNEY FRANKLIN Marathon, Columbia FC 38953 CBS
22	19	20	TEENA MARIE Robbery, Epic FE 38882	60	61	9	MUSICAL YOUTH Different Style, MCA 5454 MCA
23	25	20	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	61	57	14	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
24	23	11	GEORGE CLINTON You Shouldn't-Nuf Bit Fish, Capitol ST-12308	62	NEW ENTRY		THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown)
25	24	13	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 R.A.	63	62	29	PHILIP BAILEY Continuation, Columbia FC 38725 CBS
26	36	29	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	64	NEW ENTRY		JOHNNY MATHIS A Special Part Of Me Columbia FC 38718 CBS
27	27	16	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	65	65	11	P-FUNK ALL STARS Urban Dance Floor Guerrillas, CBS Associated BFZ 39168 CBS
28	20	38	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	66	69	33	SHALAMAR The Look, Solar 60239 (Elektra)
29	28	15	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA	67	67	3	WOMACK & WOMACK Love Wars, Elektra E293-1 WEA
30	35	5	KENNY G G Force, Arista AL8-8192 RCA	68	70	30	ZAPP Zapp III, Warner Bros. 7875-1 WEA
31	30	18	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram)	69	63	28	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP
32	32	15	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA	70	71	18	SOUNDTRACK ● The Big Chill, Motown 6062ME MCA
33	26	18	TEDDY PENDERGRASS Heaven Only Knows P.I.R. FZ 38646 (Epic)	71	73	29	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram)
34	38	17	ANGELA BOFILL Teaser, Arista AL8-8198 RCA	72	68	45	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown)
35	31	17	RAY PARKER, JR. Woman Out Of Control Arista AL8-8087 RCA	73	56	7	SOUNDTRACK D.C. Cab, MCA 5469 MCA
36	39	17	DARYL HALL & JOHN OATES ▲ Rock 'N Soul Part 1, RCA CPL1-4858 RCA	74	64	3	LILLO Let Me Be Yours Capitol ST-12290 CAP
37	53	2	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco)	75	72	10	PAUL MCCARTNEY ▲ Pipes Of Peace, Columbia QC 39149 CBS
38	40	25	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA				

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MARCH 24 1984, BILLBOARD

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JAZZ Blue Notes

Good News On Hollywood Club Scene

By SAM SUTHERLAND and PETER KEEPNEWS

Southern California's beleaguered live jazz scene has offered little cause for celebration in recent years, as the number of strong clubs with regular jazz policies has dwindled, those remaining have scrambled for top acts, and the total number of major performers passing through the region has declined. If 1983 witnessed any good news, however, it was in the rising prominence of two new venues that not only helped restore some diversity to the live music to be heard, but also reversed the migration of jazz clubs toward the beach communities and the San Fernando Valley.

Helping bring jazz back to Hollywood are the **Vine Street Bar & Grill**, which has generated some impressive bookings for vocally-oriented ensembles and singers, and the **Hyatt On Sunset**. If the former's proximity to Hollywood's live theatres has helped create a flow of customers, the latter's presence on the Strip has represented more of a left-field triumph. Booking small chamber groups, typically duos or trios devoted to melodic acoustic styles, this erstwhile "rock'n'roll hotel" has upgraded its local image considerably.

The man behind the renaissance is erstwhile record producer **Ozzie Cadena**, known for his years at **The Lighthouse** in Hermosa Beach. Ca-

dena first began working with the Hyatt chain when its newly-opened complex at the Los Angeles International airport needed talent. That hotel's general manager, **Jona Liebrecht**, read of Cadena's bookings at **The Lighthouse**, then still struggling to stay open, and enlisted his aid. Soon, an ear-filling procession of such strong players as **Eddie Harris**, **Tal Farlow**, **Barney Kessel** and **Herb Ellis** was playing the room.

Liebrecht has since moved over to the Sunset facility, with Cadena shifting his sights to this hotel (and Hyatt's Anaheim complex, which Cadena will again begin booking in late Spring). A recent **Tommy Flanagan** stand proved both a critical and commercial coup, and Cadena is now promising such acts as **Farlow**, **Adam Makowicz**, **Shelly Manne**, **Charlie Haden** and **Denny Zeitlin** in the months ahead.

Cadena himself is broadening his talent net by working closely with other clubs in the West and Northwest, with whom he attempts to set up "mini-tour" routes that will make it financially worthwhile for acts from the East and Midwest. Apart from upstate clubs like San Jose's **Garden Club**, the **Macumba** in Santa Cruz and such San Francisco clubs as **Kimball's**, Cadena sees room for similar associations throughout the West. Whether he'll be able to help revive an informal network on a

more national basis, he's already off and running here.

★ ★ ★

More than 60 high school bands from all over the East Coast were in Boston recently to compete at the **Berklee College of Music's 16th annual High School Jazz Ensemble Festival**. Trophies, plaques, and tuition scholarships totaling \$29,000 were awarded following a special competition/concert March 10 at the Berklee Performance Center. Composer/arranger/pianist/trombonist **Michael Gibbs** was among the judges.

High school musicians—at least a select few—are also benefiting from the generosity of the **Dick Grove School of Music** in Los Angeles, which has formed an all-star high school band to perform April 1 as part of a concert at the local Musicians' Union. In addition to working with such guest soloists as guitarist **Mundell Lowe** and saxophonist **Lanny Morgan**, each member of the band receives a \$300 scholarship to the Dick Grove School.

There's more largesse up the California coast in Monterey, where the **Monterey Jazz Festival** reports that its **Jazz Education Foundation** has given more than \$48,000 to high school and college jazz programs since the beginning of the current school year. The foundation, with the help of music merchant **Bob Abinante** and several instrument firms



BROWNE NOSING—Arista executives get together with Tom Browne after the trumpeter's two packed shows at New York's Bottom Line, where he played several cuts from his current album, "Rockin' Radio." Shown from left are r&b product management director Ken Reynolds, creative services director, Donn Davenport, Browne, his manager Paul Zukowsky and Steve Ruben, the label's director of field marketing.

and sheet music publishers, provides equipment and charts and has brought in professional jazz musicians and educators to give clinics.

And on the same subject, word comes from Texas about a jazz scholarship that's in the planning stages. An effort has been launched by the **Arlington Fine Arts Council** and the **Big Band Society of the Metroplex** to set up a fund in the name of the late trumpeter/vocalist **Johnny "Scat" Davis** to help students at the

music department of the **Univ. of Texas at Arlington**. The school's jazz program, established in 1947, is one of the oldest in the country. Davis, who died last November, had lived in Arlington for more than 15 years.

★ ★ ★

Items for consideration should be sent to either Peter Keepnews, *Billboard*, 1515 Broadway, New York, N.Y. 10036, or Sam Sutherland, *Billboard*, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

GOSPEL Lectern

Farrell & Farrell's Polish Adventure

By BOB DARDEN

Although a handful of groups have done it in the past, touring in Eastern Europe is still something of a novelty for religious artists. The latest foray behind the Iron Curtain was made by **Farrell & Farrell**—but it almost didn't happen. The group was all set for a long-awaited (and exceedingly rare) trip into East Germany while on tour in Western Europe when their entryway was abruptly closed.

Everything was supposedly set. Backing the husband/wife team of Bob and Jayne Farrell on the tour was a crack band consisting of **Ed DeGarmo**, **Greg Morrow** and **Dana Key** (of DeGarmo & Key), **Mark Gershmehl** (of White Heart), **Stan Armor** (formerly of Dogwood) and **Twila Paris**. All arrangements had been made, all of their hopes had been raised. Everything was taken care of. Well, almost everything.

"When we landed in Amsterdam, they told us the first day that we weren't going to be allowed in East Germany," Bob says, still shaking off the effects of jet lag. "Boy, were we deflated. Apparently our contact inside the country just didn't get all of the legwork done in time.

"But we carried on and toured in Holland, West Germany and Belgium. About a week later in Hamburg, the same guy came in and told us that two organizations in Belgium with ministries in Eastern Europe had managed to get us admission into Poland.

"Talk about answered prayer! We had had an opportunity to go into Poland last year, but had to cancel it when our band broke up. Poland was really the benchmark for us, what we'd really wanted. The catch was, the government wouldn't allow us to take the band in. Finally, through some miracle, they allowed us to take Mark, our keyboard player.

"The days in Poland were a profound experience, spending time dai-

ly with dedicated, devoted Christians who loved their country and only had one thought: to communicate the gospel in their homeland."

Jayne reports that their hosts managed to find Western-style food for them during their stay, food they themselves couldn't get. A pound of coffee in Poland costs two weeks' salary. A married couple sometimes has to wait two years to buy a bed. She says the fierce faith of the Polish Christians in the face of official government apathy hit them like a bucket of cold water.

"We played to packed churches in the dead of late February Polish winter," she says. "The translations of our lyrics into Polish arrived the same day we did, but everyone sat attentively listening to everything we did. We had a translator between songs explain what we were singing, and it seemed to work real well.

"We didn't have censorship per se, but we avoided any talk of politics for our hosts' sakes. Sometimes our translator had to re-interpret what we said to keep us out of trouble. Bob said something about American Christians praying for fellow Christians behind the Iron Curtain, and the translator hastily changed the phrase. It was not on the 'acceptable list.'

"We had to check with the police each morning and tell them where we were going to be as well. We were also told that there was a minimum of 10 informants in each concert, and we were followed everywhere we went, but that was fine, too."

The Farrells did not have an "open invitation" at the end of the concert, in order to protect their audience. Each public commitment was written down by the informants. To align yourself with a Westerner was to open yourself or your church to harassment on a regular basis, they say.

All too soon, the three-day tour was over and the Farrells were hustled back to the Free World. "We're

definitely going back," Bob says. "We'll probably go through a secular agency next time and try and rent open halls and auditoriums, even open-air amphitheatres. Our fellow Christians were the ones who suggested it. We need to start more than a year in advance to get approval through the government, but we're going to do it."

The rest of the tour, incidentally, went without a hitch, and the group returned to the U.S. in late February. Bob says that the overseas audiences generally wanted longer concerts than American audiences do—and some of their shows lasted for more than three hours.

They also found that, contrary to what they'd been told, German audiences enjoyed their pop sound. The image of Germany as a monolithic heavy metal stronghold didn't pan out.

Their smallest turnout? The group's only American audience, at a U.S. military base in West Germany.

Farrell & Farrell, incidentally, recently joined **Star Song** after a successful career with **NewPax** and the **Benson Co.**, where they had such hits as "All You Need," "Boundless Love," "Make Me Ready" and "Let The Whole World Know"—the theme of their European tour. The group's first release for **Star Song** is scheduled for the first week in April.

★ ★ ★

First **Walt Quinn** at **Word**, now **Don Klein** at the **Benson Co.** Don just gave his notice after several years as director of publicity at Benson to accept a position as public relations specialist with **Brumfield-Gallagher Advertising & Public Relations** in Nashville. He did a bang-up job and we'll miss him. He says his replacement, **Kim Kibble**, will be taking over many of his duties, post hastily.

★ ★ ★

Items for consideration should be sent to **Bob Darden**, P.O. Box 1991, Waco, Tex. 76703.

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Survey for Week Ending 3/24/84											
Billboard® Best Selling Jazz LPs™			ARTIST			ARTIST			ARTIST		
This Week	Last Week	Weeks on Chart	Title, Label & Number	This Week	Last Week	Weeks on Chart	Title, Label & Number	This Week	Last Week	Weeks on Chart	Title, Label & Number
1	1	18	DAVID SANBORN Backstreet, Warner Bros. 23905-1	27	28	134	AL JARREAU ▲ Breakin' Away, Warner Bros BSK 3576	28	13	24	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)
2	8	38	WYNTON MARSALIS Think Of One, Columbia FC 38641	29	23	32	HIROSHIMA Third Generation, Epic FE 38708	30	31	94	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
3	3	28	HERBIE HANCOCK Future Shock, Columbia FC 38814	31	33	25	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104-1	32	32	22	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)
4	2	67	GEORGE WINSTON December, Windham Hill C-1025	33	34	7	HANK CRAWFORD Indigo Blue, Milestone M-9119 (Fantasy)	34	19	14	SADAO WATANABE Fill Up The Night, Musician 60297 (Elektra)
5	4	9	PIECES OF A DREAM Imagine This, Elektra 60270	35	41	3	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827	36	36	7	GARY BURTON AND CHICK COREA Lyric Suite For Sextet, ECM 23797-1 (Warner Bros.)
6	5	16	LINDA RONSTADT ▲ What's New, Asylum 60260 (Elektra)	37	37	174	GROVER WASHINGTON JR. ▲ Wavelength, Elektra 6E-305	38	38	40	LARRY CARLTON Friends, Warner Bros. 1-23834
7	6	22	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	39	30	40	TANIA MARIA Come With Me, Concord Jazz CJ 200	40	NEW ENTRY		ALEX DE GRASSI Southern Exposure Windham Hill WH-1030 (A&M)
8	7	50	GEORGE WINSTON Autumn, Windham Hill C-1012	41	27	16	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	42	35	20	TOM SCOTT Target, Atlantic 80106
9	9	90	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	43	45	3	DAVE VALENTIN Flute Juice GRP-A-1004	44	44	89	DAVID SANBORN As We Speak, Warner Bros. 1-23650
10	NEW ENTRY		EARL KLUGH Wishful Thinking, Capitol ST-12323	45	46	11	MARK ISHAM Vapor Drawings, Windham Hill WH-1027 (A&M)	46	47	42	MILES DAVIS Star People, Columbia FC 38657
11	15	5	KENNY G G Force, Arista AL8-8192	47	NEW ENTRY		PASSPORT Man In The Mirror, Atlantic 80144-1	48	40	22	OREGON Oregon, ECM 1-23796 (Warner Bros.)
12	12	7	LEE RITENOUR On The Line, Musician 60310-1 (Elektra)	49	42	144	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)	50	29	14	FREDDIE HUBBARD Sweet Return, Atlantic 80108-1
13	17	38	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)								
14	NEW ENTRY		WEATHER REPORT Domino Theory, Columbia FC 39147								
15	NEW ENTRY		JEFF LORBER In The Heat Of The Night, Arista AL8-8025								
16	18	5	RODNEY FRANKLIN Marathon, Columbia FC 38953								
17	11	38	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744								
18	16	24	BOB JAMES Foxye, Columbia FC 38801								
19	14	48	JARREAU ● Jarreau, Warner Bros. 1-23801								
20	20	14	WILL ACKERMAN Past Light, Windham Hill WH-1028 (A&M)								
21	21	5	ANGELA BOFILL Teaser, Arista AL8-8198								
22	22	32	SPYRO GYRA City Kids, MCA 5431								
23	26	3	TANIA MARIA Love Explosion Concord Picante CJP-230								
24	10	30	JEAN-LUC PONTY Individual Choice, Atlantic 80098								
25	25	22	AL DIMEOLA Scenario, Columbia FC 38944								
26	24	46	EARL KLUGH Low Ride, Capitol ST-12253								

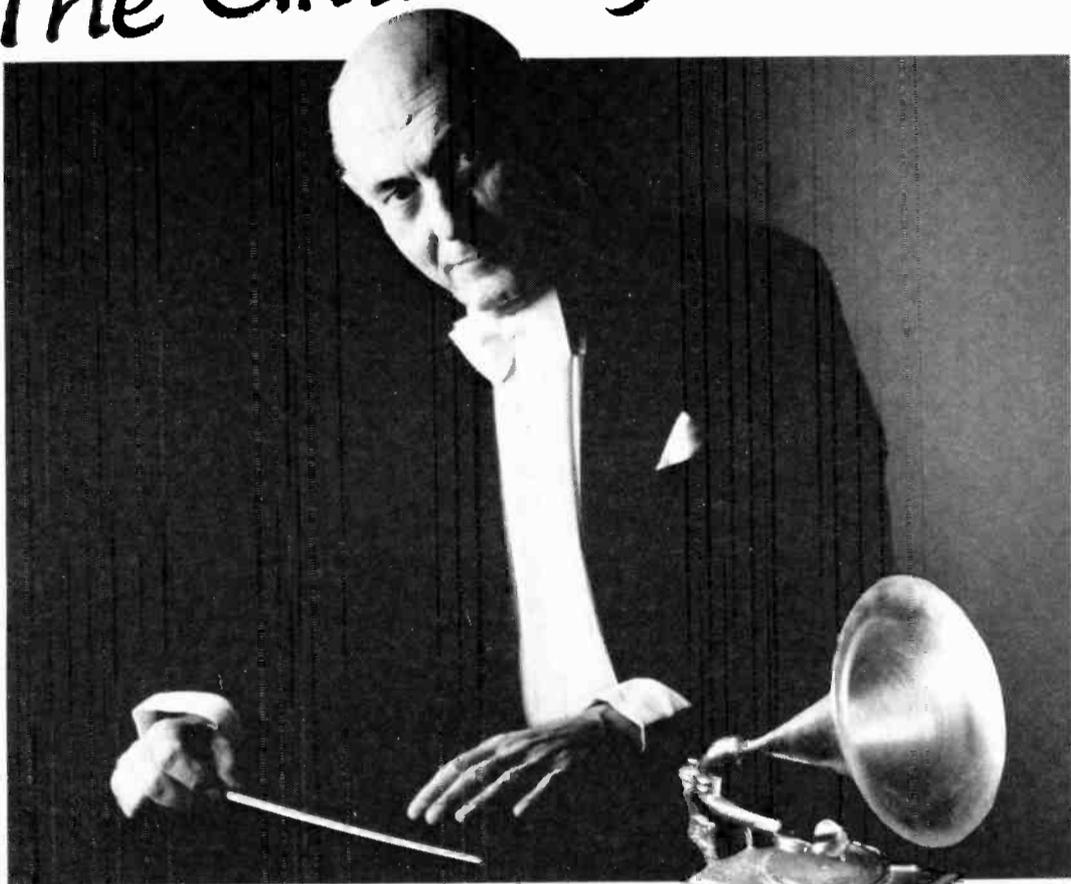
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Survey for Week Ending 3/24/84
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	225	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	58
2	2	75	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
3	5	34	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
4	20	13	HANDEL: Arias Marilyn Horne, Erato NUM 75047	
5	NEW ENTRY		MOZART OPERA ARIAS Popp (Slatkin), Angel DS 38023	
6	12	71	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
7	14	51	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
8	4	22	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
9	10	18	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
10	17	48	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
11	23	5	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch. (Solti) London 410 116-1	
12	NEW ENTRY		BRAHMS/SCHUMANN: Piano Selections Dimitris Sgouros, Angel DS 38075	
13	32	5	VIVALDI GALA Isaac Stern, CBS M/W M 38982	
14	24	5	U.S.A. P. Slatkin, Angel S-36936	
15	8	13	VERDI: Ernani Domingo, Freni, Bruson (Muti), Angel DSCX 3942	
16	21	43	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	
17	NEW ENTRY		HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525-1	
18	7	22	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
19	35	62	PERHAPS LOVE Placido Domingo, CBS FM 37243	
20	3	22	MATTINATA Pavarotti, London OS 26669	
21	31	8	BEETHOVEN/LISZT: 9th Symphony (Katsaris), Telfunken 642956	
22	25	47	GLADRAGS Labecque Sisters, Angel DS 37980	
23	13	8	BACH: Brandenburg Concertos The English Concert (Pinnock), DGG Archiv 2742 003	
24	37	13	AMERICAN FESTIVAL Milwaukee Symph. (Lukas Foss), Pro Arte PAD 102	
25	11	25	NOCTURNE James Galway, RCA ARL1-4810	
26	28	30	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
27	6	425	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
28	19	18	J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W I3M 37867	
29	16	51	MY LIFE FOR A SONG Domingo, CBS 37799	
30	9	111	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
31	15	8	MAHLER: 3rd Symphony Chicago Symphony (Solti), London LDR 72014	
32	NEW ENTRY		PORTRAIT OF CHRISTOPHER HOGWOOD Academy Of Ancient Music (Hogwood), L'Oiseau Lyre 410 183-1	
33	22	5	SAINT-SAENS: Carnival Of The Animals Philip Jones Brass Ensemble, London 410-125-1	
34	18	13	THE DANCE RECORD OF THE YEAR Hugo Strasser, Angel S 38047	
35	26	34	VERDI: La Traviata (Soundtrack) Domingo, Stratas (Levine), Elektra 60267	
36	27	8	PUCCINI: La Rondine Te Kanawa, Domingo (Maazel) CBS 12M 37852	
37	40	18	TWO TO TANGO: The Tango Project II Schimmel, Sahl, Kurtis, Nonesuch D 79057	
38	33	5	MAHLER: Symphony #7 Concertgebouw Orch. (Haitink) Philips 410 3987	
39	30	18	BIZET: Carmen Baltsa, Carreras, van Dam, Ricciarelli, Berlin Philh. (Karajan), DG 2741 025	
40	29	8	MAHLER: 6th Symphony London Philharmonic (Tennstedt), Angel DSB 3945	



Talent

Avalon Chief: Concerts Booming L.A. Promoter Brian Murphy Sees 'Real Revitalization'

By PAUL GREIN

LOS ANGELES—Promoter Brian Murphy, president of locally-based Avalon Attractions, sees a dramatic upturn in the concert market this year.

"There's been a real revitalization of ticket-buying," Murphy says. "I felt it towards the end of last year, but this year is crazy. Between March 1 and May 31 we'll have promoted 76 shows. That's unseasonable for us. Of course, it doesn't hurt to have a dozen Van Halen dates—from Vancouver to San Diego."

Just a few years ago Murphy was considerably less bullish about the concert business. "Nineteen-eighty was a disastrous concert year," he says. "It was the end of the baby boom. From '76 to '78, all my friends my age were calling me up and buy-

ing concert tickets. On Jan. 1, 1980, they stopped calling. When you tore that page off the calendar, I felt it.

"Eighty-one wasn't bad, '82 was okay and '83 was bouncing back again, but '84 has been great. I think we've got a new concert audience."

In addition to his promotion of upcoming shows by such top acts as Yes, Billy Joel, Dan Fogelberg and the Scorpions, Murphy is also active as the exclusive booker of two key Southern California venues—the 4,400-capacity Hollywood Palladium and the 15,000-capacity Irvine Meadows Amphitheatre.

Murphy has been involved with the Palladium only since Jan. 1, and has already booked more shows in the room than it had in all of last year. The Palladium presented seven rock shows last year, and this year will have presented 11 in February and March alone. Murphy expects to book about 40 shows there before the year is out.

The Palladium has two setups: cabaret-style, where it accommodates 2,200, and general admission, where it holds 4,400. Murphy says this makes the room ideal for acts on their way up—or down. "The Palladium is that threshold step before you go to the Long Beach Arena or the Forum. And it's going to become a place for declining acts to play when they can't fill Long Beach anymore."

Murphy puts the need for the room in simple terms. "There was no longer a street room in Hollywood for the kids. The Universal (Amphitheatre) wasn't it; the Greek The-

atre certainly isn't it. I really like the Palace, but it's the kind of room you go to be seen in, rather than a room to go to see something in. It's a nightclub, whereas the Palladium is—I don't like the term sweatbox—but a place where you can go and dance."

Billy Idol, Big Country, Echo & the Bunnymen and Ted Nugent are some of the acts that have played the Palladium since Murphy took it over. He says he pays a flat fee of \$2,500 a night to rent the room.

Murphy is also about to begin his second season as exclusive booker of Irvine Meadows. In its first season, the outdoor amphitheatre had 6,000 reserved and 6,000 lawn seats; when the new season starts in April, it will have 10,000 reserved and 5,000 lawn seats. The expansion is designed to make Irvine more competitive with the nearby Pacific Amphitheatre in Costa Mesa, Calif., which has 8,000 reserved and 10,000 lawn seats.

Pacific Amphitheatre, which is operated by the Nederlander organization, has adopted a broad-based booking philosophy. And, in order to compete, so has Murphy. Irvine's season will open with Adam Ant, and will also include Merle Haggard, Dan Fogelberg, John Denver, Joe Jackson, Berlin and Chuck Mangione.

Pacific and Irvine Meadows are located less than 10 miles apart, and dramatize the growing drawing power of Orange County as a distinct market. "Orange County has 2 1/2 million people," says Murphy, "and they really don't like going to L.A. to see shows. They've been left out, but they're not left out anymore."

While these booking chores take a lot of Murphy's time, the main focus of his business is promoting shows throughout the state. He identifies his basic market as encompassing Fresno, Santa Barbara, San Bernardino, L.A. and San Diego.

Murphy is looking forward to doing a couple of big outdoor shows this summer at Anaheim Stadium. He hopes to play ZZ Top there early in the summer and the Scorpions right after school resumes in the fall.

Murphy also promoted Duran Duran's sold-out dates at the Forum, where he reports the group made more money off the merchandise than they did off ticket sales. "The average was \$14.20 per person in merchandise," he says, "and we only charged \$13.50 for tickets."



UNCANNY CANDIDATE—ZZ Top guitarist Billy Gibbons, left, gets the news on the group's race for the White House after NBC's "Saturday Night Live" put them on the ticket. Relaying the voter reaction after the group's show at the Portland, Ore., Coliseum are Quarterflash's guitarist Marv Ross, center, and manager J. Isaacs.

ODD COUPLE Willie Nelson Says Duet With Julio Iglesias Was His Wife's Idea

By RUSSELL SHAW

ATLANTA—The odd couple of the year in pop music is undoubtedly Spanish heartthrob Julio Iglesias and Texas troubadour Willie Nelson, who share billing on the current top 50 hit "To All The Girls I've Loved Before."

Since both artists are signed to CBS, skeptics might be excused for thinking that the label orchestrated the duet to introduce Iglesias to the pop and adult contemporary audiences that have long doted on Nelson. But Nelson says the pairing came about purely by chance.

"My wife Connie and I were in London last fall," Nelson recalls, "and we heard Julio on the radio. I liked his music immediately. Connie suggested that I record with him, and I thought it was a good idea. I contacted Julio in L.A. where he was recording, and he said that he had a song which he felt we'd work well together on."

Nelson recorded the duet during a break from one of his favorite pursuits—acting. Nelson spent much of the fall and part of the winter filming "The Songwriter," a musical comedy with Kris Kristofferson and Rip Torn, which is due to be released in mid-September.

"Kris and I wrote the music," Nelson says. "One of the songs in the movie, 'Who'll Buy My Memories,' is part of our live show for the first time, although I wrote it when I first got to Nashville more than 15 years ago."

Nelson is due to start work on his sixth film, "Red Headed Stranger," after he finishes his current concert tour. The film, commissioned by HBO, is set to be broadcast before the end of the year. It's based on characters created in Nelson's widely praised 1975 album of the same name, which details in song the experiences and thoughts of an itinerant preacher around the turn of the century.

"It will follow the storyline of the album pretty closely," Nelson says, "and it will use most of the music as well. Morgan Fairchild, Angie Dickinson, Ben Johnson and Rip Torn will have key roles, and I'll play the

part of the Red Headed Stranger."

Nelson's current tour began March 3 at the Omni in Atlanta, and is set to run through the middle of April. It's the first American tour in nearly six months for the 50-year-old singer, who recently concluded a series of five dates in Japan.

When Nelson tours, he frequently travels in his private Lear jet. He often flies home to the Colorado mountains after a show, and arrives in the next city less than an hour before showtime.

"I've gotten used to writing songs on buses and plane trips," Nelson notes. "I write mostly in spurts anyway."

WELSH ROCKERS SPEAK OUT

Punk Spirit Touches Off Alarm

By JEFF TAMARKIN

NEW YORK—The Alarm hopes to rekindle the spirit of the original punk rockers with its new IRS album, "Declaration." The Welsh quartet considers itself part of a new generation of guitar-dominated bands expressing their viewpoints about the world today.

"There's a whole grass roots thing going on," says Mike Peters, the Alarm's lead vocalist and one of their two acoustic guitarists. "The new bands were fans of the original punk

bands, just as Elvis Presley was the catalyst for John Lennon and Bob Dylan. Now we're seeing the fruits of the punk era come alive, after the original bands tore it apart.

"The new bands were fans in that era and know what it's like to stand in an audience and see a band deliver what it promised. They also know what it's like when bands let them down."

Despite songs such as "68 Guns"—the band's current single and video—and "Blaze Of Glory," which address such topics as war and justice, the Alarm prefers not to be called "political." In fact, says Peters, they are just the opposite.

"Politics is about dividing people," he says. "Most politicians are unemotional and just want to get your 'X' on the ballot. They're not bothered with what people think. The Alarm is bothered with what people think, and we're concerned with uniting people."

Still, the group does take a stand in its lyrics and has encountered slight resistance from conservative radio programmers and retailers. But not enough to make their label worry.

"No one has outwardly refused to deal with it," says Jay Boberg, IRS Records' executive vice president, about the new album. "A couple of people don't like the point of the songs. But if other stations in the market are playing it, they have to play it. We expect to take '68 Guns' right to top 40 radio."

Boberg adds that the group—currently on a national tour as opening

act for the Pretenders (review, page 50)—courts retail support by frequently taking part in in-store appearances. "They did four in-stores during the first two weeks of the tour," he reports. "Our campaign is based on the group's willingness to get down and get dirty. They're very hot on getting down in the street and meeting their fans."

Thus far the strategy seems to be paying off: "Declaration" entered Billboard's Top LPs & Tapes charts in the top 100 and is currently bulletted at number 57.

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THE PRETENDERS THE ALARM

Universal Amphitheatre, Los Angeles
Tickets: \$13.50, \$15

For a while, the Pretenders were making more news than music. With the deaths of band members Pete Farndon and James Honeyman-Scott—and Chrissie Hynde's motherhood via the Kinks' Ray Davies—the group kept public attention through a two-year period in which they released only one single: the terrific "Back On The Chain Gang." Anticipation was high both for the Sire album "Learning To Crawl" and this MTV-presented tour.

The album may have its weaknesses, but the Pretenders' live show reveals strength upon strength. Hynde is in fabulous voice: assured, generous, matter-of-fact, sensual and wonderfully gutsy. New band members Robbie McIntosh (guitar) and Malcolm Foster (bass) mesh perfectly into the quartet; they are, in fact, better technical musicians than their predecessors. But musicianship was never the key to the Pretenders' appeal, anyway. It was always lyrics, Hynde, and pure visceral impact.

Returning member Martin Chambers proved himself an exciting stage presence, demonically whomping on a white drum set and losing sticks at the rate of about one per song. By "Middle Of The Road," he was literally flinging sticks at the crowd with every cymbal crash.

MTV's J.J. Jackson introduced the March 7 show, the first of four sold-out nights at the 6,250-seat Amphitheatre. The band played on a bare stage under harsh lighting: no frills, all power. The three guitarists (Hynde unstrapped her axe only for the encore of "Brass In Pocket") played cordless, roaming the lip of the stage to make contact with the fans. Acoustics were ideal, framing the group's chiming sound with shimmering clarity.

In an unexpected tribute, Hynde stopped at one point to observe that the Amphitheatre had been opened by the Carpenters, and dedicated her next number to Karen Carpenter, "one of the greatest voices of all time." It was yet another example of a performer absorbed far more in the music than in her own persona.

Such was not the case with the Alarm, who opened two of the four shows (Icicle Works opened the others). This Welsh folk-rock band seems to have been reading too much of its own hype, and resting on laurels it hasn't yet earned.

Mike Peters' voice was erratic at best, but he continually admonished the crowd for not giving him a louder reaction. Songs like "The Stand" and "68 Guns" worked well, and no one can fault Nigel Twist's solid, militaristic drumming. But the Alarm should take lessons from a headliner like the Pretenders, and understand that performing is about giving, not receiving.

ETHLIE ANN VARE

JOHN COUGAR MELLENCAMP

Opry House, Nashville, Tenn.
Tickets: \$13.50

A year ago, a rising superstar named John Cougar ripped the concert stage away from headliners Heart on their nationwide tour. Riding the crest of his smash album, "American Fool," Cougar showed audiences in auditorium after auditorium what street-hot Hoosier rock'n'roll meant. By the end of that tour, the Cougar persona had taken over: a powerful, manic energy which orbited him into stardom.

That's the stuff of which rock'n'roll legends are made. What counts is what comes next. For Cougar (now billed as John Cougar Mellencamp), what's next is a tour significantly different in approach and presentation. For the "Uh-Huh" tour, Mellencamp flashes a softer, less abrasive side of his personality. Instead of brash Jim Morrison bravado, he gives a more controlled, more thoughtful—though no less intense—performance. The entire focus of his staging is on the music.

The set is stark, high-tech white. Amps are blended into the backdrop, nearly invisible. Lighting is strong but never conflicting. The band (original members Mike Wanchic, Toby Myers, Larry Crane and Kenny Aronoff and synthesizer addition John Cascella) wear black tuxes instead of T-shirts and jeans.

Without the former edge of razor-sharp hysteria in his antics, Mellencamp's performing takes on a different dimension. He concentrates on involving the crowd musically, and is less anxious to hurl himself aggressively from every corner of the stage hollering four-letter words. His new warmth cements a stronger bond with the audience.

Mellencamp works a stage—and an audience—better than almost anyone in rock besides Mick Jagger. By learning how to mesh John Cougar with John Mellencamp on stage, though, he's learned how to burnish a music that's basically raw, riveting and urgent. The change is surprising—but it works.

KIP KIRBY



JOINING THE PARTY—Steve Goodman helps the Bottom Line celebrate its 10th anniversary with a rare appearance at the New York club.

WHITE ANIMALS

Trax, New York
Admission: \$5

In an hour-plus set here Feb. 7, the White Animals presented a strong case for their claim as one of Nashville's top non-country club and college acts.

The rock quartet is fronted by Kevin Gray, who's faithful to the old-school rockers yet also perfect in the group's avant-garde ventures. With the help of bassist Steve Boyd and lead guitarist Rich Parks, Gray performed Van Morrison's venerable "Gloria" and gave a new meaning to Nancy Sinatra's "These Boots Are Made For Walkin'."

Despite the evidence of such usual influences as Buddy Holly, the Beatles and the Kinks, the Animals have set themselves apart with a distinctive style that's attributable only to ingenuity and youthful enthusiasm. The show was an invigorating alternative to today's techno-pop and helped renew one's faith in the U.S. as the breeding ground for tomorrow's rock'n'roll heroes.

KIM FREEMAN

RE-FLEX

The Ritz, New York
Admission: \$11

Charged by the top 30 pop hit "The Politics Of Dancing," Re-Flex brought its computer-driven rock from London to a receptive Friday night crowd. The quartet created a polished, crisp sound, somewhere between mainstream rock and high gloss techno-pop.

White drummer Roland Kerridge, bassist Nigel Ross-Scott and lead singer/guitarist Baxter busily churned out their lines, synthesizer operator Paul Fishman calmly punched in layers of backbeats, sequenced bass lines and keyboard fills. Since most of the group's songs are uptempo and danceable, the pace set by the computers helped avoid the cold precision that a programmed arrangement can cause.

There wasn't an elaborate stage show.

(Continued on page 53)

AMUSEMENT
BUSINESS

Survey for Week Ending 3/24/84

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- YES—\$383,361, 28,452, \$13.50 & \$12.50, Jam Productions, Horizon, Rosemont, Ill., two sellouts, March 8-9.
- DURAN DURAN, PAYOLA\$—\$323,005 (394,067 Canadian), 27,501, \$15 & \$14, Concert Prods. International, Maple Leaf Gardens, Toronto, two-sellouts, March 4-5.
- THE PRETENDERS, THE ALARM—\$211,968, 16,925, \$14 & \$12.50, Bill Graham Presents, San Francisco Civic Center, San Francisco, Calif., two shows, Feb. 27-28.
- VAN HALEN, AUTOGRAPH—\$206,655, 15,957, \$13 & \$12, Jam Productions, St. Paul (Minn.) Civic Center, sellout, March 11.
- OZZY OSBOURNE—\$202,275, 16,182, \$12.50, Brass Ring Prods., Joe Lewis Arena, Detroit, sellout, March 6.
- DURAN DURAN—\$180,705, 14,115, \$13.50, \$11.50 & \$9.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 10.
- OZZY OSBOURNE, MOTLEY CRUE—\$167,574, 13,531, \$12.50 & \$11.50, Jam Prods., Horizon, Rosemont, Ill., sellout, March 3.
- OZZY OSBOURNE, MOTLEY CRUE—\$155,081, 13,685, \$12 & \$10.50, Schon Prods., Met Center, Minneapolis, sellout, March 9.
- SAGA, ALDO NOVA—\$125,769 (\$153,439 Canadian), 12,545, \$13, Concert Prods. International, Maple Leaf Gardens, Toronto, sellout, March 2.
- 38 SPECIAL, GOLDEN EARRING—\$116,529, 10,133 (11,000), \$11.50, Mid-South Concerts, Mid-South Coliseum, Memphis, March 11.
- YES—\$106,814, 8,576 (10,532), \$12.50 & \$11.50, Contemporary Prods., Kiel Auditorium, St. Louis, March 11.
- THE PRETENDERS, THE ALARM—\$92,867, 7,172, \$11.75 & \$10.75, Avalon Attractions, Golden Hall, San Diego, Calif., two sellouts, March 1-2.
- RODNEY DANGERFIELD, REX MEREDITH—\$90,983, 2,978, \$16.50, \$14.50, \$12.50 & \$5.00, Albatross Productions, Seattle Paramount, Seattle Wash., 2 sellouts, March 2.
- RODNEY DANGERFIELD, REX MEREDITH—\$85,203, 5,380, \$16.50 & \$7.50, Evening Star Prods., Celebrity Theatre, Phoenix, Ariz., two sellouts, March 4.
- OAK RIDGE BOYS, MICHAEL MARTIN MURPHY—\$78,270, 5,218, \$15, In-House, Kellogg Center, Battle Creek, Mich., sellout, March 9.
- OAK RIDGE BOYS, MICHAEL MARTIN MURPHY—\$65,053, 6,574 (6,914), \$12.50, \$9.50 & \$6.50, In-House, Braden Auditorium, Normal, Ill., March 11.
- THE PRETENDERS, THE ALARM—\$57,451, 5,000, \$11.75 & \$10.75, Avalon Attractions, Univ. Calif. at Santa, Santa Barbara, Calif., sellout, March 4.
- AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$57,294, 6,270 (6,334), \$9.50 & \$8.50, Terry Garlands Assoc., Louisville Gardens, Louisville, KY., March 9.
- CONWAY TWITTY, STATLER BROTHERS—\$52,912, 4,582 (8,088), \$12.50, Jayson Prods., Taylor Coliseum, Abilene (TX), March 3.
- JOHN COUGAR MELLENCAMP, DON ROSS & THE BRUNETTES—\$52,325, 4,186, \$12.50, Mid-South Concerts, Ind. N. Hall, Memphis, sellout, March 10.
- ADAM ANT, ROMANTICS—\$50,400, 4,480 (6,868), \$11.25, Blue Suede Shows, Wings Stadium, Kalamazoo, Mich., March 11.
- JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES—\$50,031, 4,085, \$12.75, Brass Ring Prods., Fox Theater, Atlanta, sellout, March 7.
- OAK RIDGE BOYS, MICHAEL MARTIN MURPHY—\$50,000, 4,000 (5,220), \$12.50, In-House, Eastern Illinois University Auditorium, Charleston, Ill., March 10.
- ADAM ANT, FIGURES ON THE BEACH—\$48,076, 3,872 (4,300), \$12.50 & \$11.50, Masonic Auditorium, Detroit, March 10.
- RONNIE MILSAP—\$46,620, 3,885 (4,000), \$12, In-House, Little Nashville Opry, Nashville, Ind., one show, March 10.
- OAK RIDGE BOYS, BELLAMY BROTHERS—\$45,284, 4,100 (6,395), \$12 & \$10, J. Paul Jackson, San Angelo Coliseum, San Angelo, TX., Feb. 25.
- CONWAY TWITTY, RONNIE MCDOWELL—\$45,270, 4,527 (5,744), \$10, Jayson Promotion, Coast Coliseum, Biloxi, Miss., March 10.
- TEMPTATIONS, FOUR-TOPS—\$41,800, 2,800 (3,000), \$15 & \$13, Superstar Prod/Horner-Fox Prods. Worcester (Mass.) Memorial Auditorium, Mass., one show, March 8.
- MIKE BINDER, PAUL RODRIGUEZ, HOWIE MANDEL, DAVE COULIER—\$39,973, 3,402, \$11.75, Brass Ring Prods./Comedy Prods., Royal Oak (Mich.) Music Theater, two sellouts, March 10.
- CONWAY TWITTY, REBA MCENTIRE—\$36,120, 3,612 (5,594), \$10, Jayson Promotions, Memorial Auditorium, Wichita Falls, TX., two shows, March 4.
- AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$29,416, 3,123 (3,630), \$11, \$10, \$9 & \$8, Brallier Prods., Cincinnati Music Hall, Cinc., one show, March 8.
- AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$26,760, 3,542 (4,200), \$11, \$10, & \$9, Brallier Prods., Memorial Auditorium, Raleigh, N.C., two shows, March 6.
- BIG COUNTRY, WIRE TRAIN—\$26,118, 2,429 (4,177), \$11.50 & \$9.50, Brass Ring Prods., Hill Auditorium, Ann Arbor, Mich., March 10.
- BONNIE RAITT, HANS OLSON—\$22,057, 1,918, \$11.50, Evening Star Prods., Celebrity Theater, Phoenix, Az., March 3.
- THE ROCHE\$—\$10,000, 1,000, \$10, Feyline Presents, Glenn Miller Ballroom, Boulder, Col., sellout, Feb. 29.
- THE GREG KINN BAND, RADIO LONDON—\$7,715, 676 (923), \$11.75 & \$10.75, Avalon Attractions, Calif. State University-Fresno, Fresno, Calif., March 3.
- REFLEX—\$2,950 (\$3,600 Canadian), 400, \$9, CPI, El Mocambo, Toronto, sellout, Feb. 23.

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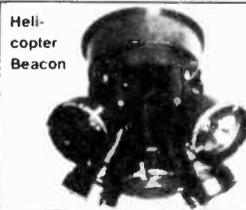


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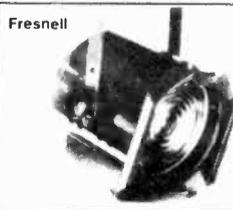


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If you'd like to talk to Garry about touring Down Under, he'll be in the U.S. from March 21st through March 31st, and you can contact him here through: Michael Davenport, The Merlin Co., Suite 212, 17609 Ventura Boulevard, Encino, California 91316, Tel: (213) 986-3985, or Telex 230-651 336 Merlin Co. Encino.

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20 YEARS AFTER FIRST HIT

Manfred Mann Back On Charts

By KIM FREEMAN

NEW YORK—Amidst all the hoopla over the 20th anniversary of the British invasion, one of the artists who rose to fame during that onslaught is back with one of his biggest hits to date.

Manfred Mann, who has performed as part of Manfred Mann's Earth Band for the past 12 years, climbs to number 22 on this week's Hot 100 with "Runner." The single, from the Earth Band's debut Arista album "Somewhere In Africa," brings the quintet back into the top 40 for the first time since 1977. That was the year the group reached No. 1 with a cover version of Bruce Springsteen's "Blinded By The Light."

Mann also topped the chart in 1964 with Jeff Barry and Ellie Greenwich's "Do Wah Diddy Diddy," and

returned to the top 10 in 1968 with Bob Dylan's "Mighty Quinn (Quinn The Eskimo)."

Written by Mark Cain, "Runner" continues Mann's strategy of making hits of other writers' material. "I can write," Mann says, noting the four original compositions on the album. "But my songwriting isn't strong enough to base a career on." The four songs Mann wrote reflect his South African upbringing, but don't represent a new musical direction for the Earth Band. "If anything, I see us moving more into mainstream rock, like 'Runner,'" says Mann.

While the Earth Band has always incorporated visual effects in its live shows, Mann and the group's vocalist/guitarist of nine years, Chris Thompson, are not avid supporters of video. Both agree that the medium

differs from the recording process in that a bigger budget virtually guarantees a better video.

But this doesn't keep Mann from smiling at the success of the "Runner" clip, which features timely Olympic footage in keeping with the song's "pass the torch" theme, and is now in heavy rotation on MTV.

While the Earth Band tours Europe every two years, Mann hasn't felt a strong enough demand to tour in the States since 1978. Now, he and the group are back in their London studio, The Workhouse, working on their next album.

"I try not to think about it," says Mann of the length of his musical tenure. And, as the group goes to work on its 13th album, Mann shows no signs of losing interest. "If I can't be a successful musician in 10 years,"



BONA FIDE BLUES—Original members of the Blues Project Danny Kalb, left, and Al Kooper jam at New York's Bottom Line during a series of East Coast dates. (Photo: Chuck Pulin)

Scher Presenting Concert Series At Trade Center

By FRED GOODMAN

NEW YORK—New Jersey-based promoter John Scher will present a series of 10 outdoor concerts this summer at the plaza between the twin towers of the World Trade Center in lower Manhattan. The new arrangement, in association with the Port Authority of New York and New Jersey (which owns the World Trade Center), sees Scher furthering a move into the New York/Nassau County market, where he now stages approximately 25% of his metropolitan area shows.

Although no acts have yet been set for the plaza, which can seat up to 13,000 people, Scher says that performers will span a spectrum that includes rock, country, jazz and pop. He adds that he has "no intention of presenting anything that can be remotely construed as hard rock." Ticket prices will range between \$10-\$12.50.

Scher reports that negotiations for presenting shows at the plaza had been going on for "many months," and that he approached the Port Authority last year when an announced series of concerts by a promoter from outside the region failed to materialize. He suggests that the World Trade Center's status as a landmark, and the availability of parking and mass transit, make the plaza a natural for a successful program.

Scher, who has traditionally promoted shows in northern New Jersey and upstate New York, escalated his presence in Manhattan and Nassau County almost two years ago. Since then he has promoted approximately 40 shows at several venues, including the Nassau Coliseum, the Beacon theater, the Felt Forum, Roseland and Madison Square Garden.

"We made the move (into Manhattan) because the concert business as we see it is getting a bit smaller," says Scher. "There aren't as many successful artists out on tour, and seeing that contraction, we decided to expand a little into a natural area for us rather than go to a place like Pittsburgh."

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IN THIS SECTION

72 Gimbel Sees Hawaiian Rainbow

By John Sippel

Incoming NARM president Noel Gimbel is a cool customer. But he heats up when he discusses NARM. Gimbel believes the 1985 convention in Hawaii will warm communications, melting complaints, building a bond between music and video.

72 Hot Cassette Lifestyles

By Irv Lichtman

Compact Disc may be the talk of the future, but right now the 20-year old prerecorded cassette still has center stage. Destined for unit supremacy over the LP, cassettes are enjoying the mobile and portable lifestyle phenomena that began with the Walkman and continues to propel sales to new peaks.



74 Top 40 Radio Feels Retail For Pulse

By Rollye Bornstein

Retail sales are again playing a major role in radio, as the resurgence of Top 40 has re-introduced radio to retail in a return to record business with fresh singles sales that are telling programmers who's hot and who's not. Out of a favor with radio for a while as a programming tool, retail's back with impact.

76 Deep Inventory, Deep Trouble

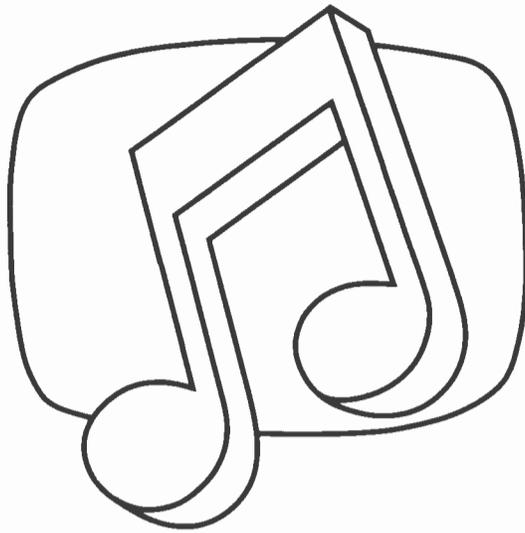
By Earl Paige

Buying programs allow for deep inventorying of catalog merchandise, but with shrinking floor space and video vying for visibility, few manufacturers offer such programs. What will happen to deep catalog, the customer's delight?



Billboard®

NARM CONVENTION '84



76 Personal Stereos Boom Tune

By Kip Kirby

Personal stereos are booming a loud but soothing tune, boosting cassette sales along the way, and forging a happy marriage between music and electronics.

78 Computers Bound To Become 'Second Telephone'

By Faye Zuckerman

Computer software is slowly stabilizing the topsy-turvy world of video games with its broader base of applications featuring games and quality titles. It's all home entertainment now.

79 Field Reports Forecast Compact Future

By Is Horowitz

Less than a year after launch, CD may not yet be strong in sales for the average music dealer—that's still ahead—but where the equipment was first exposed, the results have been solid, and CD's future is bright.

80 Ticket Window Now Open For Profit

By Ethlie Ann Vare

Retailers promote tickets to sell records and although the increase store traffic helps sell album as well as congest the aisles, the speed and ease of computer sales are turning a traffic builder into a profit center.



Personal stereos are booming a loud but soothing tune, boosting cassette sales along the way, and forging a happy marriage between music and electronics.

82 Dating Game Debate Rages

Chain principals weigh the effects of extended billing, understanding the manufacturers viewpoint, merchandise and floor space—in selected quotes.

82 Mom'N'Pops Test Trends

By Ed Morris

Often with only their ingenuity to fall back on, mom'n'pop stores are adding new product lines or specializing in old ones.



84 Dealer-Friendly Video Music

By Sam Sutherland

The video music marketing focus for this year's NARM convention is proving timely indeed, and no programming trend within home video is shaping the bullish overall video climate than video music.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; "Ticket Promotion" article by Ethlie Ann Vare, Los Angeles freelance writer; Cover, Anne Richardson-Daniel.

26th Annual Convention Agenda

FRIDAY, MARCH 23

9:00 A.M.-5:00 P.M.—REGISTRATION
4:00 P.M.—REGULAR MEMBERS MEETING
7:00 P.M.-8:30 P.M.—WELCOMING COCKTAIL RECEPTION

Host: The Independent Distributors

SATURDAY, MARCH 24

8:00 A.M.-12:00 Noon—REGISTRATION
8:00 A.M.—BREAKFAST
9:00 A.M.—OPENING BUSINESS SESSION
Convention Chairman's Welcome: Roy Imber, Elroy Enterprises

NARM President's Report, 1983-84: Lou Fogelman, Show Industries

Keynote Speaker: Jim Greenwood, Licorice Pizza

- "Music And Video: A Carnival Of Entertainment"
- "The Compact Disc: Today's Music Opportunity"—Emiel Petrone, PolyGram Corp./Chairman, Compact Disc Group
- "The Value Of A Music Video Department: Maximizing A New Potential"—John O'Donnell, Sony Video Software
- "Exploring All Options: Cross Promotion Of Video Programming"—Thomas Kuhn, RCA Video Productions
- "The 1984 Tape Packaging Test"—Mickey Elfenbein, K-tel International

9:30 A.M.—SPOUSE GOLF TOURNAMENT

10:30 A.M.-11:30 A.M., 11:45 A.M.-12:45 P.M., 1:00 P.M.-2:00 P.M. (Luncheon will be served)—PRODUCT PRESENTATIONS & MERCHANDISER MEETINGS

- CBS Records • Capitol Records • MCA Distributing Corp.
- PolyGram Distribution • RCA & A&M & Associated Labels

- Warner/Elektra/Atlantic Corp. • Compact Disc Group
- Video Software Manufacturers • Independent Distributors

10:30 A.M.-12:00 Noon—SEMINAR
"Estate Planning: A Family Process"—Marvin A. Mann, CPA, Goldenberg Rosenthal Co.

2:00 P.M.-6:00 P.M.—POOLSIDE CABANA/EXHIBIT VISITING

2:00 P.M.—SPOUSE TENNIS TOURNAMENT, ROUND I
8:00 P.M.—NARM SCHOLARSHIP FOUNDATION DINNER

Presentation of the annual NARM Scholarships.
Entertainment by Linda Ronstadt with Nelson Riddle & His Orchestra, courtesy of Elektra/Asylum Records.

SUNDAY, MARCH 25

8:00 A.M.-10:00 A.M.—REGISTRATION
8:00 A.M.-9:00 A.M.—CONTINENTAL BREAKFAST
9:00 A.M.—BUSINESS SESSION
Chairman Of The Day: Noel Gimbel, Sound Video Unlimited
Keynote Speaker: Jon Peisinger, Vestron Video
PANEL DISCUSSION
"Video Software: The Time For Decision"
Moderator: William Gallagher, MGM/UA Home Entertainment

Panelists: Ann Lief, Spec's Music; Mitchell Perliss, Show Industries; Carl Rosenbaum, The Flip Side; Russ Solomon, Tower Records; Jack Messer, The Video Store & Record Center.

10:30 A.M.-11:30 A.M., 11:45 A.M.-12:45 P.M., 1:00 P.M.-2:00 P.M. (Luncheon will be served)—PRODUCT

PRESENTATION & MERCHANDISER MEETINGS

10:30 A.M.—SEMINAR
"The Personal Computer In Your Life"
Speakers: William O'Brien, Professor of Computer Sciences, Florida International Univ.; and Robert Rizzi Jr., teen age "computer virtuoso."

2:00 P.M.-6:00 P.M.—POOLSIDE CABANA/EXHIBIT VISITING
SPOUSE TENNIS TOURNAMENT, ROUND II

FREE NIGHT

MONDAY, MARCH 26

8:00 A.M.-10:00 A.M.—REGISTRATION
8:00 A.M.—BREAKFAST MEETING
"Home Computer Software: Is It Part Of Your Future?"
Moderator: Faye Zuckerman, Billboard
Panelists: Nick Apostoleris, Alpha Distributing Co.; Sterling Lanier, Record Factory; James Levy, Activision.
9:30 A.M.-10:30 A.M., 10:45 A.M.-11:45 A.M., 12 Noon-1:00 P.M. (Luncheon will be served)—PRODUCT PRESENTATION & MERCHANDISER MEETINGS
10:30 A.M.—SPOUSE BRUNCH
Fashions by Elizabeth Arden
1:00 P.M.-2:00 P.M.—CARNIVAL LUNCHEON
1:00 P.M.-5:00 P.M.—POOLSIDE CABANA/EXHIBIT VISITING
2:00 P.M.—SPOUSE TENNIS TOURNAMENT, FINAL ROUND
8:00 P.M.—NARM BEST SELLER AWARDS BANQUET
Presentation of the 1983 Awards. Entertainment by Johnny Mathis, courtesy of Columbia Records.

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By JOHN SIPPEL

Incoming president Noel Gimbel gets turned on when he discusses NARM. For those who know his normal low key, "cool" business demeanor, it indicates as the conversation progresses about the industry's summit organization that he's primed for an action-packed year.

Gimbel wants to establish a bond between video specialty retailers and record/tape/accessories dealers which would project music videos strongly into the forefront of home entertainment. The suave Sound Video Unlimited chief executive "wants to make a NARM convention a place where personal complaints and sessions in rooms are supplanted by public meetings and private ones where in talking people mutually develop good ideas."

"Over the past few years, we have less manufacturers and less accounts. Let's get together to live together in a more casual atmosphere. In the past, manufacturers molded policy without consulting with accounts. We customers often hate the new policy but it's too late to do anything about it by that time," the fortyish Chicago

area native opines.

Gimbel's enthusiastic about the 1985 NARM convention in Hawaii. "It's a totally new environment for the convention and there should be time for more social mingling there. I want to emphasize now that NARM will be able to offer some really economical group rates on airfares so that more people can attend," Gimbel advises.

Gimbel volunteered: "As I keep discussing myself and the development of my business, I keep referring to NARM conventions. The organization has been very influential in my career." Previously the tall, slim Gimbel had offered how he'd gone to his first NARM confab in 1974. When he entered the elevator to attend his first meeting, Sam Goody and Amos Heilicher, two of his "idols," were on board. Heilicher, he recalls, greeted him by name and sympathized with his then recent burnout in his north Chicago suburban warehouse. "I know you were under-insured. I'm sorry" is the way Heilicher put it.

Gimbel remembers the next convention. It was there he was confronted by Bruce Bayer, who headed

the budding Independent Records retail chain out of Denver. Bayer, having heard of Gimbel's Chicago one-stop success, urged him to open in the Rock Mountain Empire. Soon after Gimbel visited the Mile High City and acquired Mile High One-Stop, a pioneer distributor, from the Oxman brothers.

Gimbel himself brings up his past three years on the NARM scholarship committee, during which time he personally has given two scholarships. He's high on the present NARM board, mentioning individual members like Paul David and Ross Solomon, with whom he has become acquainted through the association. "It's just packed with great guys," Gimbel states as he mentions each of his associates.

His first brush with the industry came in the early '60s when he was still an undergraduate at Southern Illinois Univ., Carbondale, where he was a business major. His brother, Stuart, owned One Octave Lower in Chicago's Old Town, where he clerked during semesters and during summer vacation.

"I wasn't necessarily a record collector, but I enjoyed the atmosphere. Old Town was like Greenwich Village then. I had collected some jazz and folk when I was going through Senn High School. The Kingston Trio, Peter, Paul & Mary, Lambert, Hendricks & Ross, Horace Silver and Wes Montgomery."

When Gimbel completed his bachelor's at the Saluki school, he went to work as a financial analyst in accounting for Motorola in the Franklin Park, Ill. headquarters. "It was my responsibility to go to sales, manufacturing and the credit office. They'd provide estimates for the next

(Continued on page 83)

By IRV LIGHTMAN

Technologically, the laser-read Compact Disc has the decided edge in futures thinking among merchandisers, but even as that new configuration begins to make its presence felt, the 20-year-old prerecorded cassette still has center stage.

A configuration that as late as the end of the '70s was a weak sister to the LP and the now gone-but-not-quite forgotten 8-track cartridge, the cassette appears destined for unit supremacy over the LP. Indeed, it's already tabulated at key music retail chains as being close to or surpassing LP sales. The latter trend overall is already a fact, many indicate, with current best-selling pop albums, with many chains preferring to highlight cassette availability in consumer ad campaigns over the LP in this product category.

The 50 store Record World chain in the densely-populated Northeast is a good example of dramatic shifts in emphasis to the cassette, which began to come on strong with the emergence of the Sony Walkman personal stereo in 1980, followed by numerous other manufacturer entries.

Like others, Roy Imber, whose Elroy Enterprises operates the Record World units, has made advertising and in-store merchandising adjustments to reflect the booming cassette market, which, in terms of his own operations, has shown an almost 10% increase in share of volume versus the LP over a four-year period: from LP favored 31-69% in 1980 to 40-60% in 1983 (sometimes reaching 43% of volume last year, Imber notes).

There has also been an interestingly managerial impact too, Imber cites. "Each store manager used to be

responsible for LP ordering, with the lowest ranking store executive doing all tape ordering. Now, the store manager is responsible for cassette purchases, the assistant manager for LPs, while the former tape manager now helps the assistant manager."

Imber took an even more dramatic step last fall when he began a cassette-only, 1,250 square foot location in Atlantic City's Ocean One shopping pier. Designed to attract a tourist trade that would find a cassette easier to handle than an LP, the store is "doing nicely," Imber reports, although he plans to add some LP titles.

At Musicland, the nation's largest retail chain, cassettes got the better of LPs in unit sales sometime last summer, and, despite some minor reversals last fall, the configuration is ahead of LPs by a 55-45 ratio, notes Jack Eugster, chief of the American Can Co.-owned chain.

An advocate of open-display, Eugster sees advantages in both 4 by 12-inch and 6 by 12-inch boxes. He advises, however, that the 6 by 12-inch format is more consistent with the packaging approach to the Compact Disc.

For National Record Mart, a 76 unit chain with stores in Ohio, New York, Kentucky, Virginia and West Virginia, the top 50 or so albums are selling better in their cassette counterpart. This, notes George Balicki, buyer for the chain, is not true, however, for "deeper" catalog product. Leading in LPs by the following ratios are: black, 3-1; country, 3-2; classics, 3-2 and kiddie, 3-2.

About 50 National Record Mart stores have taken cassettes from under-glass to open display in security-minded "inserts" or "cages." This

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Noel Gimbel, wife Ann, and sons Jordan and Jeremy

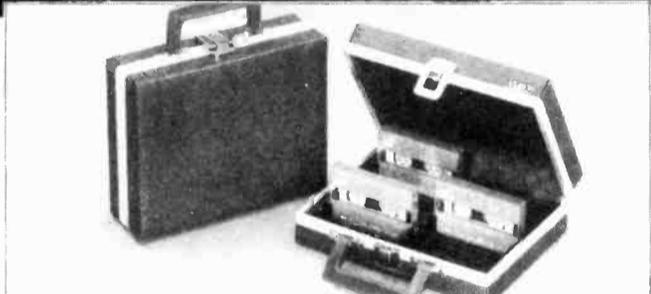
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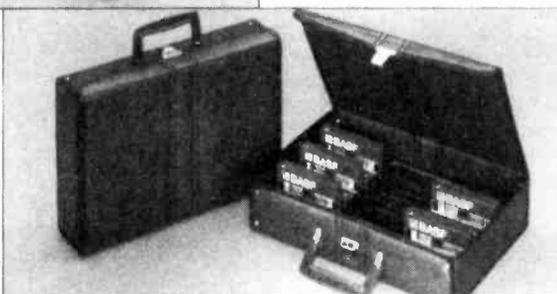


1424
Padded Vinyl Cassette Case. Holds 24 cassettes. Decorative Stitching. Heavy duty riveted construction. Colors: Brown Only

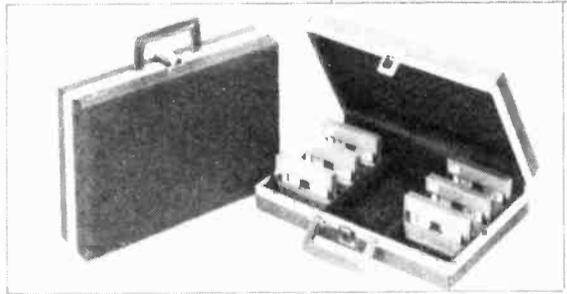
1724
Padded Cassette Case. Holds 24 cassettes. Vinyl interior. Aluminum valance. Colors: Brown Only



1430
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1460
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74 **Top 40 Radio Feels Retail For Listeners' Racing Pulse**

By ROLLYE BORNSTEIN

With the resurgence of top 40, programmers are once again relying on retail sales information as a major factor in determining playlist adds, movement and on-air rotation.

"We brought it back against all odds," laughs Mike Joseph, creator of the 'Hot Hits' format, which is

credited with signaling a return to top 40. "Five years ago I was surveying the Philadelphia market for a station which was going through a transition from soft rock to AC. That was the first time I saw a reverse in singles sales since 1956. Back then, 90% of sales were singles, 10% LPs. Year after year, albums gained in strength and then cassettes came in. But in the

fall of '78, I saw the direction reverse.

"Since then, singles have become a bigger factor. Five years ago they were 12% of the total. Now they're up to 27%. But it was that reverse in the trend that gave me the clue to 'Hot Hits' acceptance—the all current and singles format. I was able to recognize the need because I never stopped looking at sales figures.

"My philosophy has always been you go to the box office. It's done on Broadway, at the movie theaters. Radio is the only one that quit going to the box office and that's where entertainers are found and developed. That's where you feel the pulse of the people. The greatest superstars of all time over the last 50 years started in the retail record stores—Bing Cros-

by, Perry Como, Elvis Presley, the Beatles, even Michael Jackson."

Retail for a time indeed fell out of favor with many programmers. It was thought that most listeners didn't buy records. They were "passives," and other forms of research such as call-outs were credited with 'the answer'.

"We've never used call-out research at HTT nor any CBS top 40 outlet," proclaims Rick Peters, program director of CBS' WHTT in Boston. "All you can test currents for is burn. Since your actives are your record buyers, if they aren't burnt, then neither are your passives."

Buddy Scott, program director of CBS' Chicago outlet WBBM-FM adds, "there are leaders and followers. Leaders are record buyers." "It's undeniably an important factor," says Z-100 WHZZ New York music director Michael Ellis. "Look at the ratings, you'll find the leading contemporary stations are utilizing retail. I don't think you'll find too many winners relying on call out."

KLUC Las Vegas' Dave Anthony disagrees about call-outs validity. "I think it's a little more trustworthy than raw sales data." But Anthony is encouraged by the growing importance of retail. "I never used to use it at all, but now record sales are very healthy, even 45 sales are back. I'd say sales now account for 40% of our input."

"The problem here," says WAVA Washington, D.C. PD Randy Kabrich, is that a small group of people are controlling the entire inventory for 26-30 stores. All you need is one person hyped and it can throw the whole thing off. The only way not to get hyped is to get a piece count, and that's always been a problem. I don't know why dealers are so uptight about releasing that information. It's not like I could figure out their volume or trade secrets."

While KUBE Seattle PD Bob Case says piece counts are readily available in the Seattle market, Steve Weed program director of San Antonio's KTSA shares Kabrich's concern. Without piece counts "you're getting a sales clerk's opinion," he says. "I'm not worried about being hyped as much as receiving inaccurate non-scientific information." Even so, Weed bases 25% of his tabulation on the information he receives. "One thing we do is rotate five dealers on a weekly basis where we go in person looking through the bins, making eye contact."

In-person surveying is used exclusively by WHOT-AM-FM Dick Thompson. "If you call on the phone, they're in a hurry or disinterested and they'll tell you anything." Peters solves the problem in Boston through a series of incentive programs. "We put out 25,000 hit lists a week. The only place to get one is at one of our reporters' locations, and we give those stores regular on-air mentions." Peters then spot checks stores to see if his own list or the action on national charts is being fed back. If a problem is found with that or hyping, the store is dropped. "With

(Continued on page 89)



Ozzy Osbourne in-store with House Of Guitars owner Armand Schaubroeck in Rochester, N.Y.

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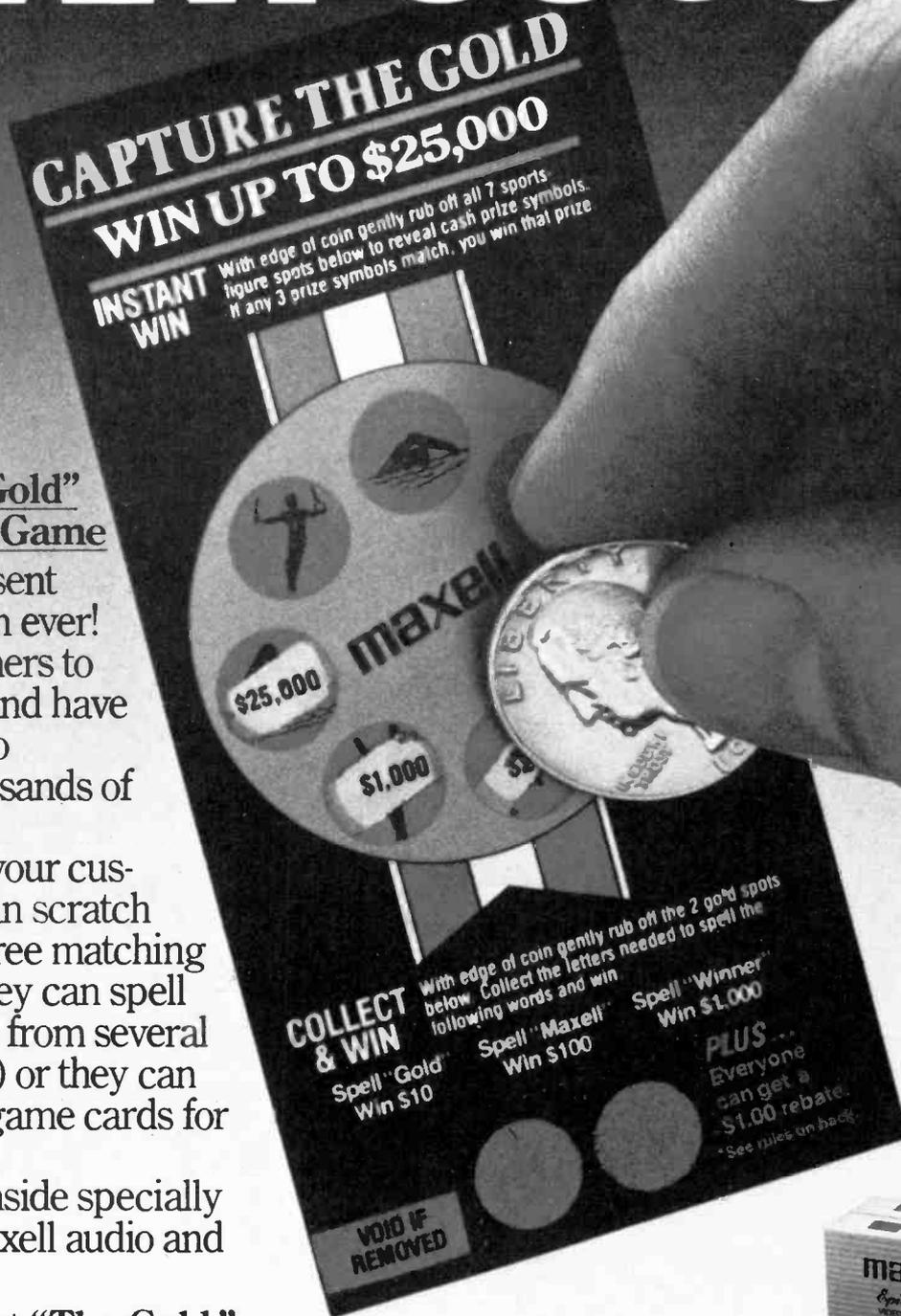
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76 Deep Inventory, Deep Trouble

By EARL PAIGE

Record/tape chain principals seem unanimous in wanting more buying programs that allow for deep inventorying of catalog merchandise, and are just as unanimous in lamenting too few manufacturers offering such plans.

Often falling under the terminology of "extended billing," the concept has at times resulted in retailers and manufacturers squaring off in heated discussions.

As a concept, deep inventory impacts a whole continuum of store management concerns. For one thing, is there space today for deep catalog? Partly as a result of the recession pinch, store square-footages have tended to shrink. Also, square foot volume demand is competitive one type of merchandise against another. Then there is the in-roads made by non-music categories.

Granted there is ambivalence among record/tape retail chain man-

agements over non-music involvement. Much of the introspection comes from the experience with video cartridge games in 1982. But even long prior to 1982, accelerating in 1979 as the industry slippage worsened, record/tape chains were emphasizing blank tape, all types of accessories and especially the broad category called "alternative" encompassing everything from buttons and t-shirts to you name it. Alternative goods occupy a lot of relative space, too.

Today, chain managements are confronted with still other merchandise categories vying for visibility, video most importantly. Many chains looked to personal electronics last Christmas to replace lost volume in video games and now find the carry-around gear increasingly profitable. Then there is computer software.

It's not surprising, therefore, that at the recent National Assn. of Recording Merchandisers (NARM) retail advisory seminar last fall, delegates coined the cynical term, "bin-lock." The browser bins are

chock-full.

All the same, retail delegates were unanimous in wanting more catalog programs and debate raged principally over CBS' "See Red" promotion last summer with manufacturers asserting dated billing programs are not handled efficiently. The major concern is that dated billing goods becomes commingled with regular inventory and often comes back as returns before it should. The major response has been that there are too few dated billing programs, too many "one shot" programs. Russ Solomon, head of 32-unit Tower Records, said at the time, "There's no benefit to a six-month program if it's a one-shot."

Several principals of chains, some at the NARM advisory conclave, say today they still believe the few-and-far-between dating plans create problems. In fact, Evan Lasky, head of 87-unit Budget Tapes & Records, Denver, and chairman at the advisory conclave, sees a circular effect. He

(Continued on page 87)

Portables Boom Profit Tune

By KIP KIRBY

While no one is saying that the personal stereo market is absorbing the sales loss from once-popular video games (which have fallen from favor and are now being phased out of many chains), retailers who have experimented with this growing new area are optimistic about its long-range effects on their revenue.

The market is flourishing—mainly due to the proliferation of new products, diversified features and trimmer, slim-style profiles. Sony, of course, paved the way for this revolution to "small is better" when it first introduced its original Walkman: singlehandedly, the Walkman changed the face of the personal stereo industry. Currently, there are a number of manufacturers in the field—though again Sony leads the pack in design with its newly unveiled WM-10 and WM-F10 models in even tinier configurations. (The WM-10 is a compact cassette player that fits into a shirt pocket; the WM-F10 manages to incorporate an FM radio as well.)

Retailers feel that the rise in personal stereo and "boom box" sales may well be responsible for an overwhelming increase in the sales of pre-recorded cassettes, too. "The personal stereo market is not only helping ease the pain somewhat from the video game loss, it's also giving a tremendous shot in the arm to pre-recorded cassette sales," says Doug Ball, audio buyer for Shulman Record Co., which owns 40 Listening Booth outlets and 15 Wall To Wall Sound & Video stores.

Even the once-bulky "boom box" portables have become, well, more

portable. Customers aren't intimidated by the notion of plunking down \$100 or \$150 for one of these all-purpose models. Doug Ball says that his chain is doing "exceptionally well" with a \$200 Sanyo "boom box" equipped with dolby noise reduction and detachable speaker units. So successful has his operation become with these new consumer electronics that Ball feels they may account for as much as 15% of total volume.

Once skeptical about mixing hardware items with pre-recorded product, retailers now find no problem convincing customers that music and electronics do mix under one roof. "I used to think that it was important to separate software and hardware and concentrate on music," says Terry Woodward, president of the 27 Disc Jockey stores headquartered in Owensboro, Ky. Now, however, he concedes, "Personal stereos are a growing market. People who come into a record store are already familiar with them: they really seem to sell themselves."

Disc Jockey will be entering the field, says Woodward, via a three-month test campaign launched in six or eight of its stores starting around April. This will verify the most popular price points. Eventually, the chain will probably stock four or five models per store, a dozen deep.

Availability and back ordering can be a problem. Also a problem, say retailers, is manufacturer changes in specific models, leaving stores with dated units on their shelves and new, often lower-priced models arriving in stock. Also, mall locations can have a tougher time selling personal stereos when there are full-line audio elec-

(Continued on page 89)

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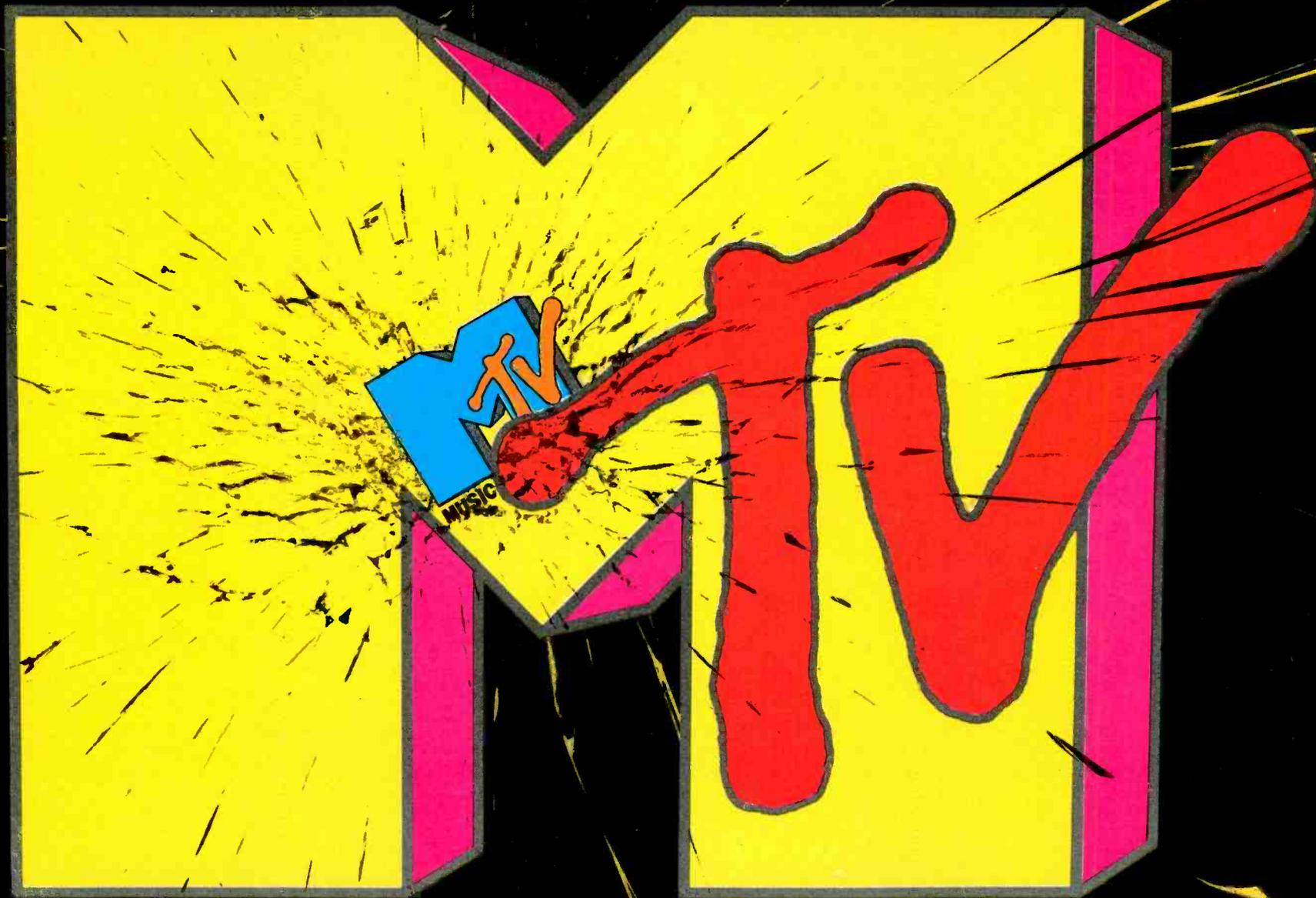
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78 Computers Bound To Become 'The Second Telephone'

By FAYE ZUCKERMAN

The topsy-turvy world of video games, witnessed in 1983, is seemingly being replicated by the home computer software industry—or is it? The rollercoaster ride computer software takes will be greatly different than the one experienced by video games, as home computers can offer far more applications than just games. It has already bloomed into a stable area with many titles becoming main staples.

Most would agree that computers have far-reaching possibilities. Schools and families via modem are now dialing into libraries, banks, stores and informational services. The business community's rapid movement into office automation has fueled the microcomputer industry's growth, turning it into a multi-billion dollar area.

The computer, notes Steven Jobs, chairman of Apple Computer, is analogous to the telephone. "The industry's first desk-top appliance was the telephone," he says. He now believes that computers will become the second "telephone."

Home management, education, entertainment, and newly developing communications through a computer cannot happen without appropriate software. Computer software firms such as Electronic Arts, Broderbund and Synapse expect to play an integral role in all four categories. Electronic Arts mentions communications software as critical.

Video game consoles offered one computer application—games. But the impact of these types of games should not go unnoticed. Video game systems introduced computers to families, and lessened "future shock."

Current market researchers have expressed that the video game industry is beginning to evolve into a reputable and reasonably sized area. Warner recently announced that Atari "broke even" this past quarter. Parker Bros. and Activision sighed relief over the glut of heavily discounted, unpopular titles clearing out the pipeline during 1984's first quarter.

Although video games, as described by Wall Street analysts, are showing a turnaround, record/tape retailers report a less than acceptable resurgence in sales. The pipeline might be uncorked, but a large volume sales flow is not observable.

At least the companies making such products now have a reputable standing in the business community. A year ago, companies such as Data Age, U.S. Games and Telesys, which glutted the market with low-priced, poor-quality product, foisted their product on buyers, whose stores ended up with a plethora of unsalable items.

"Retailers learned their lesson. It is less likely that they would allow a similar track to happen with computer software," explains Scott Llewellyn, vice president of marketing for Datasoft, a Chatsworth, Calif. software firm.

The retailing community and computer software firms have found that "quality" titles sell. Price point is less

of an issue for premium titles.

Most of the major entertainment software companies compliment Musicland, Wherehouse, Record Factory, Hastings Books and Records, Turtles, and the other record stores for their professional and well-executed schemes at making entry into this area (Hastings and Turtles are experimenting with this product in

select stores). Michael Katz, president of Epyx software, is not surprised over this success. He notes that computer software fits into the home entertainment niche.

"Record/tape retailers know who to market and compete in the home entertainment category," he observes. Beyond computer software (Continued on page 80)

THE BEST SOUNDS YOU



PHOTOGRAPHS BY LARRY L. LOGAN

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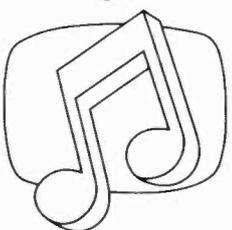
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First-Year Field Reports Forecast Compact Future

By IS HOROWITZ

It's less than a year since Compact Discs were given their official marketplace launch in the U.S., but their impact on the industry has already been significant. Perhaps not yet in strong sales for the average music dealer—that's still ahead of us—but in the conviction among just about

all in the industry that it is the disk configuration of the future.

On the software side, the occasional complaint is voiced that manufacturers of players have been slow to get enough equipment into the field at acceptable prices. But hardware producers also have been heard to pick a bone with record companies, complaining that CD repertoire, for

the most part, merely piggybacks the LP and offers little that is unique to the medium or that takes full advantage of its potential.

What can not be challenged, though, is the fact that record dealers in metropolitan areas who wasted little time establishing themselves as outlets for the laser disks have done very well indeed. That's where the

equipment was first exposed, for the most part, and where early promotion via radio excited listeners. In other, less sophisticated territories the move toward the new technology has been at a slower pace.

Experience in the field, then, has not always been consistent, reflecting, as it does, conditions consonant with early efforts to establish a dra-

matically innovative product line.

Best estimates place the number of retail stores currently handling CDs at about 1,000, and the number is growing daily. Some of these stores, it must be admitted, experience less than a vigorous turnover. But many others have already found the 4.7-inch platters a useful contributor to grosses.

Price is the key to mass acceptance, all agree, and signs that players and disks will be offered at lower prices are beginning to surface, sooner in the case of hardware than some have expected. Full page newspaper ads by Macy's on the West Coast last month plugged Magnavox players at \$499, with 10 CDs thrown in gratis to boot. As the year progresses, more such price incentives will be seen, observers agree.

By year's end there should be players available at prices as low as \$399, predicts Bob Heiblim, marketing executive at Denon, which produces and sells both CD hardware and software. He adds that he wouldn't be surprised if some units are offered at \$299, a price peg that could trigger large-scale purchaser activity.

Product lines, Heiblim and others suggest, will appear at low, mid and high ends of the price spectrum to appeal to several categories of buyers. As many as 250,000 players are expected to be fed into marketing pipelines this year to supplement the 35,000 or so that entered in 1983.

On the software side, the numbers of disks expected to reach retailers this year are being revised upwards. Emiel Petrone, a senior vice president of PolyGram Records and chairman of the Compact Disc Group, now predicts the total at about eight million, for a rosy reevaluation of an earlier 6,250,000 estimate.

Petrone says the cooperation level between software and hardware purveyors is high, and that promotions planned by the Group will weld even closer ties. As for his own company's experience, Petrone says that CD volume in February was triple the number sold in January, and that the March pace should be at least double that of February.

Thirty of the 85 franchise Budget Tapes & Records stores serviced by Danjay Music out of Denver are handling CDs, says Evan Lasky, principal. "We are adding new stores at the rate of two a week," he notes, and relays his expectation that sales will increase by 10% to 20% in March over the February total. That latter month, he points out with pleasure, doubled January's volume.

Like other retailers handling CDs, Budget's growing involvement has the chain looking more carefully at fixtures that can display the product more effectively. Liberty Fixtures of Stockton, Calif., and Fixture Concepts of Seattle, are two firms Lasky is sounding out at this time.

Equally committed to CD over the longterm, but somewhat more cautious as to immediate prospects, is Frank Fischer of National Record Mart, based in Pittsburgh. CDs are currently carried in 22 of the web's 76 stores. "At the moment, though, we are in a holding pattern," he comments. He reports strong initial purchases once a consumer has acquired a player, but that buyers quickly become more selective in what they add to their libraries.

Fischer feels that there are still too many areas where hardware is unavailable, although record stores are present, his company's among them. Lots more consumer education is needed to spread the word of CD. And Fischer also cites \$399 as the equipment price for players that will spur the medium beyond the specialist stage.

Later this week, at NARM, retailers will have the opportunity to ex-

(Continued on page 89)

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MONTEREY HOME VIDEO



Ticket line forms outside retail outlet

Ticket Windows Swing Open

By ETHLIE ANN VARE

Concert ticket sales within record/tape outlets is as much a customer service as a profit-making venture, and it's a service that isn't going away.

With the trend away from hard ticket sales and towards computerized outlets like Ticketron, Bass, Select-A-Seat, Ticketmaster and others, the logistics of selling tickets becomes smoother; the service charge, however, is divided up between more parties.

"It's both a public service and a traffic builder," says Sue McCabe, ticket manager of Tower Records. Tower uses Ticketron in California and New York City outlets, and sells hard tickets in markets like Las Ve-

gas and Hawaii. Of 34 Tower stores, 25 have ticket windows. "Hard tickets are more work," says McCabe. "The computers are easier."

In 1983, Tower sold 350,000 tickets in its eight Los Angeles area stores, says McCabe, proving the item to be a small profit center despite the extra man-hours required.

"I estimate that 30 to 40% of ticket buyers will also buy an album," says Greg Schmit, manager of Tower's Panorama City store. "Heavy metal concerts are the best at promoting record sales."

Schmit notes that the worst problem ticket sales engender is a crowd of ducat hopefuls interfering with the regular business of store patrons, often encouraging record buyers to go elsewhere. Tower alleviated that

problem by placing its ticket booths outside the stores themselves.

"We find that for the amount of money we make on tickets, we also buy a lot of problems," says Jeff Klem, advertising director of Budget Tapes and Records. "For one thing, after they spend \$40 on tickets, they often don't have enough money left to spend on a record. Also, when you have a Springsteen or a Rolling Stones show on sale, the stores become camping areas. That doesn't make for good relationships within the community; there's a lot of garbage and vandalism."

Budget, with 72 stores in the Northwest and Rockies, only has one computerized store, which uses Select-A-Seat. The others sell hard tick-

(Continued on page 89)

Computers

• Continued from page 78

being sold to a similar record-buying market, he asserts that record stores tend to impose more quality promotions and merchandising schemes than several other retail channels.

Like with video games, the market is glutted with a plethora of computer software companies. Recent estimates place more than 6,000 software firms in existence. By June CES, the number is expected to jump.

Michael Tomczyk, who heads the software area for Commodore International Ltd., advises that those looking to enter this area should initiate an extensive fact-finding mission. "Ask distributors, rackjobbers and other vendors questions. Find out who the reliable companies are," he says.

James Young, chairman of Counterpoint Software, an educational software developer, agrees. "The companies that provide best-sellers, good advertising support and solid positioning in the marketplace are the ones retailers should do business with."

He adds, "As a two-year-old company which has primarily dealt with specialty stores, record retailers' needs are new to me. We (the software industry) have to be sensitive to them."

Most would agree that a computer software shakeout is nearing. Still, new companies enter the marketplace. Many of the major companies that depend on sales from one "hit" product, some believe, will start to take a fall as soon as this summer.

And as high-end, larger software vendors, Microsoft and Software Publishing for example, turn their sights on expanding their market shares and dealer networks, the smaller, one-product vendors will feel pinched sales.

In the meantime, Infocom Inc., a maker of adventure-text games, has manned an effort to enter the book retail community. The Cambridge, Mass. company has named Addison-Wesley's General Book Division its "sole" distributor to book dealers.

Infocom's outlandish packaging, some believe, will present a shelf-space problem for book stores, which typically display by the spine of a book. Beyond the packaging concern, many book dealers contend that descriptions and instructions for programs are packaged inside. Their customers like to browse products and read about them prior to making a purchase.

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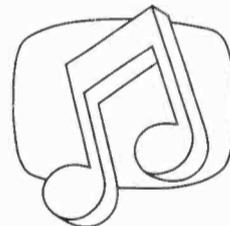
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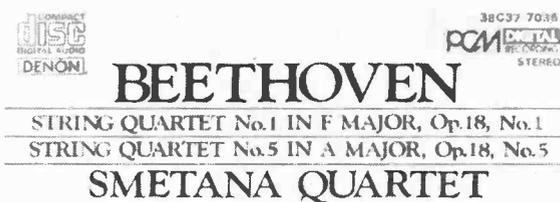
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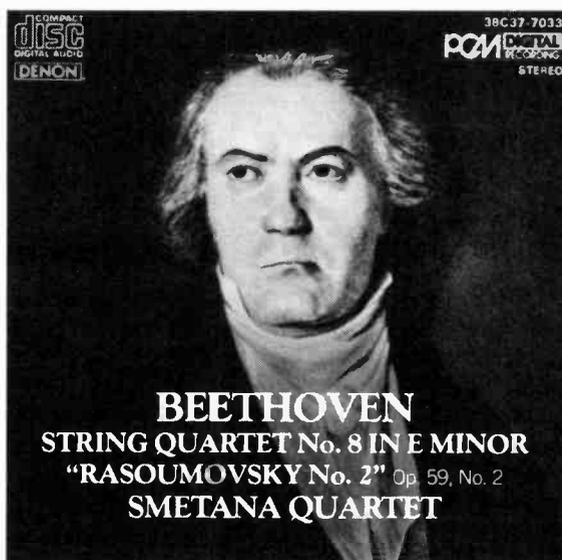
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82 'Dating Game' Debate Rages On

What are some effects of extended billing on inventory management?

Roy Imber, president, 54-unit Record World, Port Washington, N.Y.

"Dating has advantages for the label, too. It allows us to carry goods in our warehouse. Maybe we use 12 copies of a title a week. So we bring in 25 copies. It saves us, too. We don't have to wait for a salesperson to come in and work the order."

Jim Thompson, buyer, 150-unit Record Bar, Durham

"We can plan a number of promotions. Already we have one in the works on cassette. We can go to more lower level product, big band, mood music, female vocalists, we're looking to expand our customer base, we're open to more kinds of product with these extended programs."

Sal Pizzo, director of purchasing, audio, 34-unit Licorice Pizza, Los Angeles

"As a chain we have kind of de-emphasized catalog and stress hit product. The dated plan allowed us to step out. We had a month to react to the proposal. We didn't buy six months' worth of product, but close to it, four or five months. We were able to anticipate also the strength we see continually building in cassette. We did buy five months' worth in prerecorded cassettes, four in LPs."

Can retailers understand the manufacturer viewpoint?

John Marmaduke, president, 104-unit Western Merchandisers, Amarillo

"It seems that most of the programs are built around what the labels want to push. They never seem to take the retailer in mind and come with programs that will pull what the retailer needs. The exception seems to be the independent labels, the few left."

Jim Thompson, buyer, 150-unit Record Bar, Durham

"These programs aren't just for the benefit of the customers. The manufacturer has a purpose, too. It depends on the manufacturer's needs. MCA did not allow certain titles (in its program). If a manufacturer were trying for a lot of units, then they would include more newer hit product in the program."

Sal Pizzo, director of purchasing, audio, 34-unit Licorice Pizza, Los Angeles

"I realize from MCA's standpoint, they might have hoped we would buy in greater breadth, more titles. But to be honest with you, we didn't see the program that way. We bought a lot more of what we were selling anyway. They still got the extra billing. We realize that the labels are reacting to catalog sales not being exciting anymore but it still comes back to product. Whether we have 10 of something or three it doesn't necessarily mean it will sell any better. It has to be good product."

Barbara Hardman, financial vice president, 32-unit Record Factory, San Francisco

"When you stand back and look at it, most heads of manufacturing companies are marketing people. Market-

ing, usually emphasizing merchandising, is not all that's involved. We're fortunate in that our company is headed by a financial person (Sterling Lanier). I welcome more interface between the labels and the finance people with chains."

Can retailers understand the manufacturer viewpoint?

Lou Garrett, director of purchasing, music, Camelot Enterprises, N. Canton, Ohio

Saying he was sure manufacturers in certain instances have to press and duplicate extra quantities, "There are risks on both parts. We are certainly not accustomed to buying in that quantity" (as with extended billing).

Roy Imber, president, 54-unit Record World, Port Washington, N.Y.

"Many are parts of larger organizations, they may have to borrow money from the parent (to initiate an extended billing program) and may consider that these (extended billing programs) are not real sales, that too much of it comes back. Labels have to look at each entity they deal with. What are the returns performance? Does the account buy realistically?"

Can merchandise stay out on the sales floor long enough?

Barbara Hardman, financial vice president, 32-unit Record Factory, San Francisco

"With our system, which we've put into place in the past nine months, we know by looking at the price tag if there's extended billing.

(Continued on page 89)

Mom'N'Pops Test Trends

By EDWARD MORRIS

Often with only their ingenuity to fall back on, the owners of small mom'n'pop record stores are confronting the industry's financial uncertainties by adding new product lines or specializing in old ones. Here is what a random sampling of such stores revealed where videocassettes and black or Latin records were significant parts of the product mix.

• **Sally's Records, Cincinnati**—Video sales and rentals are major sources of income for this three-year-old mall location. Sales assistant Christine Nickoson estimates that a fourth of the store's space is devoted to video. Offering both Beta and VHS formats (but no videodisks), Sally's stocks an estimated 1,000 titles at any given time.

The store operates an active video rental club of about 400 members. Annual dues are \$25 for the first year and \$10 each for succeeding years. Members can rent videos for \$3 each overnight, or \$5 for a three-day-rental. For non-members, the comparable rates are \$5 and \$10. Club members are also the only customers who can reserve videos. Late charges are \$2 per day per video.

Under an agreement with a nearby video hardware store, Sally's offers a free club membership to anyone who buys a VCR there. New club members get their first two rentals free. And members are kept apprised of new product through a catalog that is updated monthly and handed out at the store. The average member checks out three titles a week, according to Nickoson.

Additionally, the store gives out free book matches which contain dollar-off coupons on video rentals. Nickoson says there is little pilferage and few troubles with late returns.

• **The Gramophone, Hilton Head, S.C.**—Store manager Ron Woerlne reports steady video rentals and sales but says his biggest problem is educating older consumers in how to use videocassettes. "Older people don't want to read the book," he complains.

The Gramophone, which will soon be opening a second store, carries Beta and VHS formats only. The store's video club has approximately 100 members, who each pay a \$50 membership fee. The first rental is free. Members pay \$3 for a two-day rental; others, \$5. There are about 600 titles available. As with Sally's, the average number of rentals per week per member here is three.

• **The Sound Of Music, Jasper, Ind.**—Comedy videos are big rental items in this small-town location.

(There is a second Sound Of Music store in Newburgh, Ind., but it does not carry videos.) The video section is currently being remodeled and expanded and will feature continual showing of movies available for rental. Spokeswoman Lisa Wendholt estimates that the section will occupy one-fifth of the store's floor space.

The Sound Of Music video club has 230 members, each of whom rents an average of two to three titles a week. Until this month, club memberships were \$39.95 each for the first year and \$9.95 subsequently. Plans called for this fee to be reduced to about half.

• **La Voz De America, Chicago**—Population shifts and the increasing influence of discount stores have hurt this long-time Latin music outlet. "A couple of years back," recalls Frances Vega, "our business was fantastic. Then a lot of our customers moved away. We couldn't survive now on records alone."

Vega estimates that 90% of her records are Spanish. The English-language titles tend to be current pop (she often plays the ever-salable Michael Jackson instore), oldies and big band. Unlike stores that specialize in black music, La Voz does very little business in singles. "The big companies don't want to go into 45s," Vega explains.

(Continued on page 89)

Cassettes

• Continued from page 72

process of conversion is regarded as "tremendously" expensive by Balicki, but worth, he adds, in inventory turnaround. For continued cassette growth, Balicki suggests that manufacturers "give the cassette everything the LP has in terms of graphics and liner notes" and to try WEA's program of extra discounts to those who open-display their cassettes.

To Evan Lasky, who runs 75 Budget & Tape stores in the Rocky Mountains area and in the Northwest, cassette gains reflect a deep-seated "function of life-style," spurred by the personal stereo boom and the change-over from 8-track to cassette in car stereos. "Over the past six months or so, it's been more phenomenal than ever, considering this period includes winter months," says Lasky.

"Cassette purchases are not just seasonal. Over this period LP units have been off 20%, while cassettes are ahead 35 to 40%. I'd say we're now about dead even in units between cassette and LP."

Geographically, rural or tertiary markets favor cassettes by as much as 2 to 1, Lasky notes. Larger markets, he adds, seem slower to change, and among college students LPs also dominate by 2 to 1, a fearful indication that LPs are bought to pass around the dorms for cassette duplication.

Lasky's advice to manufacturers is to maintain high quality control on the sound of cassettes, noting, too, that labels have made important gains here in recent years.





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Dealer-Friendly Video Music Has Ring Of Timely Trend

By SAM SUTHERLAND

The video marketing focus for this year's NARM Convention is proving timely indeed, and no programming trend within home video has proven more vital in shaping the bullish overall video climate than video music. For America's record/tape retailers, the same phenomenon that's given MTV the same instant recognition as the more venerable initials of the major networks is yielding a triple-threat impact on how they do business.

In fact, the marriage of music and video is now functioning as a vital promotional launching pad, while also affording a natural avenue for record/tape accounts previously wary of plunging into the turbulent waters of home video sales. Moreover, the lure of visual music is increasingly translating into a separate product category that could prove viable even for those retailers whose store space and inventory investment capability currently preclude entry into full-line home video marketing.

With this year's convention expected to mark the first broad-based, high profile for home video manufacturers, early signs of a stronger turnout by retail, rack and one-stop members testifies to more than just a heartening turn-around in the market for recorded music. The convergence of audio and video products—an oft-discussed, long-promised market scenario—is now off and running at the retail level at last.

Apart from the high media profile promotional video clips have brought to visual music, early sales successes for music-related video programs has emboldened chains to make the initial video commitment that even the biggest theatrical feature hits

couldn't command. Sweetening the pot is the prospect that music itself may supply an elusive ingredient for all but a minority of motion pictures offer: music titles appear to have the repeatability crucial to consumer sales, not just rentals.

The addition of low prices may have been the crowning touch, however. Dealers and suppliers alike say the final quarter of 1983 witnessed a palpable swing toward video among record/tape firms, and two titles in particular piqued their interest—"Flashdance," already a surprise boxoffice and album hit, and "The Making of Michael Jackson's 'Thriller,'" which provided the boldest proof yet of the new music video boom and its impact on related product sales.

Indeed, by the time Vestron Video began shipping the Jackson videocassette, enthusiasm within the retail community found many dealers openly mulling test programs with "... 'Thriller'" and "Flashdance," and envisioning special music video boutiques, wherein record/tape stores could focus in on music product exclusively. Such sales station concepts would allow dealers to do what they already knew best—sell music-oriented products, without having to branch into either rental programs or unfamiliar programming.

In fact, the record/tape community didn't rush into video quite so immediately, nor did specialized music video departments spread overnight into the music retail community. A number of key NARM retailers assert that the momentum felt last Fall is only now achieving critical mass, predicting that the months ahead will bring rapid expansion beyond the existing universe of major record/tape

chains now established in video. The significance of this blueprint, if it keeps to schedule, is the penetration for video product at the independent store and small chain level—a true grass roots retail beachhead.

Home video's potential within the merchandising environment of record/tape accounts has always been acknowledged as high by suppliers, who recognize the historical strength for major record chains in exposing product in-store. With music video titles, however, the added luster of cross-product merchandising has afforded a tantalizing glimpse of the day when a savvy dealer will be able to proffer multiple audio and video software configurations side-by-side. In fact, more than a few home video marketing executives privately concede that competitive record/tape accounts are already more effective merchandisers than many video specialty outlets, even without widespread opportunities for correlating sales from those adjacent markets.

Both suppliers and dealers as well as one-stops and distributors already see hurdles that will need clearing in the race to video, however. Most often mentioned is price: it's no accident that the volume spurt now wooing more recalcitrant retailers is tied directly to the lower "hit" price points, \$39.95, \$29.95 and now \$19.95. Music retailers enthusing over video's accelerating potential invariably cite the introduction of these lower shelf tags as crucial to video sales viability in their stores; both the impact on sales rather than rentals and the overall pricing spectrum already felt by customers for music product are seen as factors behind that pricing magic.

For music-oriented video titles, lower prices are viewed as essential by most dealers. Likewise, the viability of a sales-only video policy is unanimously pinned to those "hit" tallies if stores are expected to carve out an acceptable market share against full-line video dealers with aggressive rental plans.

Distribution lines may also need adjustment to accommodate the record/tape retail universe. One-stops already report growing interest from their accounts in procuring music video product, but the existing network of non-exclusive independent video distribution firms inhibits price-effective channeling of video through more familiar record/tape one-stops. For dealers accustomed to handling all their prerecorded software needs through a fixed universe of branch majors, indies and one-stops, the added complexity of new suppliers and policies will remain inhibiting.

Thus, there are still major chains resisting the siren song of home video product, despite the rising U.S. market penetration in terms of VCR ownership and a rising dollar volume in video sales/rental. But 1984 will likely see a quantum jump in terms of new accounts.

Certain to spur that growth is the ongoing fallout from high technology in entertainment, which increasingly underscores sound as well as sight. It's not coincidental that Sony should have entered the software ring with music programs, since its introduction of Beta Hi-Fi stereo technology was a critical tactic in current efforts

to rebuild and extend Beta's share of market; likewise, the apparent arrival of stereo broadcast television with the adoption of a new stereo tv standard, coupled with the spread of stereo hookups for pay/cable systems, is spurring the introduction of component television systems offering a dramatic improvement in audio reproduction.

Meanwhile, the rollout for Compact Disc underscores the convergence of audio and video technology even as it hints at the eventual dominance of digital media. Because the CD system shares the same optical disk storage technology as the Laserdisc videodisk system (and is also being eyed as a potent computer storage

medium), the potential for literally mixing media is now visible: reliable reports indicate existing software and hardware prototypes within the laserdisc camp for digital audio storage plus video. Even a videodisk "single" configuration, reportedly a slightly-scaled-down laser disk about 8" in diameter, has been shown to top accounts, with Tower Records chief Russ Solomon, among others predicting a ready music retail potential.

That technological expansion places particular emphasis on music product as the natural platform for extolling technical advances, and will make an even more persuasive argument on behalf of video's sales future in record/tape chains.



John Lee Hooker and John Hammond Jr. in-store at Tower Records in New York

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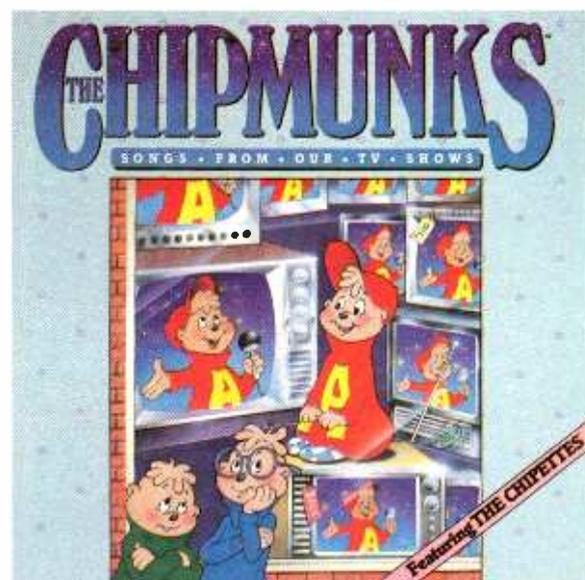
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Inventory

• Continued from page 76

believes manufacturers are still "feeling their way" with these programs. "When they're a one time deal it may tend to put too much emphasis on getting the product back before it has been out there long enough," indicating that store personnel just have had too little experience with dated billing concepts.

Clearly, six months after the at-times bitter debate at the advisory seminar, retail principals are more mellow. Also, there is extant just one such program, MCA's. Many mention a program from CBS with flexible billing on midline as very inviting and perhaps a cousin to the longer six month plans. Roy Imber, head of 54-unit Record World, Port Washington, N.Y., and Jim Thompson, buyer at 150-unit Record Bar, Durham, as well as others, point out how dated billing plans work out differently depending on chains—i.e., those like Record World and Record Bar with central warehousing.

Moreover, not all chains are characterized by smaller stores. Imber says, "Fortunately, ours are large and we have great flexibility" between browser space and displays using a library spine-out approach. But he sees where smaller units must plan carefully in going for long-term plans.

Overall, chains are gaining sophistication, says John Marmaduke, 104-unit Western Merchandising, Amarillo, who pounded at the advisory meeting for more integration of finance people when labels present dated programs.

Marmaduke and Record Bar's Thompson both stress the importance of turns. "We know what fourth quarter dating does," says Marmaduke encouragingly, adding that dating has the same effect as increasing turns but without the capital risk. Thompson says stores average about three-four turns a year on an across-the-board basis. "If we get two on classical, we're lucky," Marmaduke says the top 200 ought to turn five times, the overall stock four.

In mentioning classical, Thompson cuts through to the essence of dating programs, deepening inventory in the often neglected repertoire areas and "allowing us to broaden our customer base," he says, in areas everywhere from big band, mood and female vocalists to reggae and bluegrass.

A perhaps expected candor comes through from Barbara Hardman, financial vice president at 32-unit Record Factory, San Francisco. Also at the advisory meeting, Hardman represents the finance side in the dated billing issue. "It may just as well be on our sales floor as in their (labels') warehouses." She supports Marmaduke's advocacy of getting finance departments involved in dated billing decisions.

Several chain principals feel buyers have to be cautious even with the inviting terms of dated billing. "There could be a tendency to go overboard," says Rolf Filosa, controller, 18-unit Rainbow Records, San Francisco, another finance principal. "You have to be cautious. Down the road you have to pay. There are no

free lunches. You could be robbing Peter to pay Paul."

More direct is James Bonk, executive vice president, 150-unit Camelot Enterprises, North Canton, Ohio. "One of our problems has been the restricted returns policies and our need to function within them. The MCA program was a different animal because MCA doesn't have a return policy. We want to participate, but we have to pick and choose from different programs. I don't think re-

tailers can rely too much on dated billing. It all helps, don't get me wrong, but it (dated billing) is not the sole basis for success in operating at retail."

When dated billing programs should be offered in the calendar spectrum finds chain principals relatively comfortable no matter the time. Lou Garrett, director of purchasing music at Camelot, says January programs should offer little confusion. "We can shake them out," he

says of catalog items that might not sell so hot afterward.

Most principals at chains seem sensitive to the labels' exposure in offering dated plans. "There are risks on both sides (label and retailer)," says Garrett. At Licorice Pizza, the 34-unit Los Angeles chain, Sal Pizzo, director of purchasing, music, illustrates how retailers acknowledge a total perspective. He says he realizes that labels see the excitement of catalog shrivelling somewhat. "As a

chain, we have kind of de-emphasized catalog and concentrated on hit product." But both Pizzo and Lee Cohen, vice president operations at Licorice, indicate they bought, for them, heavily the MCA plan.

Thus at the NARM advisory seminar, cassette packaging stirred nearly as much emotion as deep inventory dated billing programs. Comments like Pizzo's and others signal that it's all part of one giant equation retailers are still attempting to solve.



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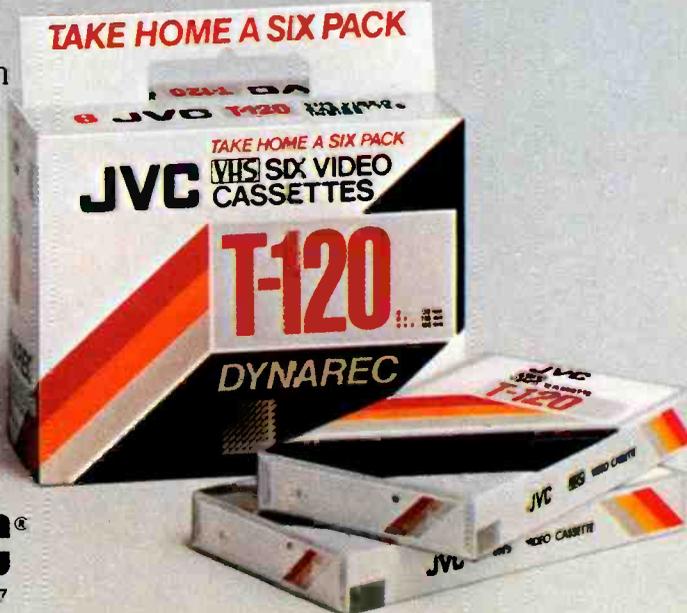
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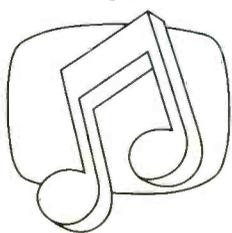
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Radio

• Continued from page 74

the on-air mentions no one wants to be dropped. The system functions well," admits Peters.

The problem Buddy Scott contends with is 'self-interest hype'. "A store will buy off another list, or buy a big supply of something and it won't sell. Then they'll report it because they need to move the product." To combat that, Scott only asks for the top 10 sellers, a practice also used by Joseph. "Beyond that, problems start," says Scott. "After 10 records, it's hard to differentiate. Besides, you get a total of 60 records (from all the record stores polled) when you ask for 10."

Kabrach voices another concern however: "The central buying procedures of major chains here makes it impossible to zero in on different areas. You can't tell who is doing the buying."

The answer for WBSB Baltimore's Jan Jeffries (who recently left B-104 to program Cox's WXFM Chicago) lies in the weighting of individual outlets. "We're only calling 23 stores. We'd like to call more, but these 23 are the only ones who are viable." Since Jeffries can call local outlets as opposed to the centralization faced by Kabrich, he looks directly at clientele. "Areas where contemporary

is hot are weighted more than 'older' locations. We also place a great deal of emphasis on black sales. Not only black buyers, but the whites of the area who were raised here and grew up on black music." Unlike Ellis and Joseph, however, Jeffries weighs albums stronger than singles sales. "It's representative of what I see the buying pattern to be. But I don't put all my eggs into any one basket. If I can't look at all the information and make a judgement call based on my feel for the station and the market, then I'm a fraud."

For Case, who uses no call out whatsoever, retail figures "will often push something over the edge. It's about 30% of our tally. The other portion is gut and national figures. And we see a real discrepancy here in the national trades and our local sales figures. In those cases we go with our figures."

Promotions with local retailers, too, are on the rise including in-store appearances and visibility of station logos in the bins, tied into particular releases mentioned on the station. "And when we do a ticket giveaway," says WBBM-FM's Scott, "we'll make the tickets available at the record stores. It's a way of getting the listener into the outlet. And the way I see it, radio is indirectly in the record business, so we try to do everything we can."

Portables

• Continued from page 76

tronics stores or discount outlets nearby. Sanyo—certainly a favorite line for record retailers—has achieved universal popularity with buyers because of its pricing stability.

"We went with Sanyo, because it's stable. Its prices don't fluctuate with competition," says Joyce Quist, accessories buyer for the 23-store Record Shop chain, based near Minneapolis. "Also, it's affordable for customers who want features without high prices."

Record Bar has been enjoying substantial results with its Sanyo sales and is planning to add Toshiba and Aiwa later this year. In December alone, personal stereos and "boom boxes" accounted for 3% of the chain's total volume; by the end of this fiscal year, Record Bar expects to do \$3 million in this single area. Record Shop projects a 4% total in personal stereos by summer. Turtle's chain, headquartered in Atlanta, began experimenting with personal stereos before Christmas—using Sanyo—and based on their success, accessories buyer Ira Schwartz says other lines are being looked at as well. "We definitely anticipate this playing a bigger role in our overall business," Schwartz says.

Display plays an important part in selling these items since they are considered primarily an "impulse buy." Record Shop, for instance, hangs one of each model it stocks free-form from the ceiling on fishing line. This way, the portables are—literally—within touching distance as customers wait in line at the cash register. "In fact, they practically bump into people's heads," laughs Joyce Quist. "But it works. They seem to have more impact when they're right there. They need to be touchable."

To ensure that they are not only touchable but listenable, too, Record Shop keeps every display model fully

stocked with batteries, headphones and cassette tapes (preferably a current hot-selling cassette). Then all a curious customer has to do is... fit the headphones over his ears and push the button.

The 450-unit Musicland giant has been involved in the personal stereo field almost from inception. It carries several lines, including Sanyo, Panasonic and Unitec, and also markets some models under its private Trax logo. Musicland is generally felt to be an industry leader in this field; it carries a wide range of price points and models, and is currently doing a full-scale review for the entire chain, prior to possible expansion even further.

If chains are pleased, so are the manufacturers. "Since last fall when Sony introduced our WM-10 and WM-F10 models, our volume has tripled and the company has made record-breaking sales," says Jon Strom, national sales manager/general audio products, Sony Corp. Last year, the firm launched two major advertising campaigns strictly for the Walkman and staged a "smaller is better" promotion in which 10,000 accounts participated in a \$25,000 customer giveaway. This increased store traffic, publicized the new WM-10 and increased Sony's distribution.

"Sony did an unprecedented three tv spots focused on the WM-10, and reached a potential audience of 45 million people through a massive print media campaign," explains Strom, adding that of the 120 different audio products offered by Sony, the WM-10 gets 90% of the attention. This summer, Sony plans to introduce a new, lower-priced series of radio/cassette portables, with more models and new features scheduled again for fall.

Compact Disc

• Continued from page 79

amine a number of alternate store environments designed to present CD in its best light. Part of the Compact Disc Group's participation at the convention, these installations will feature prototypes of displays created especially for the medium by Deijon Industries of East Rutherford, N.J. Panel discussions with key representatives of both hardware and software firms will explore marketing concepts, and new disks and point-of-purchase material will be introduced.

Dating

• Continued from page 82

Our code can tell us we received the merchandise in February and we will own it in August."

Rolf Filosa, controller, 18-unit Rainbow Records, San Francisco

"Because so often extended billing programs are one shot deals it can be hard to differentiate that product on the floor from one particular label. But it can be done. It depends on how good your controls are. If dated program goods are being merchandised separately then confusion is greatly lessened but if it's comingled then the responsibility shifts to the main office to make sure the product remains in its proper cycle."

Evan Lasky, president, 82-unit Budget Tapes & Records, Denver

"There's a problem with these programs being one time deals. It can tend to put too much emphasis on getting it back before it has been out there long enough. These programs should be on an on-going basis. I believe that's what MCA had in mind before (A1) Bergamo left. They had announced it and it had some publicity so they came out with it. I hope it will be ongoing."

Jim Thompson, buyer, 150-unit Record Bar, Durham

"Our managers have two times a year to clear out stale inventory. We'll get back nothing less than nine months out on the sales floor. A Christmastime item would be cleaned out in October, and that's old product. We are supportive of catalog whether it's dated billing product or not, it stays out for extended periods. Also, we have the ultimate control in our warehouse, we can recycle it back if we need to."

Is anytime the right time for extended billing?

Rolf Filosa, controller, 18-unit Rainbow Records, San Francisco

"January is an ideal time because stores are paying their biggest bills of the year. You're possibly gearing to cut back on purchases in January as you project out your cash flow. You're possibly buying tighter." He sees little chance buyers are misled by the bulge of Christmas sales. "The good buyers know what sold and why it sold."

Barbara Hardman, financial vice president, 32-unit Record Factory, San Francisco

It's conceivable a long term buying program could straddle the end of a chain's fiscal year. Any problem there? "Not unless lenders have restrictions on the number of turns stores should be showing. That's a possibility, but not all that likely."

Jim Thompson, buyer, 150-unit Record Bar, Durham

"For some buyers, a program coming right after Christmas might make it more difficult to get a handle on what product moved because of the Christmas strength and which because of regular catalog cycle. Still, of the ideal times for programs, January is good for replenishing depleted inventory, then one later on to push summer business and then one in August to set up the final quarter sales."

Roy Imber, president, 54-unit Record World, Port Washington, N.Y.

"As for accounting, it seems to somehow transfer itself. We used to end our fiscal Dec. 31 and it did mean accounts payable were larger. Now we end March 31. Going back to our old fiscal, I could see where on an extended billing starting in January we might go a little soft for the first three months, but only in the warehouse, not the stores. EARL PAIGE

Tickets

• Continued from page 80

ets or use a voucher system, taking orders for tickets and filling them later.

One chain that's hot on ticket sales, and uses promotional tie-ins whenever possible, is Music Plus in Southern California. According to Lou Fogelman, president of parent company Show Industries, the firm hooked up with Ticketmaster last April and has been very pleased with the initial results.

"There have been problems," says Fogelman, "but they're all solvable with experience and learning."

Music Plus has cooperated with local radio stations in ticket giveaways, and is doing promotions for upcoming movie debuts as well.

"We like the visibility it gives us in the marketplace," adds Fogelman, "not just in the rock venues, but with things like the L.A. Philharmonic. We're getting people into the stores that have never been in before."

Joe Andrules, vice president and general manager of Spec's in Florida, has Bass outlets in 10 of its 17 stores. "I love the traffic it brings in," says Andrules, "but, of course, we don't know how many of these people buy records. And it is an incredible lot of work, and an incredible hassle at times. Saturday, we have Duran Duran going on sale. We'll have to have a cop or two at every location."

Andrules says that Spec's rarely works any promotion around a concert other than extra merchandising of the artists' record. "We do promotions to sell records, not tickets," he comments. An average Spec's outlet will sell 2,000 tickets per month; an excellent outlet can sell 75,000 a year. Still, the extra employee hours involved offset the possible profit from the small service charge.

"The commission isn't what's in it for the stores," says Kip Hunter, general manager of Bass Tickets in South Florida. "It's bringing the traffic in there. We usually receive five to ten letters a month from stores requesting to be ticket outlets."

Mom 'N' Pop

• Continued from page 82

She says that the Spanish product she carries from such big labels as RCA and CBS costs her more than records from independents in Texas and California but that the sound is much better. Her major label LPs range from \$7.98 to \$8.59 retail, while smaller label disks go for \$6.98 to \$7.47. Other major labels that supply the store are Remo, Odeon and Fama.

To make up for lost record sales, the store now handles greeting cards, magazines, Spanish perfumes and soaps and "Knick-Knacks," Vega says. She says that some Spanish-music stores in the area are now selling clothes.

La Voz used to sell Panasonic radios and television sets, Vega says, but was ultimately priced out by nearby discount stores. The store does absolutely no advertising, according to Vega. It has been in business for 15 years, 10 of them at the current location. Pre-recorded and blank cassettes are among its top selling music-related items.

• Chas & John's Record Shop, Chicago—"We sell more singles than anything else," says manager John Newhouse. His new singles go for \$1.59 each, while oldies are tagged at 39 cents. To energize the business—which he characterizes as "kind of slow"—Newhouse runs commercials twice daily on WBMX and once-a-month album sales ads in the "Sun-Times."

Chas & John's sells no pre-recorded cassettes or 8-tracks. But blank cassettes are steady sellers.

Computerized ticketing makes it possible for a show to go on sale within an hour of the promoter calling the computer company. Reserved seats can be sold at the rate of 4,000 an hour; general seating can go out the door at 10,000 tickets an hour. Computerized ticket printing also allows last-minute changes in date, time or price, and prevents the theft or hard tickets lying around in drawers.

"No one wants to do hard sales when a computer is available," says Hunter.

That's not to say there haven't been remarkable success stories in hard ticket sales. Grapevine Records & Video in Charlotte, N.C. doesn't have access to a computer system in its area. But in hard tickets alone, they sell 100,000 to 150,000 tickets a year, according to store co-manager Teresa Long. At 25 cents to 50 cents service charge a pop, that makes a tidy sum for the store.

"For Van Halen, we sold 1,800 tickets in three hours," says Long. "We outsell everyone else in the city combined by four to one."

Grapevine promotes its telephone "concert line" with a billboard outside the store, and displays albums by the performer prominently. Long says that crowds of ticket buyers can be a problem for efficient store operations, but that it's worth it in the end.

"If the store is packed, probably only about 10% of these people will buy an album or tape," says Long. "But during the week, about 90% will buy something with each ticket."

Record World, with 54 stores in the New York area, has cut down considerably on its concert ticket sales, says advertising coordinator Brenda Bauer. They still accommodate local events like charity fundraisers and the annual New Haven jazz festival, but Bauer has reservations about the wisdom of ticket sales in general.

"We like to look at what the event is, and how much the tickets are selling for," she says. "And is Record World responsible if the show is cancelled? We're not set up to be a ticket outlet."

Rainbow Records, with 19 stores in Northern California, trains everyone on its staff to handle the Ticketron machines. The retail outlets sell up to 1,000 tickets per month each, and the chain actively promotes its ticket sales by putting the Ticketron logo in all its advertising and putting Rainbow's name on concert ads whenever possible.

"We consider this a profit center," says Rainbow's controller, Rolf Filosa. "And we also feel, to go a step further, that it brings customers into the stores that might not otherwise come in."

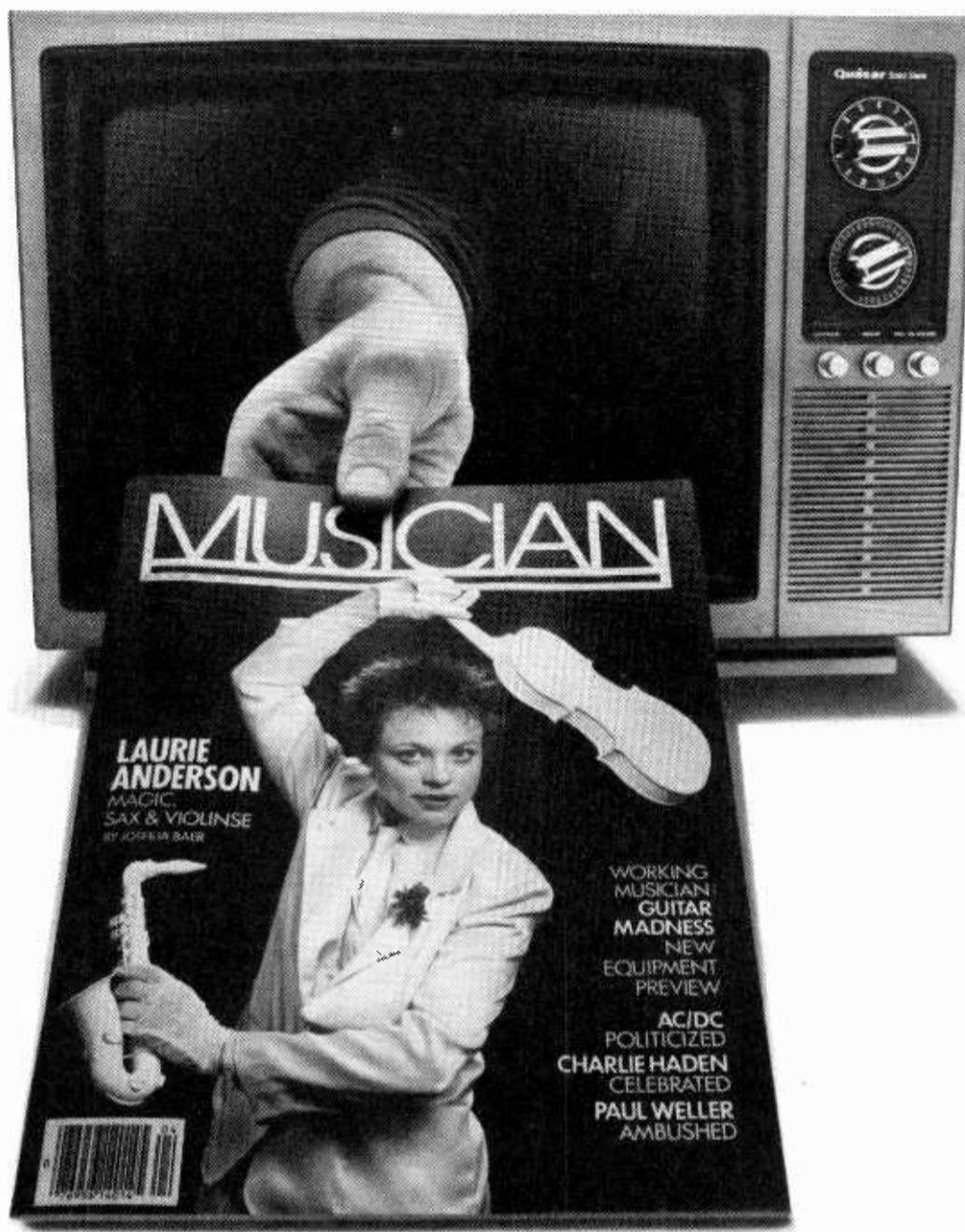
"A study was done recently," he continues, "that showed the average Ticketron customer shops at various stores in the area. If we can get him in our door, we can sell that customer who has no particular store loyalty."



Roy Imber, Elroy Enterprises, NARM 1984 Convention Chairman



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Video

BUT FIRMS STILL CAUTIOUS

Duplication Demand Jumps 100%

By TONY SEIDEMAN

NEW YORK—Demand for videocassette duplication has exploded in the first months of 1984. The top firms in the business say production levels are up by at least 100% from last year's figures.

But industry insiders caution that the high volume will prove no guarantee of fiscal security for the highly cyclical videocassette duplication industry. Looking at heavy investments in new production facilities, they fear today's new plants will become tomorrow's overcapacity, and note that profit margins have slipped even with the high levels of demand.

And, duplication executives say, the new plants will be built with traditional slave/master technology, with high speed duplication not coming on line until 1985 at the earliest.

The leading executives at the major duplication firms are cautiously optimistic, however. Three companies handle almost all of the prerecorded videocassette duplication business in the U.S.: Bell & Howell/Columbia Pictures Video Services, Video Corp. of America/Teletronics subsidiary VCA Duplication, and

Technicolor Videocassette. All report sharp increases in demand for the start of the year.

Between them, Bell & Howell/Columbia Pictures and VCA Duplication control 60%-70% of the U.S. videocassette duplication industry. The heads of both firms report a 100% increase in business for the first nine weeks of this year. They also predict tremendous increases in production capacity by the end of 1984.

Executives from both firms say that 1984's demand levels are more than just a sudden spurt. Even so, they don't feel certain the numbers will hold up for the entire year, or even the next few months. But for now they are obliged to increase their capacity to match the high demand levels, and to add on facilities so they won't be caught short if high numbers are hit in the future.

Time is a key element in the prerecorded videocassette industry. At Technicolor, director of administrative services Barbra Greever notes that the company can turn around an order in a single day if needed. Manufacturers know that for most releases the period of strongest sales is brief, and thus want to get the most

units on the market as rapidly as possible.

Duplicators respond to this pressure by boosting capacity to match peak period demand rather than sales levels averaged over time. Thus they risk getting stuck with massive overcapacity during the slow periods of the year.

January and February traditionally have been slow times for home video. But this year things are different virtually across the board, duplicators say. At Bell & Howell/Columbia Pictures, Tom Wheeler, president, says that although hit titles such as Paramount Home Video's "Trading Places" and RCA/Columbia Pictures Home Video's "Tootsie" make up a major portion of the demand spurt, catalog titles are accounting for a surprisingly high share.

Wheeler says that Bell & Howell/Columbia is having no problems meeting the demand, even though its facilities are running 24 hours a day, seven days a week. The increase in catalog demand is due to the entry of mass merchandisers into the home video marketplace and a record num-

(Continued on page 95)



LOU'S CUE—Lou Ferrigno, best known as tv's "Incredible Hulk," is presented with a TeleCaption Decoder from Susan McFarland, center, of the National Caption Institute. The device triggers hidden subtitles so Ferrigno and other hearing-impaired viewers can enjoy closed-captioned videos. Looking on is Chris Larson, regional sales manager for MGM/UA, which released Ferrigno's film "Hercules" with closed captions.

Sharp Investing \$21 Mil In British VCR Factory

LONDON—Japanese electronics firm Sharp is investing around \$21 million in the construction of a videocassette recorder plant in North Wales. Construction starts in April, and production is scheduled to roll in February, 1985, with an initial output of 60,000 machines a year and a total of 240,000 projected for 1990.

This move means that all the leading Japanese video companies will soon have European production bases. Around \$4.6 million of the total cost of the 27-acre Sharp site comes from British taxpayers in regional development grants. Employment level starts at 240 and is expected to build to around 650 jobs when full production is under way.

The flurry of major Japanese companies setting up production facilities in Europe follows the controversy and concern about the high level of imports from Japan to the European Economic Community. Last year, the community commission and Japan's ministry of international trade and industry agreed to limit imports to 4.55 million.

There has been a fall in market growth, described as "significant," in Japan's VCR industry, partly because of the voluntary import pact. In 1983, Japanese VCR exports to the EEC were 4.6 million units, down 6% on the previous year.

Initially a quarter of each Sharp VCR, mainly the casings, will be made in the U.K. and Europe, but that should rise to 45% in full production. Once that is achieved, the company can claim European origin, so the hardware will fall outside the EEC import restrictions.

After Grundig and Philips, the biggest VCR production operation is that of J2T, a joint venture between

Thorn EMI, JVC of Japan and West Germany's Telefunken, with plants in southern England and in Berlin.

Britain has thus far attracted the largest share of Japanese VCR production, notably through Sanyo, Mitsubishi and Toshiba. With Sharp, these companies hitting production targets will be making more than 800,000 VCRs annually, nearly half the U.K. demand.

Matsushita (National Panasonic), Sony and Hitachi are producing vid-

Disney Readies 'DTV' Clip Show

LOS ANGELES—Walt Disney Productions, after assuaging some critical licensing demands, has finally secured the rights to recent and current pop songs for its animated music video show, "DTV."

"DTV" programs will begin transmission on the company's cable channel this May. The home video version is being considered for release possibly as soon as this fall.

For now, the Disney Channel plans to roll out 240 videos directed by Chuck Braverman, known for his three-minute history of the U.S. "American Time Capsule." The videos will appear on the channel as a series of 60 15-minute programs, with four programs to air each month.

Braverman, no newcomer to the music video field, includes in his list of credits video work for David Bowie, Bob Seger, Cher and Paul McCartney. He is best known for his creation of "kinestasis," the blending and animation of still photos and graphics.

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Survey for Week Ending 3/24/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1983	PG	CED Laser	29.95
2	5	4	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95
3	2	11	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95
4	3	13	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
5	9	12	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98
6	6	13	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
7	4	15	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98
8	19	3	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
9	7	4	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganiotis	1983	R	CED Laser	19.98
10	17	16	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98
11	8	20	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	19.98
12	15	2	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
13	10	7	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
14	16	23	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED Laser	29.98
15	NEW ENTRY		KRULL	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.95
16	NEW ENTRY		TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	\$19.95 \$29.95
17	12	2	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
18	11	4	CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	Laser	34.95
19	18	5	TWIST OF FATE	MCA Home Video 40066	Olivia Newton-John	1983	NR	CED Laser	16.98 19.98
20	20	24	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED Laser	29.98 29.95

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Billboard Videocassette Top 40

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Survey for Week Ending 3/24/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	12	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
2	3	97	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	14	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	4	5	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
5	5	26	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
6	7	13	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
7	6	7	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
8	11	35	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
9	8	3	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
10	10	6	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
11	9	4	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
12	13	5	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
13	NEW ENTRY		TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
14	12	2	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
15	18	2	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	Not Listed
16	15	39	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
17	NEW ENTRY		EURHYTHMICS-SWEET DREAMS (THE VIDEO ALBUM)	RCA/Columbia Pictures Home Video 91132	Eurhythmics	1983	NR	VHS Beta	29.95
18	NEW ENTRY		THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
19	20	5	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
20	14	5	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
21	27	3	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
22	16	8	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
23	28	12	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
24	17	16	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
25	39	3	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta	59.95
26	30	2	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
27	NEW ENTRY		THE COMPLEAT BEATLES	MGM/UA Home Video 700155	The Beatles	1982	NR	VHS Beta	69.95
28	25	7	CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	VHS Beta	No listing
29	21	13	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
30	23	19	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
31	NEW ENTRY		POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
32	33	16	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
33	37	19	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
34	24	16	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
35	19	57	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
36	22	9	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
37	29	5	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Gano	1983	R	VHS Beta	79.98
38	32	7	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta	79.95
39	31	4	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta	79.95
40	26	13	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95

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Video

IN APRIL RELEASE

No Features From CBS/Fox

NEW YORK—For the second time, CBS/Fox Video has put out a full month's release schedule that contains no feature films. This means it has now done twice what no other major has done once.

The home video company's April release slate will consist of seven titles: five new entries from its "Faerie Tale Theatre" series, "Playboy Playmate Workout" and NBA Films Inc.'s "That Championship Feeling." All of the titles will be priced at \$39.98. CBS/Fox Video's first non-feature film release schedule was last November, and was also dominated by "Faerie Tale Theatre."

CBS/Fox has long been one of the majors most concerned about the depletion of film industry libraries. It has also been one of the most vociferous proponents of the repeal of the First Sale Doctrine, refusing to release the efforts of others in the area

as "economic suicide."

Releasing a non-feature film schedule gives CBS/Fox a chance to both preserve its library and experiment with low-priced product.

Word in the industry is that the firm's prior non-feature film schedule was a success, with the combined sales of the "Faerie Tale" titles adding up to what would have been a feature film superhit.

"Faerie Tale" titles due out in April include Susan Sarandon and Klaus Kinski in "Beauty And The Beast," "The Nightingale" with Mick Jagger, "The Matchless Mattress Test" with Liza Minnelli and "Small Is Beautiful" with Carrie Fisher. The "Faerie Tale Theatre" series is not a home video made-for, having originally been produced by Shelley Duvall for Showtime, the nation's second largest pay-tv network.

TONY SEIDEMAN

MTV To Help Embassy Push Australian Musical

LOS ANGELES—"Star Struck," the first Australian musical feature film to be released on videocassette in the U.S., will debut this May via Los Angeles-based Embassy Home Entertainment.

MTV plans to fuel Embassy's promotional push for this title by plugging it as the first "Australian music video," a spokeswoman for Embassy says. "Star Struck," which maintained a high profile during its theatrical release, is a new wave musical about a young woman who desperately wants to break into show business. Its suggested retail price is set at \$69.95.

The film, produced by Palm Beach Pictures in association with the Australian Film Corp., is not the only Australian-made film recently acquired for sale in North America by Embassy. The company has also gained the licenses to "News Front," "Chain Reaction," "Lonely Hearts," and the laserdisk version of "Breaker Morant."

"Lonely Hearts," slated for April release, was the winner of the Australian Academy Award for best picture. It was distributed by Samuel Goldwyn in the U.S. and achieved modest boxoffice success. The videocassette will carry a suggested retail price of \$69.95.

Suggested retail prices for "News Front" and "Chain Reaction" have yet to be determined. An early summer release is scheduled for both titles. The "Breaker Morant" laserdisk will list for \$34.95.

Embassy prefers not to comment

on any equity agreements it has made with the Australian Video label, or the dollar amount it plans to spend on advertising and promotion. The company does say, however, that Australian Video's logo will be displayed on all packaging and promotional materials associated with those four titles.

FAYE ZUCKERMAN

Japanese Firm Sets Entry Into Camera Market

TOKYO—Japanese photographic film manufacturer Konishiroku will be producing its own video cameras in order to expand its share of the audio/visual business market. The firm had previously been supplied on direct orders by Sharp.

Production starts in May, following completion of the contract with Sharp. Konishiroku's existing video camera is the Konica Color-CV, which can be used with both Beta and VHS VCRs and is claimed to be the lightest of its kind in the world.

Sharp originally produced 3,000 units for the company, followed by a further 2,000, sold here in selected areas. But once its own production starts, Konishiroku will start nationwide sales with a likely annual production of 20,000 units.

The company is also seeking video production technology know-how prior to the arrival of 8mm video cameras, expected in Japan around June or July.

MEDIA TRANSFERT PLANT

New Facility In Switzerland

BERNE—Swiss company Media Transfert is opening a new video post-production and duplication facility at La Chaux-de-Fonds. Total cost of setting up the Thomson/CSF-equipped site will be around \$2 million, an investment the company sees as contributing to the development of European video.

Initial duplication capacity will be 955,000 videocassettes annually, but according to general manager Gerard Dumont this could be increased to around 2.7 million tapes in the future. Both duplication and telecine transfer can be carried out in all color standards and formats: PAL, SE-

CAM, NTSC, U-matic, VHS, Beta-max and V2000.

The facility, which is scheduled to open in July, is located in the French-speaking part of Switzerland, in a depressed region of the watch-making industry. Former watch industry employees will be recruited for skilled production work, says Dumont, who notes that standards of laboratory cleanliness are similarly high in both trades.

He adds: "Since Switzerland's video market will not be our main target; we were also looking for a site near the border in order to facilitate exports."

Video

PBS Using Clips To Teach On 'ColorSound' Series

By ANDREW ROBLIN

NASHVILLE—Ready to go on a long "o" search with Sheena Easton? Or how about an infinitive search with Eurythmics? That's what a national audience of PBS viewers will be doing starting April 6 at 11 p.m. EST, when "ColorSounds," a new music video show with educational overtones, begins weekly 30-minute broadcasts.

"ColorSounds," the brainchild of Dr. J. Michael Bell, uses videos by popular artists as language-learning tools. Subtitles of the lyrics to each clip run across the bottom of the screen in tandem with the audio track. Words containing the vowel sound being studied, such as the long "o" in Sheena Easton's "Telefone" video, are highlighted with color.

The show has been previously broadcast monthly by 65 PBS stations and has been used in close to 500 junior and senior high schools, according to Bell. But the show's new time slot, next to PBS's popular "Austin City Limits," is intended to garner support for "ColorSounds" among parents and teachers in preparation for the start of the upcoming school year. The program will go to a daily, 15-minute format on Sept. 17.

"Our primary intention is to get the show into the classroom this fall," says John Cecil, director of elementary and secondary programming for PBS. "And to do that successfully, we'll have to give parents and teachers a chance to look at 'ColorSounds.'" Cecil says that with the negative image rock videos have acquired in the minds of some viewers, the advance groundwork is necessary "to bring the people over to our side."

"Some videos are unacceptable to us because of violent content," says Bell, "so we're taking a family-oriented approach and avoiding clips with gruesome violence or kinky sex. We don't want to incur the wrath of the Moral Majority."

The lack of violence does not seem to have hampered the show's success with students. Bell estimates that "ColorSounds" now reaches a potential audience of one million students. "The reason it works so well is student interest," he claims. "We don't do videos by losers, because the popularity of the artist is a factor," he continues. "But we do include clips from country and black artists."

Although the educational videos are initially focusing on vowel-sound searches, a multitude of support materials allows teachers to expand the scope of the program to include exercises in punctuation, clauses and parts of speech.

A monthly magazine that complements the videos with artist interviews is also available. These interviews extend the potential of "ColorSounds" into the area of values education. Country artist Earl Thomas Conley, for instance, tells of

his problems growing up in setting personal goals.

The magazine also includes crossword puzzles to expand students' vocabularies, a spelling list of words taken from lyrics to the clips, and

questions for classroom discussion that zero in on the values expressed by the artist. Additionally, a computer game is under development by Romox of San Jose, Calif., to support the "ColorSounds" language pro-

gram. In the prototype of the game, students aim at target words in the lyrics with the objective of making a small figure on-screen hit the word with a hammer.

"ColorSounds" would appear to

be a promising opportunity for labels to promote product and foster goodwill, but so far their reactions have not been unanimously positive. In December, CBS, MCA, Capitol/

(Continued on page 96)

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Video



VESTRON VIRTUOSO—Michael Jackson piles up more precious metal with RIAA gold and platinum awards for "Making Michael Jackson's 'Thriller'." Making the presentation are Vestron Music Video president Jon Peisinger, left, and Austin Furst Jr., the company's chairman.

Billboard® Videocassette Top 40

Survey for Week Ending 3/24/84

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RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	2	4	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
2	1	7	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
3	6	3	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
4	17	2	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
5	3	14	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
6	4	15	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
7	5	5	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
8	12	2	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
9	7	13	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
10	8	7	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
11	10	26	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
12	20	2	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
13	9	9	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
14	11	5	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	VHS Beta
15	15	7	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
16	13	17	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
17	NEW ENTRY		KRULL	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
18	NEW ENTRY		TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
19	14	7	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
20	18	14	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
21	19	14	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
22	16	20	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
23	21	24	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
24	NEW ENTRY		STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
25	24	2	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
26	22	39	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
27	23	3	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
28	25	23	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
29	26	10	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
30	27	47	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	31	11	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
32	34	16	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
33	38	24	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
34	28	17	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
35	33	16	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
36	39	19	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
37	32	16	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
38	30	15	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
39	35	16	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
40	40	57	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta

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

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Full-Service Studios Emerge To Test Video Vitality

By PAUL BEEMAN

Video music may not qualify as an explosion, yet. But the phenomenon certainly has forced the Florida music industry into talking and planning. Those not gearing up or at least talking to investors are busy preparing excuses why they're not.

"Video has become a real sales tool," says Norm Titcomb of BRT studios in Oakland Park. "Whether it's a local band or national client, it's the first thing that comes out of our clients' briefcases to sell themselves."

BRT has spent \$60,000 to bolster a central control room and attach a video room. International Sound, on the other hand, does not think much can be accomplished at that spending level and is sticking to audio. "It's a big step to contemplate spending a couple million dollars to open a good video studio, and that's what it takes to do the job right," owner Tom Pace of the North Miami-located studio says.

That's the dollar neighborhood Mack Emerman is talking for Criteria Recording Studios. Emerman has plans for \$2 million in video hardware, but says that move is in banker's hands.

At Miami's Coconuts Recording Co., owner Shirley Kaye says full video capability is planned this year. Quadrail owner Bob Ingria says his North Miami studio will be into film as well as video within a year. "We are already active, but we anticipate being a full audio-visual studio by the end of the year."

"Video is the future and we want to be prepared for it," says Jim Kalamasz of Spectrum Recording Studios in Deerfield Beach. "And the future is not only in music video; it's also in the industrial accounts."

"We see one of the really explosive markets as video-cassette music," says Susan Reed, executive producer for DuBois Productions, which has been solid in Florida video for 11 years. DuBois rents most of its equipment.

"We just cannot keep pace with the state-of-the-art equipment at this time. Things are moving very, very fast in both equipment and technique. We rely on a lot of subcontractors who are real specialists."

She says cinematographers for time-compressed commercials do well in music video since they're used to being creative in a short format. Video packaging is a must for artists,

she says, because "major labels don't even want to look at a group without a video today, even though it's the sound that sells the record."

Reed says Midwestern advertising agencies are discovering South Florida's video capabilities. "We have everything that New York and L.A. can offer. We're only weak in special effects and animation, but even that is growing here now."

"Another advantage of South Florida," she says, is "a lot of creative technicians are around—many of them are building and designing their own equipment when they find a problem that conventional equipment won't handle."

While most of what is video in South Florida qualifies as industrial or commercial, Coconut Grove's Men In The Blue Suits is producing consumer products. The blue-jumpsuited company offered an assortment of concert footage, musical collages, interviews and music news features in its debut, much of it shot coincident with the five-man video team's assignments for MTV, "Entertainment Tonight," "The Playboy Channel," "New Tech Times" and "Lifestyles of the Rich and Famous."

John Robson, the team's chief writer and sometimes cameraman, says the concept of a traveling music news crew began even before MTV went on the cable airwaves. "We told MTV they needed news and sent them tapes, first from South Florida and later, the Caribbean. More recently, the video team has expanded its coverage area as far as Europe and Las Vegas.

"Our familiarity with the subtleties of the music scene has given us a real advantage over the basic video news team," Robson explains. Robson spent years as a music writer and critic, writer and announcer Cory James was a popular disk jockey on a South Florida rock station and cameraman Kevin Layne played in a club circuit band.

"We can get footage and interviews another crew could not because they are not attuned to backstage etiquette and the inevitabilities of the rock 'n' roll environment."

The Men In The Blue Suits grew out of Miami's Instant Replay, which produced a quarterly video consumer magazine and continues as an equipment leasing company, a video clipping service, a "video business card" producer and a retailer of an image translator enabling the viewing of European and other market tapes on U.S.-format equipment.



The Men In The Blue Suits



A video shoot coming together at Criteria's Studio A soundstage for Chuck Mangione.

A Billboard Spotlight

Special Soundsheets Sent To Fan Clubs Of Manhattan Transfer, "Tubes," Kenny Rogers

CLEARWATER, FL — Loyal fans deserve special attention, and that's what they get in the form of Eva-Tone Soundsheets from three leading fan clubs.

For the past two years, members of the "Tubes" Fan Club have been treated to a specially recorded Christmas Soundsheet complete with personal greetings from each of the "Tubes," and a unique setting of a traditional Christmas song. "Our fans are totally blown away by it," says Marilyn Wood of the "Tubes" organization. "We've been using it for two years, and we plan to keep using it."

Sue Yahm of the Manhattan Transfer Fan Club says, "In the initial membership kit they get bios, pictures, buttons -- and the Soundsheet. It was something they were doing when I joined the organization, and we want to keep it up." The Soundsheet includes personal greetings and two special songs.

Members of the "Special Friends of Kenny Rogers" Fan Club receive their Eva-Tone Soundsheet in their initial membership kit, too, according to spokesperson Karen Sargent. She says the club used to send traditional hard 45s, but there were so many problems with breakage that they tried the flexible Soundsheets and have been very pleased with the results.

Perhaps Eva-Tone Soundsheets are the answer for your fan club mailings, album promotions, audition demos or sound souvenirs, too. An Eva-Tone representative can give you complete information regarding size, playing time, printing -- even mailing -- when you write: EVA-TONE SOUNDSHEETS, P.O. Box 7020, Clearwater, FL., 33518. Or simply call our new toll-free telephone number: 1-800-EVA-TONE. (In Florida, call 813-577-7000.)

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Retail Map Florida: Where The Chains Are

(listed North to South)

Pensacola:	Record Bar
Panama City:	Camelot
Mary Esther:	Record Bar, Camelot
Bay:	Record Bar
Tallahassee:	Record Bar (2), Hastings, Musicland (2)
Jacksonville:	Camelot, Musicland (2), Record Bar (4)
Gainesville:	Record Bar
Ocala:	Camelot
Daytona Beach:	Camelot
Leesburg:	Record Bar
Altamonte Springs:	Camelot
Winter Park:	Camelot
Orlando:	Musicland (2)
Melbourne:	Camelot, Record Bar
Fort Pierce:	Record Bar
Port Richey:	Camelot
Clearwater:	Camelot, Record Bar
Tampa:	Camelot (3), Musicland (3), Record Bar, Hastings (2)
St. Petersburg:	Camelot, Hastings
Pilellas:	Hastings
Pinellas Park:	Camelot
Bradenton:	Camelot
Sarasota:	Camelot
Fort Meyers:	Record Bar
Naples:	Camelot
Coral Springs:	Record Bar
North Miami Beach:	Record Bar
Miami:	Camelot (3), Musicland (2), Spec's (15), Record Bar (2)

Notes: Video specialty chains, once proliferate, are just now building back; computer specialty chains are exploding with Computerland at 27, second only to California for the franchisor.

Four Jacksonville Record Bar units are not part of the Durham-based chain.

List Totals:	21 Camelot
	16 Record Bar
	11 Musicland
	5 Hastings
	17 Spec's Music
	(Florida's largest chain extending north to Daytona Beach and Gainesville.)

EARL PAIGE

Industry Gears

• Continued from page F-3

Film work is also on the rise in the studios, as Bee Gee Maurice Gibb has recently completed scoring for the Accent Films Ltd. production of "Misunderstood" at Criteria. Jim Katt of Bee Jay Recording believes "the film industry is the next thing to come around here," noting that although Bee Jay's projects "still seem to be heavily rock'n'roll," the studio is positioning itself to handle Major motion picture work as well as advertising projects.

Miami-based Middle Ear Studios, owned and operated by the Bee Gees, is a private studio with a much different orientation than the commercial studios. Studio manager Samii Taylor explains that while the Gibb brothers' projects take priority, the staff of Middle Ear is free to work on individual projects during down time. An LP by Dick Ashby's "Yellowhands" has been completed in this way, engineered by Dusty Money.

"It's a buyer's market right now," says Taylor of the commercial studios. "The competition is more keen than ever before. If you have money to spend on a project, it is now possible to shop around in South Florida and get a good deal, good equipment and knowledgeable staff. The industry has grown up here."

Studio Music

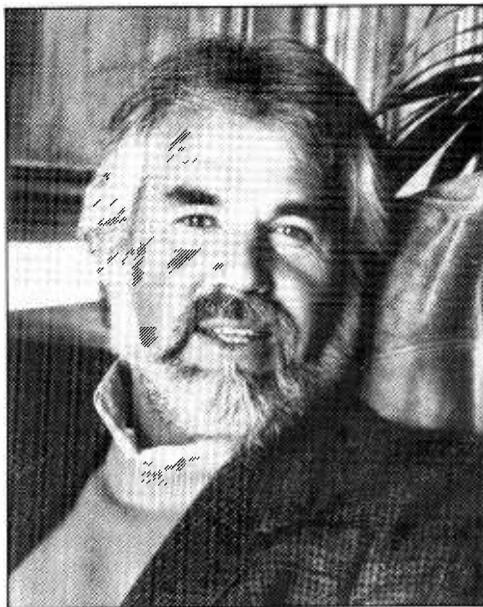
• Continued from page F-3

Commercial work and band demos have long been the mainstay of smaller studios—the 8-tracks, the 16s, and even the 24s without national stature.

"Band demos kept me in business," admits Frank LoConto of FXL studios, an eight-track studio outside Fort Lauderdale which specializes in country, pop and religious recording as well as commercial music. Gospel has represented the bulk of FXL work during the past year.

Mike Couzzi of Ocean Sound Studios in Oakland Park says he is confident about the future of the South Florida music business. "A lot of artists and groups are not aware that we in South Florida can usually do the same job lot cheaper than in New York or Los Angeles."

Says Criteria's Emerman, "The record companies are riding close herd on money and (South Florida) is not as acceptable as it once was. I can't see why that is when we can present a package that will beat New York and Los Angeles prices by far."



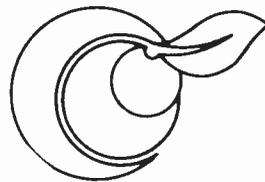
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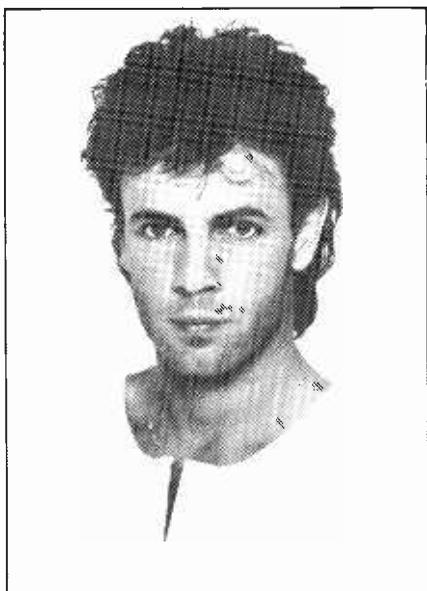
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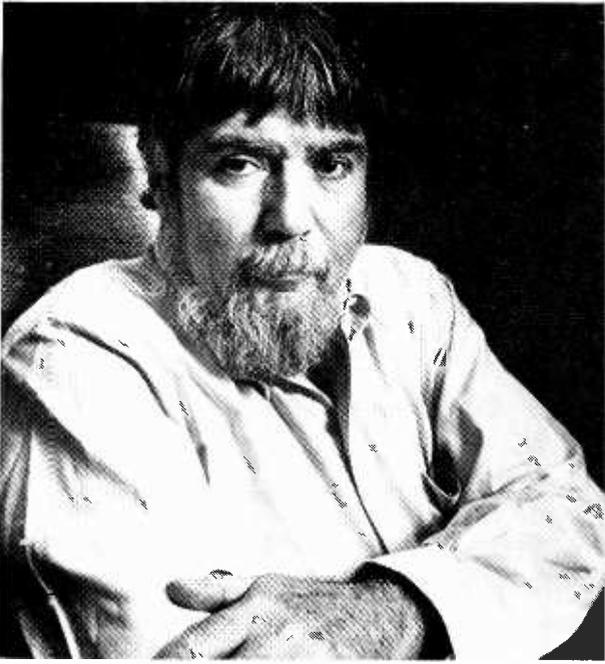
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Thomas R. Sewell, Executive Director



Jack Boyle. Photo: Joe Willis

Jack Boyle: Stellar Cellar Doorman With Key To Talent

John Joseph "Jack" Boyle is one of the most low-key yet most influential and successful concert promoters in the country.

Boyle, who owns and directs Cellar Door Concerts, one of the top five concert promotion companies, avoids the glitter and glamour in which most promoters, artists and managers like to bask. For Boyle, rock'n'roll is strictly business. Dressing "like a chameleon to blend in" backstage, Boyle diligently and quietly promotes 500 concerts a year throughout the Southeast and Midwest.

"My ego doesn't need 'Cellar Door Presents' on the tickets," says the 50-year-old Boyle. "I don't need my name out front. I've nothing to prove or disprove to anybody. The people in the business who need to know who I am, know who I am."

He recently promoted the first 30 dates of Van Halen's 1984 tour and in a rare move accompanied the tour from city to city during January and February. The potential two-month, \$5 million gross for Cellar Door merited the personal touch.

Boyle's Cellar Door Concerts also had a hand in promoting several of the Rolling Stones dates in 1981 and some of the Who "farewell" concerts in 1982. Boyle's Cellar Door has promoted shows by just about every rock or pop artist who ever hit the charts.

Boyle says his secrets for success are a good sense of humor and common sense which he defines as "the ability to see things as they are without the ego and the hype." Boyle, who has a degree in economics and foreign trade from Georgetown Univ., also is a mathematics wizard who can rapidly digest and analyze figures and throw back percentages and profit margins. He knows every detail of every show he is promoting or deal he is working and throws out facts and figures during conference calls or meetings often without referring to notes.

He is considered a tough but fair and honest man by everybody from concert venue managers to booking agents to the performers themselves. While he can be intimidating, he also can be quite charming.

"Some artists think of the promoter as an opponent," says Shelly Schultz, a senior vice president at ICM. "Jack has a way of gaining the confidence of the artist. He has a great knowledge of how to deal with people, which comes from good self-esteem. People trust him."

ATI's Ronnie Cohan calls Boyle "a man of his word who'll do the best possible job for the acts he presents."

Cellar Door Concerts grew out of Boyle's Washington D.C. folk club, the Cellar Door, one of about a half dozen bars and clubs Boyle owned in the city's Georgetown section in the early '70s. The 180-seat club featured acts such as James Taylor, Gordon Lightfoot, John Denver, Kris Kristofferson, Richard Pryor and George Carlin.

Those acts eventually became too big for the club. It was Gordon Lightfoot who in 1971 talked an initially reluctant Jack Boyle into promoting Lightfoot's first Washington concert outside a club. Things snowballed from there. Today, Cellar Door Concerts has offices in Detroit, Washington D.C., Virginia Beach, Va. and Fort Lauderdale which since 1977 has served as Boyle's headquarters and home.

SCOTT BENARDE

A Billboard Spotlight

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Local Acts

• Continued from page F-4

recorded in England working with Chris Squire of Yes.

But of late... nada. The studios are still here and they still get the major talents—Ted Nugent, John Denver, Pat Travers, various Gibbs brothers, the Romantics, the Gang Of Four, and so on.

Producer Bill Szymczyk, in fact, has a new location and will be reopening Bayshore this year. But then, the Eagles are no more.

Miami remains home to some Gibbs, to Julio Iglesias, to Harry Casey, whose ability to pen hook tunes makes him a probable momentary comeback, to Jaco Pastorius.

But in an area with an international population mix and tastes that reach the whole spectrum (Steve and Eydie sell out the 4,000-seat Sunrise Musical Theater), it's going to be difficult if not impossible for any local act to generate enough excitement and interest to break out of the local pack and race on up to national stardom.

Tropical Option

• Continued from page F-1

attention to deliver the largest possible diversity of entertainment, to serve every element of the community. We have achieved that end." A complete theatrical rigging system and a specially designed acoustic concert shell are recent additions to the facility.

In addition to the commercial promoters bringing entertainment to South Florida, an organization known as PACE (Performing Arts for Community and Education Inc.) is responsible for over 200 concerts in the area each year. Many of these are free and employ local artists through Music Performance Trust Funds.

A host of now-national performers have risen to prominence from Florida roots, including Key West rocker Jimmy Buffett, the Bellamy Brothers, the Outlaws, Johnny Van Zant, and the Rossington-Collins band. Jaco Pastorius hails from Fort Lauderdale, and joins fellow Univ. of Miami Music School alumni the Dregs, Pat Metheny and his group as members of the jazz-fusion elite. Additionally, Bob James is currently on the road with a band comprised largely of UM Music students.

One of the most promising local projects comes out of the Musician's Exchange co-operative in Fort Lauderdale. It is the first album from guitarist Randy Bernson, a founder of the popular Ocean Sound band. The LP features original compositions and guest appearances by Herbie Hancock, Jaco Pastorius, Bob James, and Michael Urbaniak, and has attracted considerable record company interest.

Tom Moon is a Miami-based freelance writer specializing in contemporary music.

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New Facilities

• Continued from page F-6

Meanwhile, at least two fine facilities were used only sparsely, the Marine Stadium on Rickenbacker Causeway of Biscayne Bay and featuring a floating stage, and downtown Miami's Gusman Center, a plush restored movie palace of the 1920s that is losing popularity to the newer Knight Center seven blocks away.

The club scene for national acts got slimmer when the Agora Ballroom in Hallandale, another city between Miami and Fort Lauderdale, became the new Button South and began using even fewer touring acts than had been booked into the Agora in its waning days. Summers of Fort Lauderdale beach still does shows with marginally national acts such as X and Eddy Grant or has-beens like John Kay from Steppenwolf, and even never-was like the guy who's billed as Prince's bass player. (How do you become a star sideman for a one-man band?)

That scene may still improve for those in the West Palm Beach area. Stoll is converting a downtown movie theater into a concert facility with a capacity in the 850 to 1,000-seat range.

Talent Market

• Continued from page F-4

scene is flourishing. The year's biggest show brought 50,000 fans to Miami's Orange Bowl for a superb concert by the Police, the Animals and the Fixx.

Cellar Door Concerts, Fantasma Productions and Rockland Concerts are all based in South Florida and annually promote hundreds of rock, pop, jazz and rhythm & blues shows throughout the state. Cellar Door alone is responsible for 150 to 200 Florida concerts each year.

South Florida venues such as the James L. Knight International Center and the Sunrise Musical Theatre make concerts a pleasure for both performers and audiences. And South Florida clubs such as Summers, The Button South and the Musicians Exchange offer showcase stages to up-and-coming bands as diverse as Zebra, Madness and Rare Silk.

CREDITS:

Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover & design, Anne Richardson-Daniel.

"Rolling Stone, eat your heart out."
Laura Foti, Billboard, 1/14/84

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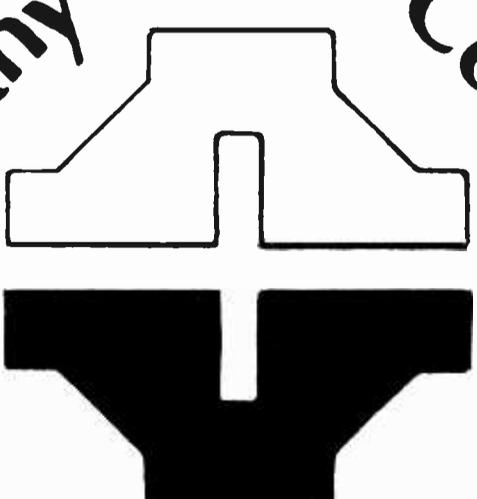


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Computer Growth Enhances Retail Climate

Maybe it's the climate or the vitality, but no state is seeing the influx of national home entertainment chains like Florida. With 53 out-of-state based record/tape chain units here now, the real explosion is in home computer stores.

"I guess they think they're going to

get rich overnight," says Sid Blatt, partner in two-year-old Programs Unlimited, a Palm Beach computer store. "In one block along 163rd, I count six computer stores."

That personal computer retailing is booming right along with records and tapes illustrates the vitality of Florida. National computer store

franchisor Computerland has 27 units here. Only in home-base California does it have more.

The explosion in personal computer retailing hardly surprises Ron Berger who says he saw the same over-kill growth in video specialty. Head of Portland, Ore.-based National Video is just now locating a re-

gional sales office in the state, Berger reflects Blatt's point. "Along one mile in Fort Lauderdale there were eight video stores—today one."

According to Berger and others, video specialty retailing is just now into a new re-growth phase. Camelot, in fact, chose its Port Richey unit as a pilot for introducing video, now in

Naples and Daytona Beach and soon in Tampa and Bradenton units, notes Port Richey store manager Kevin Kilroy who helped launch Camelot's video departments he says proves the category can be marketed in malls.

Of the out-of-state record/tape chain expansion, Kilroy notes. "We have so many stores down here people think we're Florida based." An Ohio firm, Camelot has 21, Durham-based Record Bar 16, Minneapolis' Musicland 11 and Western Merchandisers out of Amarillo five.

The predominance of national chains in Florida creates misconceptions, say industry Floridians. An irony is that for years the National Assn. of Recording Merchandisers (NARM) has held conventions here as it will this week. Despite this close-up regularly, label executives "don't always realize what's selling in Florida because so much comes in from out of state," says Ned Berndt, head of three-unit Miami based Q Records & Tapes (one unit is in Tampa).

Others, among them independent distributor Fred Held at M.J.S., indicate that local acts face more national chart competition than in other states. In fact, he says the urgency to get nationally breaking product on the floor finds chains like Record Bar and Camelot "depending on us for fill-in. They'd have to wait two weeks for something hot to get here."

All the same, Florida but especially Miami is a breakout for black and dance with Held claiming "Let The Music Play" by Shannon broke first in Miami.

From another standpoint, Florida acts could exploit the national retail pipelines spaghetti-threaded throughout the state, Kilroy indicates. He points to action now on Bertie Higgins who scored previously with "Key Largo" nationally. Kilroy indicates that when a Florida act catches on, the word can flow back to the national frostbelt headquarters.

Basically all the national chains as well as locally based independents are receptive to Florida talent. An example is buyer Diane Eklund at 17-unit Florida based Spec's Music who points to Charlie Pickett & the Eggs and several breaking punk and new music acts in the Fort Lauderdale to Orlando region.

Certainly, Latin talent looks to Miami as an important exposure area, according to Alba Eagan, promotion manager, Musical Records Co., a distributor. She identifies Miami Sound Machine as promising but notes that as in pop product, national influence is important. Ricchi & Poveri, an Italian act with Spanish material is a big seller just now. Chirimo is another local Latin act breaking according to Al Zamora, distribution veteran with new Gold Coast which will be into all categories of music not just Latin.

According to Eagan, the Latin retail community was hit as hard as any during the industry recession. "This past Christmas, sales were up about 5%." She also points to a flourish of 15 or so new stores opening in the past six months to join leading Latin outlets like Ricky's Records, Do-Re-Mi and ERE Records. Cautiously, Eagan says the apparent emergence of Latin stations with three in the newest Miami Arbitron top 10 and four others showing up farther down doesn't all derive from music. In some cases soap operas, as with No. 4 WQBA, are important. Also, some like WQBA-FM program in English, too, reflects a homogenization culturally that looms well beyond Miami in the state.

That the predominance of chain activity has not produced more homogenization in store design and concepts of merchandising is another irony of Florida's retail vitality. Already winner of two architectural awards, Spec's is rushing to complete in time for NARM a store designed like a New York Subway station.

EARI. PAIGE

Earl Paige is Billboard's Retail Editor.

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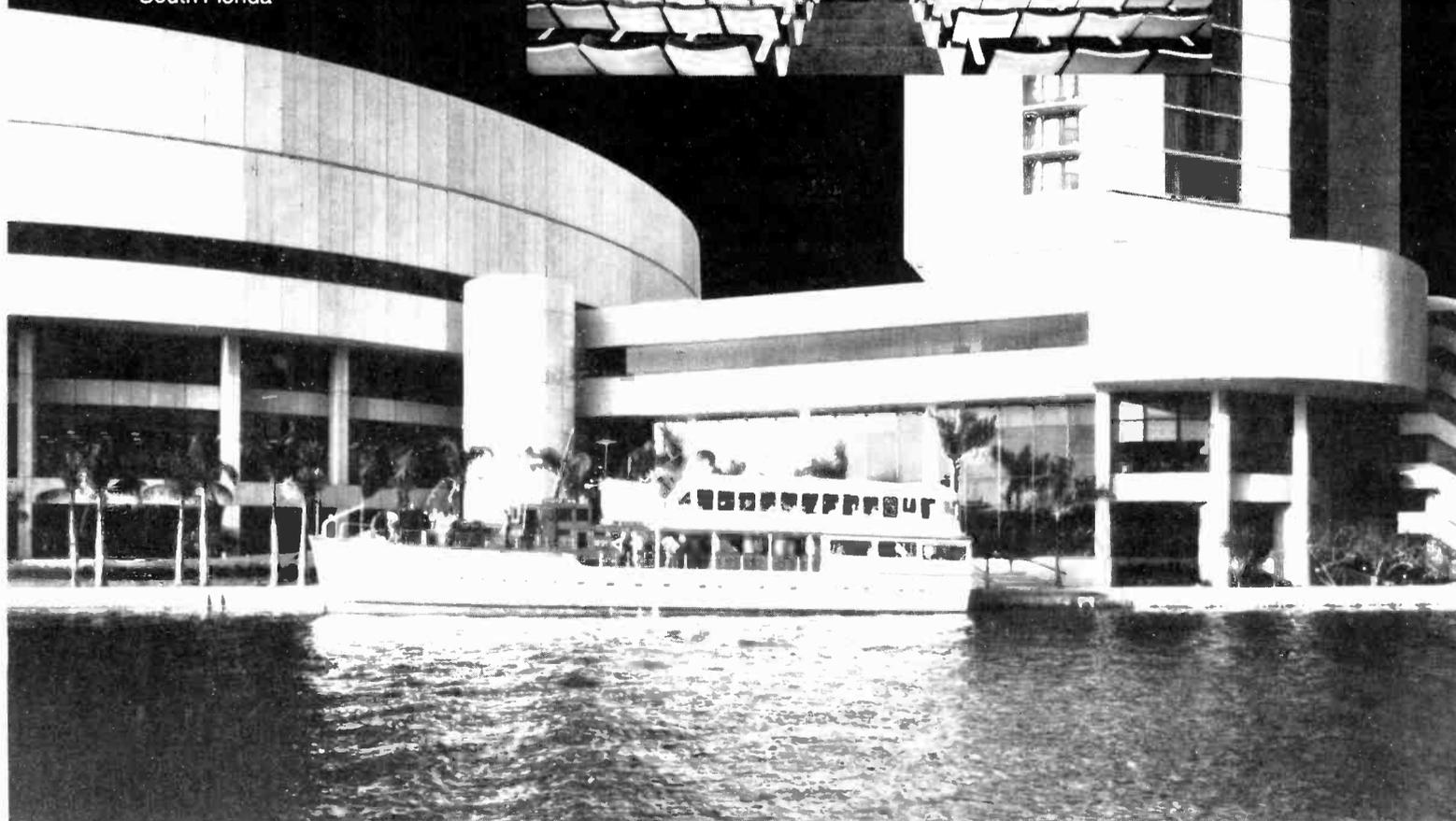
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Services: AUDIO—Disk mastering, record pressing, high speed duplication; FILM—Studio filming, film scoring; VIDEO—Studio recording, audio scoring, audio mixing, duplication. **Other Services**—Audio-visual stage productions & studios.

NEW RIVER STUDIOS, 408 S. Andrews Ave., 33301. (305) 524-4000. Studio Mgr.: Virginia Cayia; Chief Eng.: Eric Schilling. (1 studio, 24-tracks).

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OCEAN SOUND STUDIO, 548 NE 42 St., 33334. (305) 563-2597. Owners: Mike Couzzi, David Shelley; Studio Mgr. & Chief Eng.: Mike Couzzi. (1 studio, 16-tracks).

SERVICES: Audio—Remote recording; VIDEO—Audio mixing. **Other Services**—Ocean Sound Productions.

PRISMA PRODUCTIONS, INC., 5208 NE 12 Ave., 33334. (305) 491-8463. Owners: Arthur Gabe, Michael Fourens; Studio Mgr.: Michael Fourens; Chief Eng.: Arthur Gabe. (1 studio, 24-tracks).

SOUND SHINE PRODUCTIONS, 723 W. Sunrise Blvd., 33311. (305) 463-9882.

Services: AUDIO—Record pressing.

• JACKSONVILLE

AUGUST RECORDING STUDIO, 2136 Kings Ave., 32207. (904) 399-8283. Owner, Studio Mgr. & Chief Eng.: Wayne Fanning. (1 studio, 24-tracks).

Services: AUDIO—Remote recording, high speed duplication (8 track, cassette, open reel); VIDEO—Audio scoring (w/o picture), audio mixing. **Other Services**—Commercials, jingles.

CYPRESS RECORDING STUDIOS, INC., 120 N. Fifth St., Jacksonville Beach, 32250. (904) 246-8222. (1 studio, 24-tracks).

HOMESTEAD STUDIO, INC., 6036 Harwin Rd., 32216. (904) 737-3214. Owner & studio Mgr.: Rick Grant; Chief Recording Eng.: Dave Morgan. (1 studio, 8-tracks).

Services: High speed duplication (open reel). **Other Services**—Band management, production & promotion.

THE WAREHOUSE RECORDING STUDIO, 2071 Emerson St., Unit 21, 32207. (904) 399-0424. Owner & Studio Mgr.: Tom Markham; Chief Recording Eng.: Skip Osmundsen. (1 studio, 24-tracks).

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ADCO PRODUCTIONS, 7101 Biscayne Blvd., 33138. (305) 751-3118. Pres.: Bill Wylar; Studio Mgr.: Earl Wainwright; Chief Eng.: Bob Arbogast. (1 studio, 8-tracks).

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PAT APPELSON STUDIOS, INC. (DIV. OF D&P PRODUCTIONS, INC.), 1000 NW 159 Drive, 33169. (305) 625-4435. Owner: Pat Appleson; Studio Mgr.: Don Richter; Chief Eng.: Richard Rudner. (2 studios, 24-tracks).

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BAYSHORE RECORDING, 2665 S. Bayshore Dr., Suite 100, Coconut Grove, 33133. (305) 856-5942. Owner: Bill Szymczyk; Studio Mgr.: Harriet Della Case; Chief Eng.: Buddy Thornton. (1 studio, 24-tracks).

CLIMAX RECORDING STUDIO, INC., 2994 N. Miami Ave., 33127. (305) 576-6888. Owner & Studio Mgr.: Pablo Cano; Chief Eng.: Armando Teron. (1 studio, 24-tracks).

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CRITERIA RECORDING STUDIOS CO., INC., 1755 NE 149 St., 33181. (305) 947-5611. Owner: Mark Emerman; Chief Recording Eng.: Dennis Hetzendorfer. (5 studios, 24-tracks analog, 32-tracks digital).

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MUSIC MARKET PRODUCTIONS, INC., 4130 Aurora Ave., Coral Gables, 33146. (305) 442-4116. Owners: Tony Snetro, Rene Barge; Studio Mgr.: Rene Barge; Chief Eng.: Tony Snetro. (1 studio, 24-tracks).

Services: FILM—Film scoring (w or w/o picture); VIDEO—Audio scoring (w or w/o picture), audio mixing. **Other Services**—Production Company.

QUADRADIAL CINEMA CORP. SOUND STUDIO, 14203 NE 18 Ave., North Miami, 33181. (305) 940-7971. Owners: Bob Ingria, Mary Shahan; Studio Mgr.: Mary Shahan; Eng.: Bob Ingria. (1 studio, 24-tracks).

SOUND BOOTH RECORDING, 501 W. 28 St., Hialeah, 33010. (305) 887-4522. Owner: Sound Booth Corp. Studio Mgr. & Chief Eng.: Frank Miret. (1 studio, 8-tracks).

Services: AUDIO—High speed duplication (cassette); VIDEO—Studio recording, remote recording, duplication (VHS). **Other Services**—On-location video recording.

SOUNDTRACK, INC., 1975 NE 149 St., North Miami, 33181. (305) 945-4449. Owner & Chief Recording Eng.: George

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SOUTH COAST RECORDING CO., 1975 NE 149 St., North Miami, 33181. (305) 945-7272, 945-8113. Owner: Paul Kaminsky, George Blackwell; Studio Mgr.: Paul Kaminsky; Chief Recording Eng.: Paul Kaminsky. (1 studio, 24-tracks).

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STUDIO CENTER SOUND RECORDING, INC., 14875 NE 20 Ave., North Miami, 33181. (305) 944-2911. Owner: Gary Geertsma; Chief Eng.: Gary Vandy & Craig Powell. (1 studio, 24-tracks).

Services: AUDIO—Remote recording; FILM—Studio filming, film scoring (w/o picture); VIDEO—Studio recording, audio mixing.

SUNSHINE SOUND, 7764 NW 71 St., 33166. (305) 592-1014. Owners: Harry Wayne Casey, Richard Finc; VP: Sharon Smith; Studio Mgr. & Chief Eng.: Milan Bodgan. (1 studio, 24-tracks).

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32810. (305) 293-1781. Pres.: Eric T. Schabacker; Gen. Mgr.: Jim Katt; Chief Eng.: Bill Vermillion. (2 studios, 32-tracks).

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METAMORPHOSIS PRODUCTION/CROW PRODUCTION, 7120 N. Florida Ave., 33604. (813) 238-6257. Owner: Gail Smith; Studio Mgr.: Doug Brewer; Chief Eng.: William

Dudley. (1 studio, 16-tracks).

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MORRISOUND RECORDING, 5120 N. Florida Ave., 33603. (813) 238-0226. Studio Mgr.: Tom Morris; Chief Recording Eng.: Jim Morris. (2 studios, 24-tracks).

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PROGRESSIVE MUSIC STUDIOS, 1904 S. MacDill Ave., 33629. (813) 251-8093. Owner & Chief Eng.: Ken Veenstra; Studio Mgr.: Marcie Veenstra. (1 studio, 8-tracks).

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17	26	5	HELLO —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722
18	36	3	EAT IT —Weird Al Yankovic (Rick Derringer), M. Jackson, A. Yankovic; Rock 'N' Roll 4-04374(Scotti Bros./Epic)
19	9	10	NOBODY TOLD ME —John Lennon (Not listed), J. Lennon; Polydor 817254-7(Polygram)
20	22	8	BACK WHERE YOU BELONG —38 Special (Rodney Mills), G. O'Connor; A&M 2615
21	18	14	GIVE IT UP —K.C. H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca/Alpha Dist. 51001
22	23	10	RUNNER —Manfred Mann's Earth Band (Manfred Mann), Ian Thomas Arista 1-9143
23	15	12	WRAPPED AROUND YOUR FINGER —The Police (Hugh Padgham, The Police), Sting; A&M 2614
24	16	17	KARMA CHAMELEON —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221
25	28	6	RADIO GA-GA —Queen (Queen, Mack), R. Taylor; Capitol 5317
26	27	10	LET'S STAY TOGETHER —Tina Turner (Martyn Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322
27	30	8	COME BACK AND STAY —Paul Young (Laurie Latham), J. Lee; Columbia 38-04313
28	29	10	NEW SONG —Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766
29	32	6	GIRLS —Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley; EMI-America 8196
30	34	5	THEY DON'T KNOW —Tracy Ullman (Peter Collins) K. MacColl; MCA 52347
31	31	7	LIVIN' IN DESPERATE TIMES —Olivia Newton-John (David Foster), T. Snow, B. Alfonso; MCA 52341
32	17	20	LET THE MUSIC PLAY —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)
33	39	3	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Drescher; RCA 13738
34	40	5	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnell, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram)

52	66	3	NO MORE WORDS —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)
53	35	21	JOANNA —Kool & The Gang (R. Bell, J. Bonnell, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)
54	62	3	BORDERLINE —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)
55	69	2	THE AUTHORITY SONG —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 2-57622
56	74	2	SHOW ME —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29317
57	61	5	WE'RE GOING ALL THE WAY —Jeffrey Osborne (George Duke) B. Mann, C. Wei; A&M 2618
58	43	11	THIS WOMAN —Kenny Rogers (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; RCA 13710
59	50	16	THE LONGEST TIME —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400
60	50	16	YAH MO B THERE —James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)
61	63	7	JOYSTICK —Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701
62	64	5	HYPERACTIVE —Thomas Dolby (Thomas Morgan Dolby Robertson) T. Dolby; Capitol 5321
63	73	3	ILLEGAL ALIEN —Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89698
64	75	3	SISTER CHRISTIAN —Night Ranger (Pat Glasser), K. Keagy; MCA 52350
65	70	5	WHITE HORSE —Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guldenberg; Sire 7-29346(Warner Bros.)
66	67	5	CLUB MICHELLE —Eddie Money (Tom Dowd, Eddie Money) E. Money, R. Carter, M. Froom, R.C. Burton; Columbia 38-04376
67	68	6	WALKING IN MY SLEEP —Roger Daltrey (Mike Thorne), J. Green, L. Adey; Atlantic 7-89704
86	88	4	NO PARKING (ON THE DANCE FLOOR) —Midnight Star (Reggie Calloway), B. Simmons, B. Lovelace, V. Calloway; Solar 7-69753(Elektra)
87	79	12	IF ONLY YOU KNEW —Patti LaBelle (C. Biggs, K. Gamble, D. Wansel), K. Gamble, D. Wansel; Philadelphia International 4-04248(Epic)
88	82	4	DO YOU LOVE ME —Andy Fraser (Andy Fraser), B. Gordy; Island 7-99784(Atco)
89	91	7	ENCORE —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris), T. Lewis, J. Harris; Columbia 38-04256
90	92	4	TAXI —J. Blackfoot (H. Banks, C. Brooks), H. Banks, C. Brooks; Sound Town 0004(Allegiance)
91	83	28	BREAK MY STRIDE —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 1 4-04113(Epic)
92	72	6	MAKE MY DAY —T.G. Sheppard With Clint Eastwood (Jim Ed Norman), D. Blackwell; Warner/Curb 7-29343
93	71	22	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.)
94	65	16	THINK OF LAURA —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658
95	NEW ENTRY		LOVE HAS FINALLY COME AT LAST —Bobby Womack and Patti LaBelle (B. Womack, A. Oldham, J.E. Gadson), B. Womack, P. Woten; Beverly Glen 2012
96	99	4	YOU'RE LOOKING LIKE LOVE TO ME —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307
97	60	8	SHE WAS HOT —Rolling Stones (Glimmer Twins, Chris Kimsey), Jagger, Richards; Rolling Stones 7-99788(Atco)
98	84	14	SO BAD —Paul McCartney (George Martin), McCartney; Columbia 38-04296
99	86	16	PINK HOUSES —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)
100	93	12	BANG YOUR HEAD (METAL HEALTH) —Quiet Riot (Spencer Proffer), C. Cavazo, K. DuBrow, F. Banali, T. Cavazo; Pasha ZSA-04267(Epic)

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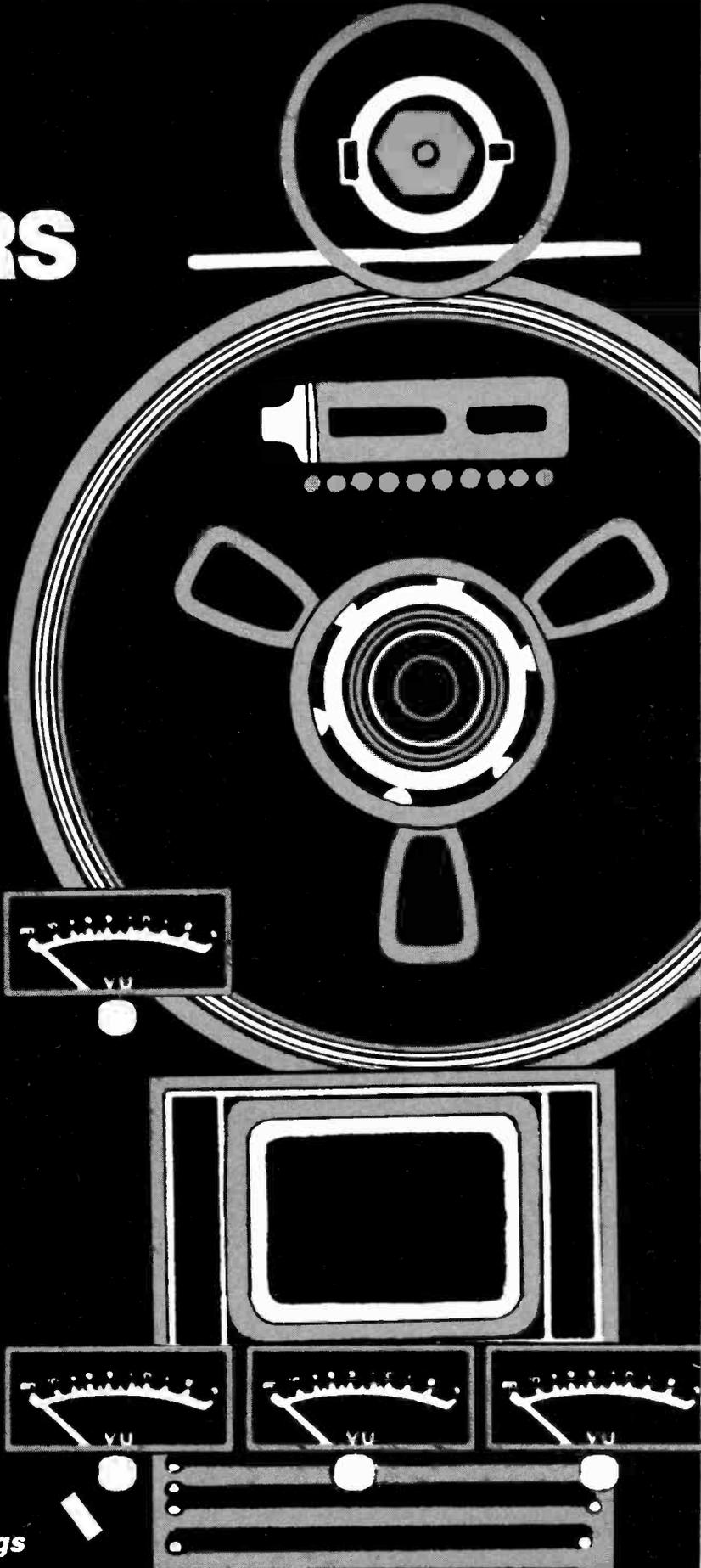
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Video

Duplication Demand Jumps, But Firms Still Cautious

Continued from page 91
ber of new specialty store openings, he says.

While confirming that demand for the first part of 1984 is up by 100% for his company, Wheeler opines that the 100% surge won't last for the entire year. Pegging last year's prerecorded videocassette production levels at around nine million, he says that 14 million is a virtual certainty for this year. A continuation of current production levels to produce an 18 million year is a very slim possibility, he adds.

VCA Duplicating Corp. president Bill Follett also reports a 100% increase in demand levels from last year, although he says that the figures are "tainted by 'Making Michael Jackson's Thriller,' " the \$29.95 Vestron Video hit. Follett is also worried about whether current demand levels will hold, noting that the duplication industry is a "very cyclical business."

Indeed, many in the duplication industry worry that the business is about to repeat for a third time a cycle that has caused it considerable fiscal pain in the past. Twice before, the duplication industry has furiously expanded to meet rising demand, only to be caught with heavy overcapacity when the sales spurts finally leveled out.

This year, too, will be a time of rapid expansion of the videocassette duplication industry's capacity. VCA Duplicating's efforts show the scope of the upcoming increases. The firm can handle a maximum of 10 million cassettes a year right now, says Follett. Factory expansions are currently underway which will make it possible for just one of VCA's several plants to be able to produce 30 million units by 1986.

Bell & Howell/Columbia also plans heavy expansion. CBS/Fox Video does its own duplicating, and the company's release schedule currently contains no major hits. But there are signs that the major is facing a demand increase close to that of the top duplicators. Last year at this time CBS/Fox Video was running its duplication plants six days a week, 16 hours a day. This year production is seven days, 24 hours, and a significant percentage of the load has been shifted to plants in Canada.

For 1984, at least, almost all of the increase in capacity will come via the duplication industry's traditional production system, with one video master being duped onto several thousand VCRs in a given plant. VCA Duplicating's Follett is especially unenthusiastic about the arrival of high speed duplication.

Technologically, high speed duplication will be possible in 1985, he says. But the economics of the new technology are in question. Duplicators are gunning for "high yield for the dollar," he says, and current high speed technology has not yet shown

Sharp British VCR Factory

Continued from page 91
eo hardware in Germany, and Akai is manufacturing machines in France. Sharp's move into Wales follows the mid-February announcement that U.S. firm 3M was investing \$25 million in a videotape manufacturing center in Swansea.

Tadahiko Ishino, Sharp's marketing director, says the company is initially looking to sell only in Britain. The fact that 30% of British homes have VCRs now, the highest market penetration of any European nation, does not suggest saturation point was near or that Sharp was late in entering the U.K. production zone, Ishino says.

that it can match the low costs of existing slave/master systems.

Much more enthusiasm is expressed by Bell & Howell/Columbia's Wheeler, who says that his com

pany will be moving heavily into high speed duplication once it becomes technologically and economically viable. He too puts the time frame for the transition somewhere in 1985.

Most high speed duplication systems currently involve "platter" duplication, where programs are replicated onto a continuous reel of tape instead of a single videocassette at a

time. Savings in both tape and time are possible with the systems, but duplicators fear loss of significant portions of their production capacity if the machines break down.

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MARCH 24 1984 BILLBOARD

Video Music Monitor

• Second time around: Wire Train's second video for "I'll Do You" from the album "In A Chamber," features lead singer Kevin Hunter in an eerie story about his encounter with a "mysterious" woman and her "rodent-like" friends. It was directed by **Juliano Waldman** (Pat Benatar's "Lipstick Lies") for the 415/Columbia group and produced

Japanese Firm, MGM/UA In Pact

TOKYO—MGM/UA Home Video has finalized a license deal with Herald-Pony under which the latter will sell and rent videocassettes and videodisks of movies from the U.S. company in Japan.

MGM/UA has a catalog of some 2,000 movies. The first release here, set for April 5, will consist of 10 titles, including "Gone With The Wind," "2001," "The Compleat Beatles" and "Pink Floyd's The Wall."

More than 50 titles will be released each year, under the terms of the deal. Rental charge for MGM/UA product here will be about \$120 for the two-cassette "Gone With The Wind" package and \$42 for the Pink Floyd feature, with an average of \$65 for the rest of the items in the first release, all on a yearly basis.

The dealer undertakes to return the videocassettes after one year. Rental charges are left to the store owners. Herald-Pony looks to turn over some \$1.3 million in the first year as a result of the deal.

by **Carol Sheppard**, using the New York video production house of Cherbuti. The band's first video, "Never," was aired on several music video shows.

• Vintage vehicle: In the video for **Midnight Star's** "No Parking On The Dance Floor," produced by **Christopher McKinnon**, the group's **Belinda Lipscomb** stalls out—not on the dance floor, but in a downtown intersection, creating a traffic jam. The car is a Rolls Royce, and Edsels, Hollywood tour buses and three low riders are among the '50s vehicles that get gridlocked in the clip, before the intersection turns into a dance floor filled with 185 dancers, including two Michael Jackson impersonators. **Peter Allen** directed the Solar group for Bill Parker Productions.

• Helping out: McKinnon also recently played consultant to director **Yur Sivo** when CSI Video producers **Gary Prato** and **Paul Brooks** made the transition from tape to film for Enigma act the **James Harman Band**. "The Big Dance," from the album "Thank You Baby," recreated Depression-era dance marathons in the rustic ballroom of the Green Hotel in Pasadena. Lensed in 35mm black and white by **Bob Krey**, the shoot took two days.

• Getting started: MTV's "Basement Tapes," where struggling young artists compete to break into the recording industry, will air **Ken Mandel** Production's fifth video clip, "Cadillace." Starring the **Kim Callahan** band, the video portrays a junkyard fantasy sequence in a Cadillac convertible. **Ken Mandel** and **Bruce**

Smith are partnered in the Dallas-based production facility.

• Partying: Nearly 300 industryites attended a recent party hosted by **Unitel Video Inc.** and the New York State Office of Motion Picture & Television Development to celebrate the growth of music video production in New York State. Highlight of the festivities came when **Jayne Keyes**, director of the state office, gave **Herb Bass** and **Alex Geisler** of **Unitel** a letter from **Gov. Mario Cuomo** congratulating them for their contribution to video. The party culminated with a showing of made-in-New York music videos at **Unitel's** new facilities.

FAYE ZUCKERMAN

PBS Show Uses Clips To Teach

• Continued from page 93

EMI, Polygram and Motown subsidized the program to the tune of \$11,000. But among the country divisions of the major labels, so far only **RCA** has been supportive. "We use almost everything in RCA's country video catalog," notes **Bell**, "but the other Nashville divisions don't seem to be convinced that video sells records."

PBS hopes to be working with a major underwriter for "Color-Sounds" by fall, and negotiations are now under way. Although there is a nominal charge to schools using the program's support materials, the price of the service is based largely on the school system's ability to pay.

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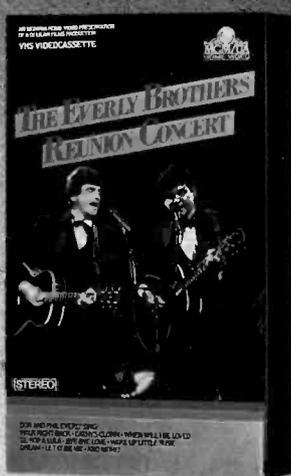
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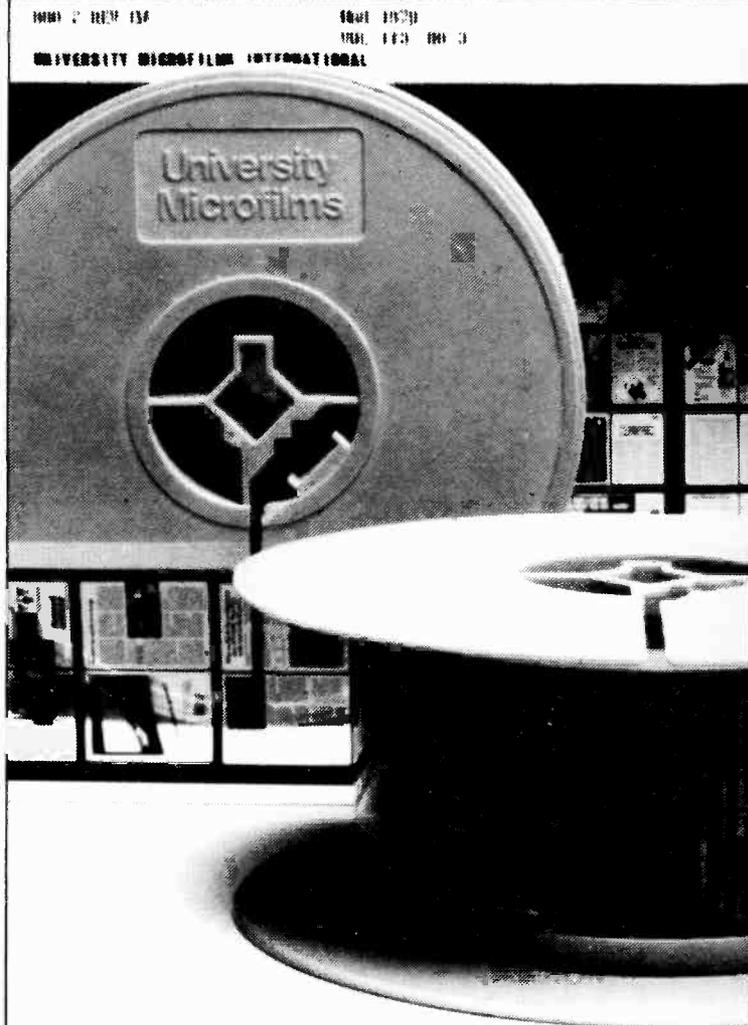
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	10	ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins, Leeds/MCA/Patchwork, ASCAP, RCA 13716	33	25	17	WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	67	75	2	IN REAL LIFE —Ed Hunnicutt (D. Burgess) K. Robbins, Hall-Clement, BMI, MCA 52353
2	5	11	LET'S STOP TALKIN' ABOUT IT —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posay, BMI/Chappell, ASCAP; Columbia 38-04317	34	42	5	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	68	70	3	THAT IT'S ALL OVER FEELING (ALL OVER AGAIN) —Steve Clark (J. Kennedy) S. Clark, J. MacRae; Music City, ASCAP; Mercury 818-058-7
3	6	11	BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	35	21	15	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	69	NEW ENTRY	→	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329
4	4	13	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	36	47	4	I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	70	38	15	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411
5	8	11	DON'T MAKE IT EASY FOR ME —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conly, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	37	44	5	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	71	86	2	DON'T GO CHANGING —Lorrie Morgan (R. Gant, J. Vienneau) C. Kelly, L. Anderson, Golden Bridge/Big Heart/Satsuma, ASCAP; MCA 52331
6	3	14	SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI; RCA 13703	38	43	6	IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME) —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	72	74	3	CAN YOU FOOL —Paulette Carlson (H. DeVito) M. Smotherman; Royal Oak, ASCAP; RCA 13745
7	12	11	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	39	45	5	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	73	77	3	YOU LAY SO EASY ON MY MIND —Narvel Felts (J. Morris) B. Rice, Fields, Riss; Americus, ASCAP; Epic 34-04263
8	1	16	ELIZABETH —Statler Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/BMI; Mercury 814-881-7	40	19	15	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	74	81	2	ONE SIDED LOVE AFFAIR —Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387
9	9	14	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI; Permian 82003 (MCA)	41	49	5	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	75	NEW ENTRY	→	TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens, Central Songs, BMI; Liberty B-1516
10	14	11	LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	42	51	3	AS LONG AS I'M ROCKIN' WITH YOU —John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	76	84	2	BRANDED MAN —Sierra (N. Larkin, S. Scruggs) B. & S. Palmer (AKA James) Welbeck, ASCAP; Awesome 101
11	16	9	I'VE BEEN WRONG BEFORE —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posay/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	43	46	7	VICTIM OF LIFE'S CIRCUMSTANCES —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731	77	85	2	DEEP IN THE ARMS OF TEXAS —Con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie Dust 84110
12	15	9	WILL IT BE LOVE BY MORNING —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	44	28	14	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eiscu, V. Youmans; Miller/Intersong, ASCAP, Columbia 38-04263	78	NEW ENTRY	→	I PASS —Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751
13	17	8	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	45	32	17	I NEVER QUITE GOT BACK (FROM LOVING YOU) —Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	79	54	17	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum, Ft. Knox, BMI; Sugar Hill/Epic 34-04245
14	18	7	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	46	41	7	MOST OF ALL —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7	80	82	2	ANYTHING FOR YOUR LOVE —Brentwood (R. Alves) R. Murrach, S. Harris, Shobi/Blackwood, BMI; Hot Schatz 0052
15	7	14	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	47	53	5	LADY IN WAITING —David Willis (B. Mavis) D. Willis, B. Shore, G.I.D./ASCAP/Royalhaven, BMI; RCA 13737	81	39	13	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 52327
16	20	9	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	48	55	5	SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Bogoullas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	82	56	15	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431
17	22	6	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	49	57	6	I BET YOU NEVER THOUGHT I'D GO THIS FAR —Micki Furman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321	83	NEW ENTRY	→	I'M NOT THROUGH LOVING YOU YET —Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13742
18	26	6	SWEET COUNTRY MUSIC —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Tolson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	50	60	2	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	84	NEW ENTRY	→	WHO'S COUNTING —Marie Osmond (Tom Collins) Rhonda Fleming, Dennis W. Morgan; Tom Collins Music Corp, BMI; RCA/Curb PB-13680
19	23	8	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	51	35	17	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	85	69	19	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226
20	24	9	TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	52	66	2	JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	86	NEW ENTRY	→	YOU ARE A MIRACLE —The Maines Bros. Band (Jerry Kennedy) Jerry Brownlow, Gary Banks; Solid Chrome Music, BMI; Polygram 818346-7
21	13	16	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	53	48	18	TWO CAR GARAGE —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. Of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	87	NEW ENTRY	→	ALMOST OVER YOU —Sheena Easton (Greg Mathleson) J. Kimball, C. Richardson; Michael H. Goldson, Carload Of Us, Sweet Angel Music, Atlantic Music Corp., ASCAP, BMI; EMI/America B-8186
22	27	6	MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Waliet, BMI; Warner/Curb 7-29343	54	52	8	THAT'S NOT THE WAY (IT'S S'POSED TO BE) —Anne Murray (J.E. Norman) A. Goldmark, P. Goldston; Nonpareil/Kazzboom, ASCAP; Capitol 5305	88	58	18	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setzer; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450
23	29	9	LEFT SIDE OF THE BED —Mark Gray (B. Mopntgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	55	63	2	I GOT MEXICO —Eddie Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldson/Raven Song, ASCAP, RCA 13746	89	NEW ENTRY	→	THE MORE I GO BLIND —Rod Rishard (Joe Gibson, Jimmy Payne) Keith Durham; Ten Penny Music, BMI; Soundwaves SW-4724
24	31	5	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chaney) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342	56	59	4	REPEAT AFTER ME —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734	90	83	21	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172
25	30	8	SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404	57	61	3	WHERE'D THAT WOMAN GO —Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333	91	71	16	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692
26	34	6	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neif; Unichappell, BMI; Epic 34-04368	58	NEW ENTRY	→	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) Leona Williams; Shade Tree Music, Inc. BMI; Epic 34-04402	92	72	4	I'M A COUNTRY SONG —David Rogers (H. Wayne) J. Stone; Movieville, BMI; Hal Kat Country 2083
27	11	16	LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	59	64	3	NOW I LAY ME DOWN TO CHEAT —Shelley West (S. Garrett, S. Dorff) A. Roberts; Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353	93	NEW ENTRY	→	NO SURVIVORS —Peter Issacson Union Station Recs.
28	10	15	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	60	50	17	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	94	73	10	WHERE DOES AN ANGEL GO WHEN SHE CRIES —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater; Bibo, ASCAP/Vogue, BMI (Welk Group); Warner/Curb 7-29387
29	33	5	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr., Bocephus, BMI; Warner/Curb 7-29382	61	62	5	BREAK MY HEART —Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006	95	76	13	MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)
30	36	5	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	62	65	3	SWEET ROSANNA —Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022	96	68	8	BUILDING BRIDGES —Larry Willoughby (R. Crowell) H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797
31	37	7	BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366	63	NEW ENTRY	→	HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co./Inc. BMI; Epic 34-04394	97	90	8	LITTLE BITS & PIECES —Jim Stafford (B. Montgomery) J. Hadley; Tree, BMI; Columbia 38-04339
32	40	3	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David, April/Casa David, ASCAP; Columbia 38-04217	64	67	4	ADVENTURES IN PARODIES —Pinkard & Bowden (Pinkard, Bowden, J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370	98	92	7	MY DAD —Ray Stevens (J. Kennedy, R. Stevens) D. Gonyea; Red Tennes, BMI; Mercury 818-057-7
				65	NEW ENTRY	→	DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	99	78	9	ALMOST SATURDAY NIGHT —The Burrito Brothers (B. Maher) J. C. Fogerty; Grassy King, ASCAP; Warner/Curb 52329
				66	79	2	DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litton; ASCAP, Warner Brothers 7-29336	100	88	20	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295

○ 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).

Dear World,
We wanted to say thank you for our #1 record "ELIZABETH". We especially wanted to say thanks to: Ann, Betty, Doris, Ginny, Mariann, "Bull", "Mousey", Charlie, "Boopie", Jerry, and Dalewood. Also Jerry Kennedy and everyone at PolyGram. From all five of us

HAROLD, PHIL, JIMMY, DON, & "ELIZABETH"



HONORED WRITERS—Songwriters Larry Henley and Jeff Silbar hold their songwriter of the year awards at the 17th annual Nashville Songwriter Assn. International awards banquet. Looking on are NSAI executive director Maggie Cavender and outgoing NSAI president Tom Long.

Artists Cautioned To Seek Careful Financial Guidance

By EDWARD MORRIS

NASHVILLE—The more money country music makes for its songwriters and performers, the greater their need for precise financial planning. That's the conclusion of Kerry P. O'Neil, newly appointed manager of the entertainment services department of Kraft Brothers, Esstman, Patton & Harrell here.

O'Neil stresses that many performers progress through a series of reasonably well-defined career steps that dictate certain financial responses. Because successful songwriters have far less overhead than successful performers, O'Neil says the chief concerns here are advising on prudent investments and developing long-range financial plans.

"Generally," he explains, "a writer who makes \$100,000 a year is making the equivalent of an artist who is grossing \$500,000 a year." Nashville songwriters who have a "good catalog, major cuts and some crossover" may bring in \$200,000 to \$300,000 annually, he notes.

While financial planning may not be essential for the beginning artist, O'Neil asserts that it is necessary for anyone who is "making enough money to have problems." He continues, "When an artist starts out with us, we try to work with the team that is in place to set up a business plan that matches his career goals."

By the time an artist begins having top 10 records, has the backing of a record label and the services of a manager and a good booking agency, he or she should be seeking profes-

sional financial planning, O'Neil believes.

At this level, the artist will need to mount a road show—a step that calls for hiring a band and securing the most economical kind of transportation. According to O'Neil, a financial advisor will "back plan" to determine how large a band the performer can afford, how often it should be paid, whether to travel by bus or van and what sort of insurance must be carried.

Currently, a bus rents for \$350 to \$400 a day. An artist who works continually is better off buying than renting. "By purchasing the right bus," O'Neil says, "you get something that's tailor-made. If you outgrow the bus, you still have some equity in it." Moreover, he points out, there is an investment tax credit of 10% of the purchase price when the bus is bought and put into use.

Insurance for band members is expensive, but worthwhile, particularly for those who are crucial to the show, O'Neil says. AFTRA offers a "very generous medical and disability plan" for artists who make \$1,000 a year or more, but the program cannot be extended to the performer's employees, he notes.

After the artist has worked the road for two or three years with success, he or she reaches another level of special financial consideration, says O'Neil. "As you have more income," he notes, "you have more options." At this stage, he says, the performer needs to be building a good

(Continued on page 100)

'84 COMPETITION OPENS

Time To Reach For The Stars

NASHVILLE—Entries are now being accepted for the 1984 Philip Morris/Miller High Life Reach For The Stars Competition. The event will be held April 30 at East Hall, Kentucky Fair & Exposition Center in Louisville.

The contest is open to all country music acts in Kentucky, Indiana and Tennessee that do not have a major recording contract and have not had a Billboard-charted release within the past year. Audition cassettes must be no longer than 15 minutes and must be accompanied by a photo of the act and an entry form. Original music is not required.

The forms are available at country radio stations, record shops, music

stores and in newspapers in the tri-state area. Or they can be secured by writing Star Drive Promotions, P.O. Box 24413, Louisville, Ky. 40224. Entries must be postmarked by March 31.

Seven finalists will be chosen to perform at the Reach For The Stars contest before an audience.

Grand prize is \$1,000 cash and individual one-year memberships to the Country Music Assn. Second prize is \$500 cash. The two top bands will also be awarded the right to perform at the Philip Morris/Miller High Life Reach For The Stars Country Music Showcase on May 3, prior to the Philip Morris Festival of Stars.

ANNUAL NSAI AWARDS

The Song Of The Year: 'Holding Her'

By KIP KIRBY

NASHVILLE—"Holding Her And Loving You" was voted song of the year at the 17th annual Nashville Songwriters Assn. International awards banquet, March 10 at the Hyatt Regency Hotel. Larry Henley and Jeff Silbar were named songwriters of the year.

"Holding Her And Loving You" was written by the Muscle Shoals team of Walt Aldridge and Tommy Brasfield and recorded by Earl Thomas Conley. Henley and Silbar are responsible for such hits as Gary Morris' "The Wind Beneath My Wings" and Janie Fricke's "He's A Heartache (Looking For A Place To Happen)." A total of 14 songs were named as finalists this year.

Approximately 650 guests—including artists, songwriters, NSAI seminar registrants and industry executives—attended this year's awards banquet, which capped the weekend seminar activities. The awards presented by NSAI are considered especially prestigious because they are voted on by the organization's 2,300 writer members.

With registration pegged at 240, the sixth annual NSAI Songwriters Seminar was the largest yet, according to executive director Maggie Cavender. The event began Friday evening with a Super Songwriters Showcase, featuring performances by John D. Loudermilk, Alex Harvey, David Loggins, Rick & Janis Carnes, Peter McCann, Pam Rose & Mary Ann Kennedy, Ronnie Rogers, Grammy winner Mike Reid, Becky Hobbs, Freddy Weller, George David Weiss of the Songwriters Guild and legendary rock songwriter Otis Blackwell, among others. Blackwell's humor at the piano had the audience of nearly 800 in stitches, between renditions of his own classics, including "Don't Be Cruel," "All Shook Up" and "Return To Sender."

On Saturday, following a morning keynote address by Tandy Rice of

Top Billing International, seminar registrants attended three panel sessions: "Captains Of Video," "The Write Stuff" and "Wave Links." Later in the day, they watched an hour-long demonstration of the synclavier.

Don Wayne ("Country Bumpkin") was named president. He succeeds outgoing NSAI president Tom Long of ASCAP.

Finalists in the 1984 songwriter of the year category were Rory Bourke, Townes Van Zandt, Randy Owen, Larry Henley, Jeff Silbar and Kerry Chater.

Finalists for song of the year and their respective writers were: "A Little Good News," written by Charlie Black, Tommy Rocco and Rory Bourke; "Baby I Lied," Deborah Allen, Rory Bourke and Rafe Van-

Hoy; "I.O.U.," Kerry Chater and Austin Roberts; "If You're Gonna Do Me Wrong (Do It Right)," Vern Gosdin and Max D. Barnes; "Islands In The Stream," Barry, Robin and Maurice Gibb; "Lady Down On Love," Randy Owen; "Stranger In My House," Mike Reid; "Swingin'," Lionel Delmore and John Anderson; "The Love She Found In Me," Dennis Linde and Bob Morrison; "The Rose," Amanda McBroom; "Whatever Happened To Old Fashioned Love," Lewis Anderson; "You Look So Good In Love," Rory Bourke, Glenn Ballard and Kerry Chater; and "He's A Heartache (Looking For A Place To Happen)" and "The Wind Beneath My Wings," both written by Jeff Silbar and Larry Henley.

NSAI BANQUET SPEECH

History, Gerry House's Way

The following are excerpts from the Nashville Songwriters Assn. International banquet address by Gerry House, program director of WSIX Nashville:

"Songwriting actually began as an industry in ancient Rome, when BMIus the lute picker joined forces with ASCAPius and SESACus to sign the first hit songwriter there . . . I believe that was Curlius Putmanus who wrote the big hit, 'Greek Greek Grass Of Rome' . . .

"Then songwriting fell into the dark ages for several centuries, until it was picked up again after a decree went out from St. Frances of Preston. It said all men should put their hearts into song. It was also at this time, around the 12th century, that Chet Atkins began producing records . . .

"In the 16th century, songwriting took off when a man named Boudleaux Bryant invented royalties. In the 17th century, songwriters fell on hard times, and Welk Music was formed . . .

"The 18th century brought us the Civil War. Whole cities were burned, plundered . . . families were destroyed as brother fought against brother . . . Jimmy Bowen really got started around this time with Warner Bros., I think . . .

"Even though I'm in radio, I get asked a lot in this town: How do you get to be a songwriter? I always ask them the three important questions:

"One, can you drive a bus? Two, are you related to anyone in the group Alabama or the Statler Brothers? Three, can your sister drive a bus?"

MARCH 24 1984, BILLBOARD

Nashville Scene

Grammys: Who Snubbed Whom?

By KIP KIRBY

There's been a lot of talk in Nashville since the Grammys about a supposed "snub" of country music on the show. Critics point out that during the three-hour telecast, only one country award was presented on-camera, and only one country act performed.

In the interest of fairness, we'd like to offer the following considerations. First of all, out of 67 Grammys awarded annually, only five are country. Thus, country represents only 13.4% of the total Grammys, though it's always given one on-camera award plus one performance.

Second, during last year's 25th Anniversary Grammy telecast, country was prominently featured: there was a "country heritage tribute" production number with Ricky Skaggs, Bill Monroe, Crystal Gayle and the Masters Five. Also, Jerry Lee Lewis opened the show, in addition to the regular on-camera award presentation in the country category.

And third, NARAS has the tough job of trying to be fair to every musi-

cal interest the organization represents. This includes not only the more "glamorous" genres of rock, pop, r&b and country—which tend to dominate the lion's share of media—but also jazz, gospel, classical

and Broadway. In the past, NARAS has had a hard time working these diverse elements into one telecast; this year, everything came together, with all four musical categories getting (Continued on page 100)



HOLDING ON—Muscle Shoals songwriters Tommy Brasfield, left, and Walt Aldridge, right, proudly acknowledge their awards from the Nashville Songwriters Assn. for writing "Holding Her And Loving You," the organization's song of the year.

Country

Nashville Scene

• Continued from page 99

their own individual numbers in the live telecast.

ASCAP's John Sturdivant is Nashville's NARAS Grammy television committee representative. He is familiar with the ins and outs (and ups and downs) of putting a Grammy show together. Sturdivant says it's surprisingly difficult getting Nashville acts to fly to Los Angeles for the show, especially if they think their awards aren't going to be presented on-camera during the national telecast.

The air date for the Grammys is usually announced in September. Finalists for awards aren't announced until January, after balloting. These days, country acts carry heavier touring schedules, including many mid-week dates booked far in advance. Lee Greenwood, for example, was already signed to appear at the Houston Livestock & Rodeo Show in the Astrodome prior to being announced as a finalist. Although the Grammy people offered to fly him back to

Houston after the telecast in a private Lear jet, it would have been too late for his appearance. Thus, Greenwood couldn't be on hand to accept his Grammy in person.

Several other Nashville nominees made it quite clear prior to the Grammys that they wouldn't bother attending unless they could receive their awards before a national viewing audience. Sturdivant's committee attempted to put together a special "songwriters' medley" featuring all the writers in the country song of the year category, but couldn't get enough support from the writers to make it happen.

So who "snubbed" whom? The Grammys belong to everyone in the music industry, yet if Nashville acts don't feel the awards themselves—and the honor of being nominated or winning—merit their attendance, why should NARAS go out of its way to feature country? If Nashville doesn't support the event, why should Pierre Cossette's staff knock itself out to feature our artists in pro-

duction numbers?

One last thought: There are always last-minute cancellations among the presenters. And replacement presenters for on-camera exposure are chosen from among those artists who have committed to attend. So even if an artist's particular award isn't scheduled for on-camera presentation, he or she could still end up getting national TV exposure as a presenter on the telecast.

But the important thing is that the purpose of the Grammy Awards is to showcase all kinds of music. In that respect, it seems to us, this year's telecast succeeded, and should be commended for its overall effort.

★ ★ ★

Charly McClain and Mickey Gilley are on the road promoting their new duet album, "It Takes Believers." They appeared on "Good Morning America" to plug the album (and their second single, "Candyman"). Epic is planning several showcases. And McClain's romance with soap actor/singer Wayne Massey is getting near the marriage stage, we hear.

Guidance For Artists On \$\$

• Continued from page 99

relationship with a bank. Insurance needs may increase proportionately with road activity.

The artist will need insurance against disability that may slow or stop his concert income altogether. Keeping the show intact will require capital expenditures, equipment, salaries, rent and personal expenses. "Without any disability insurance," O'Neil warns, "you have to rely on cash reserves."

This is also likely to be the career level at which the artist's name and likeness on merchandise can lead to additional income. In setting up merchandise concessions, O'Neil advises performers to have something of "good promotional value."

"If it is managed well," he says, "merchandise selling can be a substantial portion of nightly income." While there is no rule of thumb, O'Neil estimates that an artist who grosses \$1 million a year in personal appearances may gross around a quarter of a million in concessions.

An essential to merchandise selling is setting up a program that ensures that enough of the right kind of merchandise will always be on hand, without having so much available that it ties up cash and requires special and expensive warehousing and handling.

T-shirts and photos continue to be the best merchandise buys, O'Neil says, because they can be marked up considerably and still be sold at "reasonable" costs. This balance can be upset, though, when venues demand a 15% to 35% cut of the on-premises sales. "Some artists have a ceiling. Most get to the point where they won't jack up the prices anymore. Since fans don't understand what's going on, overpriced merchandise can create a promotional fallout for the artist."

By the time an artist is making \$1 million a year or more, he or she is probably generating some funds from record sales. When songs continually go top five or better, O'Neil says, album sales will probably be substantial. Because this puts artists at the point at which they may be making considerably more than the continuance of their career demands, he says, it is a time for considering investments.

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Billboard® Hot Country LPs™

Survey for Week Ending 3/24/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	6	ALABAMA Roll On, RCA AHL1-4939 RCA	38	47	7	GENE WATSON Little By Little, MCA 5440 MCA
2	2	20	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	39	46	105	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
3	3	18	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	40	37	17	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 CBS
4	4	22	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	41	43	10	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA
5	5	52	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	42	42	11	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
6	6	18	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	43	55	18	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
7	12	9	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	44	45	4	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)
8	8	27	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA	45	62	45	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS
9	9	18	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	46	48	14	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
10	10	28	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	47	69	146	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS
11	11	21	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	48	35	19	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
12	13	9	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	49	51	18	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
13	7	36	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	50	52	106	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
14	17	21	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	51	54	4	TONY JOE WHITE Dangerous, Columbia FC-38817 (CBS)
15	15	15	EXILE Exile, Epic B6E-39154 CBS	52	38	18	SHELLY WEST Red Hot, Viva 23983 WEA
16	21	25	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	53	53	158	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
17	16	22	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	54	50	20	JOE WATERS Harvest Moon, New Colony NC-831 IND
18	19	27	JOHN CONLEE In My Eyes, MCA 5434 MCA	55	34	39	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
19	20	6	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	56	49	77	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
20	14	20	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	57	65	2	LARRY WILLOUGHBY Building Bridges Atlantic America 90112 (WEA)
21	26	19	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	58	40	39	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
22	23	25	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	59	66	24	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
23	24	60	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	60	58	69	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
24	18	53	ALABAMA ▲ The Closer You Get, RCA AHL 1-4663 RCA	61	64	3	BILL MONROE Bill Monroe & Friends, MCA 5435 MCA
25	29	16	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS	62	59	58	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
26	22	21	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	63	61	198	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
27	25	27	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	64	57	131	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
28	27	23	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP	65	NEW ENTRY		DAVID WILLS New Beginnings RCA MHL 1-8516 WEA
29	30	75	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	66	60	43	T.G.SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
30	33	21	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	67	63	11	JIMMY BUFFETT One Particular Harbor MCA 5447 MCA
31	31	20	GEORGE JONES Jones Country, Epic FE-38978 CBS	68	68	27	LEE GREENWOOD Inside Out, MCA 5304 MCA
32	32	17	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	69	NEW ENTRY		DON WILLIAMS The Best of Don Williams Vol.3 MCA MCA 5465 CBS
33	28	47	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	70	44	15	B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 CBS
34	41	307	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS	71	70	29	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
35	36	5	DAVID FRIZZELL & SHELLY WEST In Session, Viva 23907 WEA	72	72	179	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
36	56	5	JOHNNY LEE Til The Bars Burn Down, Warner Bros. 25056 WEA	73	73	48	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA
37	39	10	JOE STAMPLEY Memory Lane, Epic FE-38964 CBS	74	71	13	REBA McENTIRE Behind The Scene, Mercury 812-781-1 POL
				75	67	26	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 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 Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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Billboard IMIC'84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

AGENDA

SUNDAY, MAY 13th:

12:00PM to 6:00PM
7:00PM to 9:00PM

Registration
Welcoming Cocktail Reception
Sponsored by M.C.P.S.

MONDAY, MAY 14th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 9:15AM
9:15AM to 9:45AM
9:45AM to 11:15AM

Registration
Continental Breakfast
Introduction To IMIC'84
Keynote Address
"CD - Is The Market Too Compact?"

An in-depth analysis of Compact Disc to determine if it's living up to market expectations.

11:15AM to 11:30AM
11:30AM to 1:00PM

Coffee Break
"Declaration Of Independents"
A surge of fresh vitality is hitting the record industry thanks to new-born independent firms. A panel representing leading indies in the UK, US and elsewhere.

1:00PM to 2:00PM

"The Home Taping Issue"
A no-holds barred discussion of home taping.

2:00PM to 6:00PM

Golf Tournament
Sponsored by R.I.M.P.A.
Individual Business Meetings

TUESDAY, MAY 15th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 10:30AM

Registration
Continental Breakfast
"Is Intellectual Property In Trouble?"
A panel of reknown world experts on intellectual property rights probe their worth today and tomorrow.

10:30 AM to 11:30AM

Roundtables Part I
Shirt-sleeve group discussions on key issues chaired by world recognized authority in each of six topics.

11:30 AM to 12:30PM

Roundtables Part II
Same chairmen, groups change to allow delegates to participate in more than one discussion.

12:30PM to 1:30PM

Roundtables Part III
Each roundtable chairman returns to the rostrum to report to

1:30PM to 3:30PM

the entire attendance the individual session highlights; then opens questions and answer discussion to total attendance.

Luncheon
Noted speakers during luncheon (to be announced)

Tour Of Killarney (open to all attendees)

Individual Business Meetings

WEDNESDAY, MAY 16th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 10:00AM

Registration
Continental Breakfast
"Publishing - The New Discipline"

Leading authorities explore the exciting dimensions of music publishing today.

"Black Africa - The Giant Awakens"

Specialists point the way as that great untapped market - and sourcespring of creativity - beckens.

10:30AM to 12:00PM

Coffee Break
"International Crossover"

Can a hot artist in one market be established in another? A case history of how one company an its superstar are doing it.

12:00PM to 12:15PM
12:15PM to 2:00PM

Individual Business Meetings
Trendsetter Reception

Sponsored by the Irish Record Industry
Trendsetter Awards Banquet

2:00PM to 7:00PM
7:00PM to 8:00PM

THURSDAY, MAY 17th:

8:00PM to 11:00PM
8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 10:30AM

Registration
Continental Breakfast
"The Song's The Thing"

A special panel of noted songwriters explore music's future in light of technological developments.

"Talent Tackles The Times"

Noted artists form a panel to probe the promise of a new era.

10:30AM to 12:00PM

Coffee Break
"Video Music - Is It Saleable?"

What is video music's future?

12:00PM to 12:15PM
12:15PM to 1:45PM

IMIC'84 Recap
Farewell Reception

With special presentation on IMIC'85.

1:45PM to 2:30PM
2:30PM to 4:30PM

REGISTRATION FORM

Billboard

IMIC '84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

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Cancellations must be made prior to April 13th and are subject to a 10% cancellation fee. Absolutely no cancellations accepted after April 13th. Registrant substitutions may be made. Registration does not include airfare or hotel accommodations.

Billboard
HA2

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 3/17/84

SINGLES		
This Week	Last Week	
1	99	RED BALLOONS, Nena, Epic
2	2	JOANNA, Kool & Gang, De-Lite
3	5	STREET DANCE, Break Machine, Record Shack
4	4	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
5	25	HELLO, Lionel Richie, Motown
6	3	RELAX, Frankie Goes To Hollywood, ZTT
7	10	JUMP, Van Halen, Warner Bros.
8	8	AN INNOCENT MAN, Billy Joel, CBS
9	6	SOMEBODY'S WATCHING ME, Rockwell, Motown
10	11	TORVILL & DEAN, Richard Hartley & Michael Reed Orchestra, Safari
11	36	IT'S RAINING MEN, Weather Girls, CBS
12	12	HIDE AND SEEK, Howard Jones, WEA
13	27	WHAT DO I DO?, Phil Fearon & Galaxy, Ensign
14	7	RUN RUNAWAY, Slade, RCA
15	19	BREAKIN' DOWN, Julia & Company, London
16	13	I GAVE YOU MY HEART, Hot Chocolate, Rak
17	31	TO BE OR NOT TO BE, Mel Brooks, Island
18	21	'ULLO JOHN] GOTTA NEW MOTOR?, Alexei Sayle, Springtime
19	9	DOCTOR] DOCTOR], Thompson Twins, Arista
20	37	YOUR LOVE IS KING, Sade, Epic
21	14	LET THE MUSIC PLAY, Shannon, Club
22	38	ROBERT DE NIRO'S WAITING, Bananarama, London
23	15	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
24	32	MY GUY, Tracey Ullman, Stiff
25	18	BREAK MY STRIDE, Matthew Wilder, Epic
26	34	DANCE HALL DAYS, Wang Chung, Geffen
27	17	MY EVER CHANGING MOODS, Style Council, Polydor
28	16	RADIO GA GA, Queen, EMI
29	24	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare
30	39	THE RENEGADES OF FUNK, Afrika Bambaataa & Soulsonic Force, Tommy Boy
31	23	MORE, MORE, MORE, Carmel, London
32	20	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
33	22	MICHAEL CAINE, Madness, Stiff
34	28	THE POLITICS OF DANCING, Re-Flex, EMI
35	26	HOLIDAY, Madonna, Sire
36	33	FRAGGLE ROCK THEME, Fraggles, RCA
37	NEW	THE LION'S MOUTH, Kajagoogoo, EMI
38	29	MAIN THEME FROM "THE THORN BIRDS", Henry Mancini & his Orchestra, Warner Bros.
39	30	WHAT DIFFERENCE DOES IT MAKE?, Smiths, Rough Trade
40	40	HELP, Tina Turner, Capitol

ALBUMS

1	NEW	HUMAN'S LIB, Howard Jones, WEA
2	1	INTO THE GAP, Thompson Twins, Arista
3	3	AN INNOCENT MAN, Billy Joel, CBS
4	4	THRILLER, Michael Jackson, Epic
5	2	THE WORKS, Queen, EMI
6	5	THE SMITHS, Rough Trade
7	8	CAN'T SLOW DOWN, Lionel Richie, Motown
8	6	TOUCH, Eurythmics, RCA
9	10	HUMAN RACING, Nik Kershaw, MCA
10	9	SPARKLE IN THE RAIN, Simple Minds, Virgin
11	19	OFF THE WALL, Michael Jackson, Epic
12	11	THE CROSSING, Big Country, Mercury
13	7	KEEP MOVIN', Madness, Stiff
14	15	U2 LIVE "UNDER A BLOOD RED SKY", Island
15	17	1984, Van Halen, Warner Bros.
16	14	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
17	12	NO PARLEZ], Paul Young, CBS
18	23	IN THE HEART, Kool & Gang, De-Lite
19	18	COLOUR BY NUMBERS, Culture Club, Virgin
20	13	SOMETIMES WHEN WE TOUCH, Various, Ronco
21	NEW	ABOUT FACE, David Gilmour, Harvest
22	NEW	SWOON, Prefab Sprout, Kitchenerware
23	16	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
24	25	STREET SOUNDS CRUCIAL ELECTRO, Various, Street Sounds

25	24	AMMONIA AVENUE, Alan Parsons Project, Arista
26	22	STREET SOUNDS EDITION 8, Various, Street Sounds
27	20	DECLARATION, Alarm, I.R.S.
28	31	HAUNTING MELODIES, Electric Wind Ensemble, Nouveau
29	32	LABOUR OF LOVE, UB40, DEP International
30	21	GENESIS, Charisma
31	27	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
32	26	QUICK STEP & SIDE KICK, Thompson Twins, Arista
33	34	THE FLAT EARTH, Thomas Dolby, Parlophone
34	35	TEXAS FEVER, Orange Juice, Polydor
35	NEW	TOO LOW FOR ZERO, Elton John, Rocket
36	37	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
37	NEW	QUEEN GREATEST HITS, EMI
38	38	ORIGINAL SOUNDTRACK-Yentl, Barbra Streisand, CBS
39	30	STAGES, Elaine Paige, K-tel
40	NEW	THE BOP WON'T STOP, Shakin' Stevens, Epic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/19/84

SINGLES		
This Week	Last Week	
1	1	RELAX, Frankie Goes to Hollywood, Island
2	5	BIG IN JAPAN, Alphaville, WEA
3	2	RADIO GA GA, Queen, EMI
4	3	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola
5	4	ONLY YOU, Flying Pickets, Virgin
6	10	WHAT IS LOVE?, Howard Jones, WEA
7	12	BREAK MY STRIDE, Matthew Wilder, Epic/CBS
8	6	HYPNOTIC TANGO, My Mine, Blow Up/Intercord
9	9	(HEY YOU) THE ROCK STEADY CREW, Virgin
10	15	LET THE MUSIC PLAY, Shannon, Bellaphon
11	7	HELLO AGAIN, Howard Carpendale, EMI
12	8	HOLD ME NOW, Thompson Twins, Arista/Ariola
13	11	MY OH MY, Slade, RCA
14	NEW	DOCTOR, DOCTOR, Thompson Twins, Arista/Ariola
15	13	ZU NAH AM FEUER, Stefan Waggershausen & Alice, Ariola
16	NEW	WISHFUL THINKING, China Crises, Virgin
17	16	HAPPY STATION, Fun Fun, Teldec
18	NEW	TALKING IN YOUR SLEEP, Romantics, Epic/CBS
19	17	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
20	NEW	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS

ALBUMS

1	2	?(FRAGEZEICHEN), Nena, CBS
2	1	CARAMBOLAGE, Peter Maffay, Teldec
3	4	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
4	12	THE WORKS, Queen, EMI
5	3	HELLO AGAIN, Howard Carpendale, EMI
6	6	INTO THE GAP, Thompson Twins, Arista/Ariola
7	15	LOVE FROM EARTH, Pat Benatar, Chrysalis/Ariola
8	11	THRILLER, Michael Jackson, Epic/CBS
9	10	GOETTERHAEMMERJUNG, Udo Lindenberg & Panikorchester, Polydor/DGG
10	5	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
11	7	LOVE AT FIRST STING, Scorpions, Harvest/EMI
12	NEW	TABU, Stefan Waggershausen, Ariola
13	17	WENN SCHON NICHT FUER IMMER, DANN WENIGSTENS FUER EWIG, Ulla Meinecke, RCA
14	8	NO PARLEZ, Paul Young, CBS
15	9	TOUCH, Eurythmics, RCA
16	13	90125, Yes, Atco/WEA
17	19	1984, Van Halen, Warner Bros./WEA
18	14	SPARKLE IN THE RAIN, Simple Minds, Virgin
19	18	GENESIS, Vertigo/Phonogram
20	NEW	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/19/84

SINGLES		
This Week	Last Week	
1	3	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
2	4	JUMP, Van Halen, Warner Bros.

3	1	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
4	2	RADIO GA GA, Queen, EMI
5	10	CALLING YOUR NAME, Marilyn, Mercury
6	9	RELAX, Frankie Goes To Hollywood, Island
7	6	BREAK MY STRIDE, Matthew Wilder, Epic
8	7	THRILLER, Michael Jackson, Epic
9	5	COME SAID THE BOY, Mondo Rock, WEA
10	8	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
11	14	STICKY MUSIC, Sandii & Sunsetz, Sire
12	12	THE LOVE CATS, Cure, Sire
13	13	VICTIMS, Culture Club, Virgin
14	15	TALKING IN YOUR SLEEP, Romantics, Epic
15	11	ORIGINAL SIN, Inxs, WEA
16	NEW	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
17	NEW	JUST BE GOOD TO ME, S.O.S. Band, Epic
18	17	CATCH ME I'M FALLING, Real Life, Wheatly
19	16	MESSAGE TO MY GIRL, Split Enz, Mushroom
20	19	LET'S STAY TOGETHER, Tina Turner, Interfusion

ALBUMS

1	2	THRILLER, Michael Jackson, Epic
2	1	1984 SHAKIN', Various, Festival
3	3	TWENTY GREATEST HITS, Kenny Rogers, Liberty
4	4	LIVE FROM EARTH, Pat Benatar, Chrysalis
5	7	TOO LOW FOR ZERO, Elton John, Rocket
6	5	UNDER A BLOOD RED SKY, U2, Island
7	10	SYNCHRONICITY, Police, A&M
8	NEW	ELVIS BLUE, Elvis Presley, RCA
9	12	COLOUR BY NUMBERS, Culture Club, Virgin
10	8	TOUCH, Eurythmics, RCA
11	14	1984, Van Halen, Warner Bros.
12	13	AN INNOCENT MAN, Billy Joel, CBS
13	9	CAN'T SLOW DOWN, Lionel Richie, Motown
14	6	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
15	11	20 GOLDEN GREATS, Shadows, EMI
16	NEW	THE WORKS, Queen, EMI
17	18	CONFLICTING EMOTIONS, Split Enz, Mushroom
18	NEW	JAPANESE WHISPERS, Cure, Sire
19	20	LEARNING TO CRAWL, Pretenders, WEA
20	NEW	BOP TIL YA DROP, Delltones, K-tel

JAPAN

(Courtesy Music Labo)
As of 3/26/84

SINGLES		
This Week	Last Week	
1	2	WINE RED NO KOKORO, Anzen Chitai, Kitty/Kitty
2	1	ICHIBAN YARO, Masahiko Kondo, RVC/Johnny's
3	3	ROCK'N ROUGE, Seiko Matsuda, CBS-Sony/Sun
4	5	HOSHIZORA NO DISTANCE, Aifée, Canyon/Nichion-Tanabe
5	4	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai
6	8	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
7	9	NIMAN YONSENMANNO Hitomi Go, CBS-Sony/Burning
8	7	SOYOKAZENO MELODY, Nippon Columbia/Geiei
9	6	TREMLO, Yoshie Kashiwabara, Nippon Phonogram/Dream
10	10	CHARLESTON NIWA MADA HAYAI, Toshihiko Tahara, Canyon/Johnny's
11	17	SHONEN KENYA, Noriko Watanabe, Nippon Columbia/Variety
12	12	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
13	11	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
14	19	SHUTO, Daisuke Hara, Discomate/Nichion
15	20	22 SAI, Shinji Tanimura, Polystar/Noel
16	16	KOI NO KNOWHOW, Iyo Matsumoto, Victor/Nichion-Bond
17	18	SOSHUN MEMORY, Iwai Sayuri, King/Burning-JCM
18	13	SHUTO, Kiyotaka Mitsuki, CBS-Sony/Nichion
19	NEW	KIMI NO HEART WA MARINE BLUE, Kiyotaka Sugiyama & Omega Tribe, VAP/Nichion-NTV-Geiei
20	NEW	MODERN BOY KYOSOKYOKU, Good-Bye, Victor/Johnny's

ALBUMS

1	1	THRILLER, Michael Jackson, Epic-Sony
2	9	?(FRAGEZEICHEN) Nena, Epic-Sony
3	2	KOKINSHUU, Hiroko Yakushimaru, Toshiba-EMI
4	NEW	COME ALONG 11, Tatsuro Yamashita RVC
5	5	HOYO, Shinji Tanimura, Polystar
6	17	BEST, Chiemi Hori, Canyon
7	3	TIMELY, Anri, For Life
8	4	1984, Van Halen, Warner-Pioneer
9	14	RECESS, You Hayami, Taurus
10	NEW	MOSHIMO ASHITAGA, Warabe, For Life
11	13	PASADENA PARK, Hi-Fi Set, CBS-Sony
12	6	AFTER SERVICE, Yellow Magic Orchestra, Alfa
13	7	THE BORDER, Eikichi Yazawa, Warner-Pioneer
14	15	PARACHUTE GA OCHITA NATSU, Koji Yoshikawa, SMS
15	8	DANCING M, Miki Asakura, King
16	12	HITOUCHI-HITECH, Epo, RVC
17	NEW	SUGAR RAIN, Iyo Matsumoto, Victor
18	10	DISTURB YOU, Morio Kazama, Nippon Columbia
19	16	VOYAGER, Yumi Matsutoya, Toshiba-EMI
20	NEW	GREEN HORN, Afee, Canyon

ITALY

(Courtesy Germano Ruscitto)
As of 3/12/84

ALBUMS

This Week	Last Week	
1	8	SAN REMO 84, Various, CBS
2	NEW	FESTIVAL 84, Various, CGD MM
3	7	NO PARLEZ, Paul Young, CBS
4	1	VOULEZ VOUS DANSER, Ricchi & Poveri, Baby
5	4	CELENTANO HIT PARADE, Adriano Celentano, Clan/VGD-MM
6	2	BEATLES, EMI
7	6	I GRANDI SUCCESSI DI CLAUDIO BAGLIONI, Siglaquattro/RCA
8	9	A COME AMORE, Richard Clayderman, RCA
9	3	MIXAGE 2, Various, Baby/CGD-MM
10	5	CLASSICO ROMANTICO, James Last, PolyGram
11	10	SINCERITA, Riccardo Cocciante, Virgin
12	NEW	BUON COMPLEANNO TV, Various, Fonit Cetra
13	NEW	MAGIC D.J., Various, Disco Magic
14	17	90125, Yes, WEA
15	16	MILK AND HONEY, John Lennon & Yoko Ono, PolyGram
16	NEW	THRILLER, Michael Jackson, CBS
17	14	BIMBO MIX, Various, Baby
18	20	DRIVE IN 60, Various, Five
19	15	VENEZIA 2000, Rondo Veneziano, Baby
20	12	ORIZZONTI PERDUTI, Franco Battiato, EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 3/17/84

SINGLES

This Week	Last Week	
1	2	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
2	1	WHEN THE LAD SMILES, Golden Earring, 21 Records
3	4	SOMEBODY'S WATCHING ME, Rockwell, Motown
4	3	STOP THAT TRAIN, Clint Eastwood & General Saint, Munich
5	7	BREAK MY STRIDE, Matthew Wilder, VIP
6	6	BIRD OF PARADISE, Snowy White, Towerbell
7	8	SHE'S A LIAR, Dolly Dots, WEA
8	5	RADIO GA GA, Queen, EMI
9	10	SOMEBODY, Video, Dureco
10	NEW	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait

ALBUMS

1	2	N.E.W.S., Golden Earring, 21 Records
2	1	NO PARLEZ, Paul Young, CBS
3	4	LIVE FROM EARTH, Pat Benatar, Chrysalis
4	NEW	AMMONIA AVENUE, Alan Parsons Project, Arista
5	5	DAG KLEINE JONGEN, Robert Long, EMI
6	3	SPARKLE IN THE RAIN, Simple Minds, Virgin
7	6	?(FRAGEZEICHEN), Nena, CBS
8	NEW	THE WORKS, Queen, EMI
9	7	THRILLER, Michael Jackson, Epic

10 NEW TOUCH, Eurythmics, RCA

SPAIN

(Courtesy El Gran Musical)
As of 3/10/84

SINGLES

This Week	Last Week	
1	1	THRILLER, Michael Jackson, Epic
2	2	ALL NIGHT LONG, Lionel Richie, RCA
3	6	HAPPY CHILDREN, P. Lion, CBS
4	8	CONSPIRACION, Ole Ole, CBS
5	3	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
6	5	AMOR DE MUJER, Camilo Sesto, Ariola
7	4	MAITECHU MIA, Mocedades & Plácido Domingo, CBS
8	10	EL PISTOLERO, Pistones, Ariola
9	NEW	ACUARELA, Toquinho, Ariola
10	NEW	OWNER OF A LONELY HEART, Yes, WEA

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	CAN'T SLOW DOWN, Lionel Richie, RCA
3	3	LA MUSICA, Mocedades, CBS
4	4	PIPES OF PEACE, Paul McCartney, EMI
5	5	AMANECER 84, Camilo Sesto, Ariola
6	9	TRUE, Spandau Ballet, RCA
7	6	VICTOR & ANA EN VIVO, CBS
8	7	COLOUR BY NUMBERS, Culture Club, Virgin
9	NEW	ACUARELA, Toquinho, Ariola
10	NEW	MILK AND HONEY, John Lennon, Polydor

Airplay Scandal Uncovered At Radio Bremen

BREMEN—Radio Bremen has uncovered an airplay scandal concerning the station's own editing staff, which is said to have illegally broadcast up to 30 hours a year of members' own musical compositions. Station rules permit music editors to broadcast no more than 10 personally composed, written or arranged titles a month, up to a total of 30 minutes of airtime. However, by presenting songs under false names, station staff at Radio Bremen are said to have exceeded the limit of 360 minutes a year limit by up to 25 hours.

According to program director Carola Sommerer, the station's first two programmers were summarily dismissed at the end of last year, and are now involved in legal dispute with the company.

PRS Wins Case Vs. University

LONDON—The Performing Right Society (PRS) has won the copyright infringement action it brought against Heriot-Watt Univ. in Edinburgh. The case concerned the public performance of music by means of television sets in student lounges.

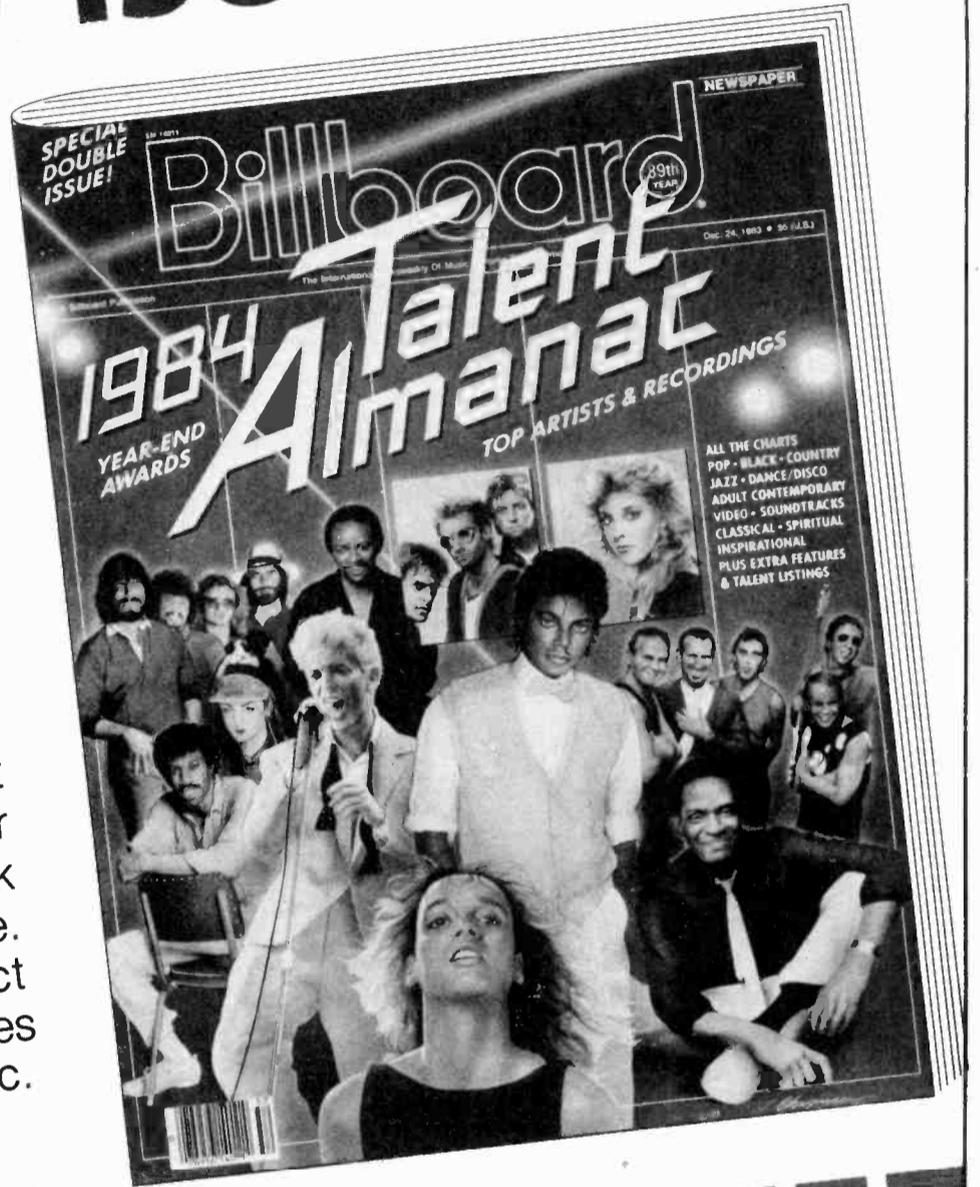
Though the university held PRS licenses for some time up to 1979, and took out a new license covering the use of tv sets in that year, it decided in 1980 that television performances in the halls of residence were domestic, not public, and so stopped paying fees.

The PRS started a test case in court, but shortly before it was set to start the university withdrew its defense and accepted the society license. It now has a license contract and is to pay back royalties from 1980.

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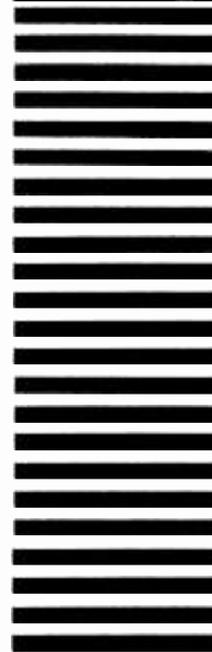
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AT U.K. SEMINAR

Davies: Save Europe's Music

• Continued from page 9

apparently not deal with questions relating to satellite transmission and cable distribution, subjects which would be covered in a separate consultative document expected to be published shortly.

Of all the problems to be dealt with by the harmonization Green Paper, private copying is the most controversial. The Commission has stated that there will be no question of "introducing an inquisitorial inspection at the homes of private persons. They must have the possibility to record. But it is necessary to reconcile the requirement of their freedom to record with the requirement for remuneration to be paid for the work of authors, performers and producers."

Referring to a proposal for legislation on home copying that she had submitted to the Commission, Davies said: "Legally, the result of such legislation would be to introduce a compulsory license to permit the public to make copies for their personal use from radio or television broadcasts, cable and satellite transmissions or from prerecorded records, tapes, videocassettes or videodisks in return for equitable remuneration."

"It would thus serve the dual purpose of providing rights owners with remuneration for the use of their protected material and of permitting the general public freedom to benefit from the advantages of recording equipment."

Davies said that the obligation to pay the royalty should be imposed on the manufacturers and importers of recording equipment and tape at the point of sale by them into their domestic market. A royalty should be collected only through collecting societies approved by the government for that purpose.

She said that while the word "copyright" does not appear in the Treaty of Rome, it is now accepted that copyright is covered by the Treaty. However, she added, it is neces-

sary for the Commission to show that the necessary legal powers exist under the Treaty for legislative action to be taken, and that there is a convincing economic case for those powers to be used.

Davies claimed that the economic case for Community action was self-evident. Authors, composers, artists and the cultural industries, she said, all rely on the copyright and related rights system to provide the legal framework to allow them to create and invest in production and publishing and to obtain a sufficient reward for their efforts.

"The cultural industries represent a significant economic sector, employing hundreds of thousands of people directly and indirectly in the Community. The turnover of the record industry of the Community, to take one example, is second only to that of the U.S. The U.S. accounts for the sale of 30% of all prerecorded audio records and tapes sold in the world and the EEC for 27%."

She noted that the present situation regarding copyright and related rights legislation varied considerably between member states of the EEC, creating distortion of competition and impediments to the free flow of goods and services and discrimination on grounds of nationality contravening Article 7 of the Rome

Treaty.

"Laws governing authors' rights are out of date to a great extent as a result of new uses arising from technical developments," she said. "The new technology strikes at the very heart of the concept of copyright, namely an exclusive right which enables the creator to exercise control over, and to obtain a sufficient award for, all identifiable uses of his work so as to compensate him for his effort."

Davies said that if the traditional functions of copyright are not "to be totally undermined," then governments at both the national and international level must come to terms with the new technology and give priority to the reappraisal of current copyright and related rights legislation, which affect not only the music industry but all the authors, performers, creators and other cultural industries that depend on the copyright system.

She declared that the aim of harmonization "should be to provide the countries of the European Community with modern, up-to-date copyright and related rights legislation, which takes account of the present means of mass dissemination of intellectual works as well as those foreseeable for the future."

Davies made the point that, in some EEC countries, phonogram producers still have no specific right to control or receive remuneration from broadcasting or public performance of records.

EMI Fined For Chart Breaches

• Continued from page 9

according to the national chart code.

However, BPI stresses: "No evidence whatsoever was provided that any dealer had made false entries into Dataport machines as used in stores for chart sales returns, nor had any dealer been asked to do so by any EMI representative."

John Deacon, BPI director general, says: "This fine reflects the serious nature of these technical offenses. The BPI council expects the code to be enforced rigorously even when one of its own members is involved."

EMI Records managing director Peter Jamieson, previously on record as insisting that "freebies are the scourge of the record industry," says the albums were offered to the EMI sales force to be given away as part of a major album campaign.

"The sales and promotional effort on singles for the week in question hinged on attaining specific chart placings for certain singles and listed, in addition, various other singles for attention," he says.

"But, being unaccustomed to giving away free product, some of our sales representatives directly related the free product offer to the week's sales and promotional effort on singles. And that gave rise to the technical breaches of the chart code of conduct."

Gallup has, in fact, confirmed that no sales or chart positions were affected and no weighting was applied to any of the singles in question. It's understood that boxes of 25 Queen albums were among those offered and that the single "Politics Of Dancing" by Re-Flex (EMI), in the singles chart at number 35 for the week ending March 14, was among the titles checked out by Gallup.



AN EYE FOR PRECIOUS METAL—After his show at the Vancouver Coliseum, Kenny Rogers, center, gets a heavy load of platinum for his RCA debut album "Eyes That See In The Dark" and his duet with Dolly Parton, "Islands In The Stream." The album has surpassed triple platinum in Canada. Helping bear the load are RCA Canada's Vancouver sales manager Leah Alden, left, and label promotion rep Ray Ramsay.

Culture Club Leads Feb. Certifications

TORONTO—The continued success of Culture Club dominated the news among 47 certifications in February by the Canadian Recording Industry Assn. (CRIA). The group chalked up quadruple and quintuple platinum awards for its "Colour By Numbers" album, double platinum for its "Kissing To Be Clever" debut disk of a year ago, and gold and platinum for the new album's second single, "Karma Chameleon."

Def Leppard also earned quintuple platinum credentials, signifying 500,000 sales, for "Pyromania," while Lionel Richie's "Can't Slow Down" and Quiet Riot's "Metal Health" hit triple platinum in the month.

The Richie album and Culture Club's debut were among the double platinum certifications in February, as were Billy Joel's "An Innocent Man," Kenny Rogers' "Twenty Greatest Hits," Duran Duran's "Seven And The Ragged Tiger" and John Cougar Mellencamp's "Uh Huh."

Richie, Rogers, Duran Duran and Mellencamp also had soared through the platinum mark during the month, as did Paul McCartney's "Pipes Of Peace," Barbra Streisand's "Yentl," A Flock Of Seagulls' self-titled debut and two French-language albums by

Canadian Nathalie Simard, "Joyeux Noel" and "Nathalie Chante Pour Ses Amis."

There were 22 gold album awards, including the Richie, McCartney, Streisand, Simard, Duran Duran, Mellencamp and Rogers disks. Simard scored three other solo golds for her self-titled album, "La Rentree" and "Noel Avec Nathalie et les Petits Chanteurs de Granby." She also struck gold with sibling Rene on "Twenty Souvenirs de Noel." All the disks were earlier qualified.

The second disk by A Flock Of Seagulls, "Listen," went gold in February, as did Willie Nelson's "Without A Song," the Romantics' "In Heat," Canadian group Platinum Blonde's "Standing In The Dark," UB40's "Labour Of Love," "The Best Of The Alan Parsons Project," "Lick It Up" by Kiss, "Noel Sans Toi" by Alain Morisod & Sweet People, "Segue" by Canadian veterans Chilliwack and "Error In The System" by Peter Schilling.

Richie's "Truly" qualified for a platinum single award, as did Culture Club's "Karma Chameleon." The latter broke through gold in the same month, as did UB40's "Red Red Wine" and Schilling's "Major Tom (Coming Home)."

KIRK LaPOINTE

Strike Settled In Mexico; Musicians Back At Work

• Continued from page 9

mitted only if there is an orchestra present and then the recording company must compensate the union when musicians are not used, independent of the contractual fees between the television stations and the union.

Peerless' Ulrich adds, "Now we are paying fees not based on television costs, but on our usual studio rates."

The recent eight-month work stoppage was the first time the union has struck the recording industry here. Recording company executives though, say they feel few losses were incurred during the strike.

"The biggest problem was lost time, but we maintained our sales record," says Gamma's Moyano, whose firm records Rafael, Daniela Romo, and Jose Luis Rodriguez. "It is important to point out that we didn't lose during this period, but we didn't gain. And, that is the crucial point."

PolyGram S.A. De C.V.'s managing director John Lear, whose label includes Donna Summer, the Bee Gees and Placido Domingo among its stars, says, "The record companies really lost little, since many pulled together material from their catalogs for rereleases."

At Peerless, Ulrich notes, "As far as sales are concerned, we had a really good catalog with a lot of '60s hits, and we put together greatest hits packages. The ones that really lost out during this strike were the newer artists."

Noting that losses during the contract dispute are difficult to assess, EMI-Capitol's David Stockley says, "Second- or third-line artists are the ones that really lost out, because they couldn't afford to record overseas." Two of the company's stars—Luis Miguel and Nelson Ned—both recorded abroad during the strike, according to Stockley.

According to Armando De Llano, president of CBS here and past president of AMPROFON, "Novelty is the largest factor in the music industry, so many songs which could have become hits are now lost because of changes in musical styles."

Because of their location in the state of Mexico rather than the federal district, the conflict bypassed CBS-Columbia International S.A. "We were the only ones not involved in this matter," said Jose R. Bustillos, vice president at CBS. "But, in sympathy with AMPROFON, there was no taping during the strike. We have now intensified work on our new tapings."

Billboard.

INTERNATIONAL
MUSIC INDUSTRY
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May 13-17, 1984
Killarney, Ireland

Maple Briefs

Philips is planning in late spring to introduce a \$500 CD player, its CD-101, with top-loading, search, repeat, pause and pre-programmable memory functions and a list well below other players now on the market.

★ ★ ★

The Bassett family has sold its 26.4% interest in Telegram Corp. Ltd. to Eaton's of Canada Ltd., which now holds the balance of the firm. Telegram ultimately controls Baton Broadcasting Inc., which has such licensees as CKLW Windsor and CFGO Ottawa under its wing.

★ ★ ★

All signs point to a mid- to late-March decision on the music channel license by the Canadian Radio-Television & Telecommunications Commission. Staff members say several briefings have been held at the top, and the final decisions are now being made.

★ ★ ★

Kevin Shea, late of CJSB Ottawa, is RCA's new Ontario promotional

representative. CJSB sports director Ron Andrews, who served as the National Hockey League's statistician for 16 years before moving to the station, has also left.

★ ★ ★

Not that Eurythmics need help in Canada, what with the platinum-plus on both of their disks, but the country's radio programmers will descend on Toronto April 2-3, while the group is there, for the second annual convention held by The Record.

★ ★ ★

MCA Records and Sam The Record Man recently teamed up for what seems to be the first national audio video promotion campaign. Three Olivia Newton-John disks and her "Twist Of Fate" video were discounted at \$6.99 and \$29.95, respectively.

★ ★ ★

Maple Briefs features short items on the Canadian music industry. Material should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada, K1N 7T7.

Photo News



PROMISES PROMISES—Profile Records president Cory Robbins, right, and vice president Steve Plotnicki, left, welcome Warren Schatz and his Promise label to the fold. Promise's first release as a Profile associated label just hit the streets: Cinema's "I Love Men."



NOIZY BOYS—British rockers Slade, originators of Quiet Riot's recent hit "Cum On Feel The Noize," get ready for a comeback after signing to CBS Associated Labels. Initial plans include an album, "Keep Your Hands Off My Power Supply," and a U.S. tour with Ozzy Osbourne. Standing from left are Slade's Don Powell; Epic/Portrait/CBS Associated Label senior vice president and general manager Don Dempsey; CBS Associate Labels vice president and general manager Tony Martell, and the group's Dave Hill. Seated from left are Slade's Jim Lea, manager Sharon Osbourne and group member Noddy Holder.



ROCKIN' REPTILES—Johnny Winter, center, makes a final check on his Alligator debut album "Guitar Slinger," which ships April 5, at Chicago's Red Label studios. Shown from left are the record's co-producers Bruce Iglauer and Dick Shurman and studio staffer Fred Breitberg.



THE KANGAROO PRINCIPLE—Robert Plant and his band show off gold awards for Australian sales of both his Atlantic solo albums, "The Principle Of Moments" and "Pictures At Eleven," after a show at Sydney's Entertainment Center. Shown from left are bassist Paul Martinez, Plant's co-producer and tour production manager Benji Lefevre the label's international operations senior vice president Phil Carson, WEA/Atlantic's Australian marketing director Peter Ikin and national promotions manager Steve Hands, Plant, guitarist Robbie Blunt and keyboardist Jez Woodroffe.



TKO—Newly signed Camel/MCA act Franke & the Knockouts smile pretty after mixing their album "Making The Point" at Image Recording in Los Angeles. Seated from left are Camel president Bruce Bird and Knockouts Franke Previte and Bobby Messano. Standing from left are Pat Glass and John Van Nest, who co-produced the group's first single for the label, "Outrageous," with Previte.

ROOM WITH A VIEW—Baxter Robertson, center, discusses his RCA debut EP "Panorama View" with the label's division vice president of marketing and promotion, John Betancourt, left, and division vice president of contemporary a&r, Paul Atkinson, at the Sasch club in Los Angeles.



BLUE INK—Blues legend Willie Dixon, seated, finalizes his deal with jazz label Pausa at the company's office in Los Angeles. Result of this signing is Dixon's first album of original material since 1976. Shown from left are the label's Bill Stilfield, Nancy Meyer of the Cameron management agency, Pausa's Earl Horwitz and Dixon's manager Scott Cameron.



EUROPEAN PUSH FOR PHILIPS

CD Hardware Prices Dropping

• *Continued from page 1*
CD 202 has been similarly undercut to a figure of roughly \$455.

In the U.S., the top-of-the-line Magnavox player, introduced at \$950, was reduced to \$799 last December, and more recently to \$699. The midprice model, originally offered at \$850, was brought down to \$749 and then to the current \$649. Magnavox's low-end model was cut in successive steps from \$800 to \$699, and then to the current list price of \$599. The latter has been offered in special promotions at \$499, with 10 CDs thrown in as a gratis inducement.

A spokesman for Brandsteder Electronics, Dutch importer of Sony CD hardware and Philips' biggest competitor, says his company is joining the price war on its most popular line, the CDP, cutting it from an initial \$875 to a new price of roughly \$650. Says Brandsteder: "The Philips cutback is remarkable, by any standards. In fact, it's hard to see how any profit, at retail level particularly, can be made on sales."

According to Brandsteder, some

CBS: Cassettes Overtake LPs

• *Continued from page 1*
This would be the equivalent of a 2% rise over the prior year's total of \$3.590 billion. In 1984, CBS predicts, the international total will come to \$3.770 billion, up 3% over 1983.

Domestic direct mail sales of recorded product was valued at \$414 million in 1983, a decline of 3.7% against the prior year's total of \$430 million. The mail-order prediction for 1984 was \$431 million, representing a rise of 4% for the year.

13,000-15,000 CD players have been sold thus far in Holland, with Sony on its own gaining a 46% market share, and 54% shared by Philips with such other companies as Hitachi and Sansui. It's further stressed that there is additionally now a 19% import levy imposed on Japanese products, virtually double that of a year ago. There's also industry speculation that Philips is planning to drop its lowest-priced model.

It is expected here that sales of CD hardware will rise to 30,000 units this year and move up to around 100,000 in 1985. In a worldwide assessment, some 380,000 CD hardware units have been sold so far, with an anticipated 830,000 expected this year and around 1.45 million units in 1985.

The CD price war has also escalated in the U.K., with Philips cutting its prices by some 12.5%, the second major reduction announced since the configuration bowed a year ago. The three Philips models, CD 100, 202 and 303, are now priced in Britain at roughly \$510, \$540 and \$580 respectively, representing overall reductions of some \$72-\$88.

Ray Harris, Philips audio marketing manager, says: "The new pricing is part of our policy of achieving a mass market for CD as soon as possible and a reflection of falling unit costs as output increases."

The company says that production of its CD player manufacturing plant in Hasselt, Belgium, will increase fourfold this year, leading to a minimum market of 1.2 million units in 1984.

In Britain, Philips is also offering a special no-deposit six-month interest-free credit scheme on all Compact Disc players and hi fi systems. There will also be a series of television advertising campaigns boosting the

product lines.

Philips says it established a 25% share of the total CD market in 1983 and looks to build on this share this year, in the U.K. and worldwide. According to its independent market research results, brand awareness of Philips players among consumers is 10% higher than that of its nearest rival.

All manufacturers' CD hardware sales in Britain are estimated by PolyGram to have been around 14,000 units, compared to 40,000 in West Germany. Sony previously cut its hardware price in Britain by around \$65 from the original launch price of around \$800.

Music Video Picking Up Added Space In Chains

• *Continued from page 1*
out of Grand Rapids offer 18 to 20 music-oriented video titles, Russ Stuu reports. Vince Mauch of 5-Star Entertainment, Oak Park, Ill., which operates the seven Midwest Peaches stores, has put 20 to 25 titles of prerecorded music video into two of the stores in Chicago. He has two monitors in each store continually playing titles from his inventory. Four of the Cavage's outlets in Buffalo also handle music videos, according to John Grandoni. He is primarily handling the Sony Video 45s.

Home Folk News & Records has offered video for the past month in one of its five stores in Augusta, Ga. Robert Allen says the mall-oriented outlet has a full department, which could be a role model for other outlets soon. Twelve Kemp Mill stores in greater Washington are also handling a selection of music videos, Howard Applebaum testifies.

Ira Heilicher is testing music videos in his 13 Great American Music

• *Continued from page 1*

According to Tony Dimitriades, Yes' manager, "No one, not even MTV personnel, has seen the last three clips." The first 15 clips are said by one source to be "very, very similar," with the band members shown standing upside down against a white background.

MTV will promote the series in the form of an April Fools contest, running at least 10 and possibly 12 of the different versions in heavy rotation until April 1. The object of the game will be for viewers to attempt to identify the subtle differences between the various versions.

Because the contest is open-ended

(all viewers who correctly guess the answer will win), Lloyds of London has been retained to insure the competition in the event there are more winners than estimated. All winners will receive a Sony videocassette, including all 18 versions of the clip, some of which may never be seen except on those cassettes.

News of the unusual video concept took Atlantic/Atco officials by surprise, as they were not consulted by the band until after shooting, editing and delivery of the project was complete. Atco's reaction to being left out of the creative process was noncommittal.

"Yes is a supergroup like the Rolling Stones," says a company spokesman. "They simply delivered the clips to us after finishing them, and Atco had no input as far as the total concept went. Our feeling is, well just sit back and have some fun with it."

At least one Atlantic executive participated to some degree in the project, however: Vice chairman Sheldon Vogel makes a cameo appearance in one of the clips, which, according to Dimitriades, "will only be aired if the record is a major hit."

Dimitriades says Godley and Creme were chosen to direct the "Leave It" clips in an attempt to get away from what he calls "the MTV video clip clichés." "There are no women or vintage automobiles or desert sands to be seen."

"The concept," continues Dimitriades, "was designed to create audience participation videos. In fact, the first time you see one of the clips, you might need to do something with your body."

Most essential to the success of the project is the element of surprise. Dimitriades declines to discuss any further details, adding only, "Something very special will occur on the screen when the last video is aired April 1."

MARCH 24 1984, BILLBOARD

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Billboard Album Reviews

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Pop

MISSING PERSONS—Rhyme & Reason, Capitol ST-12315. Producers: Terry Bozzio, Bruce Swedien, Missing Persons. Singer Dale Bozzio's hiccupping delivery is slightly smoothed through multi-tracking, but the five-piece electronic rock band explores otherwise familiar turf. Nimble, fusion-inflected instrumentals and restless, even anxious lyrics vie for attention in a set that will click first with new rock fans.

JOE JACKSON—Body And Soul, A&M SP-5000. Producers: David Kershenbaum, Joe Jackson. Jackson follows his commercial breakthrough on "Night And Day" with more than a sequel, extending that set's jazz and Latin elements with a revamped band including strong horn charts, and emphasizing a live feel with crisp digital production. Lack of crossover vehicles rivalling his recent single hits will pose a promotional hurdle, though.

DAVID GILMOUR—About Face, Columbia FC 39296. Producers: Bob Ezrin, David Gilmour. Pink Floyd's guitarist makes his second solo venture with CBS a ringing bid for mainstream rock programmers and fans. Flexing a more straightforward ensemble sound than Floyd's more epic recent works, Gilmour builds slashing uptempo rockers ("All Lovers Are Deranged," with Pete Townshend) and hard-edged electric ballads that will capture AOR.

Black

YARBROUGH & PEOPLES—Be A Winner, Total Experience TEL8-5700. Producers: Jonah Ellis, Calvin Yarbrough, Oliver Scott. This dynamic vocal duo doesn't seize the spotlight often enough, but the time spent between releases is repaid on "Don't Waste Your Time." When Calvin and Alisa crank up their attack, they return to "Don't Stop The Music Form." Here, that should be boosted by dance action.

Gospel

JAMES CLEVELAND—With The World's Greatest Gospel Stars, Savoy SL-14732. Producer: Not listed. One of the true legends in gospel presents a collection of great performances, mostly live, with acts such as Albertina Walker, Billy Preston and Billy Davis, among others.



New & Noteworthy

ROCK GODDESS—Hell Hath No Fury, A&M SP-6-4992. Producer: Chris Tsangarides. Three English ladies ply their metal as heavily as the boys, with vocalist and guitarist Jody Turner's songs intended solely for those ready to rip it up. Timed to the metal music boom, Rock Goddess proves a convincing new contender.

Billboard's Recommended LPs

pop

COLOUR RADIO, Gold Mountain GM-80004 (A&M). Producer: Rick Derringer. Derringer's production of danceable pop/rock band is designed to coattail new music trends, with the producer's own lead guitar adding fire.

JOEY MOLLAND—After The Pearl, Earthtone Recording Co. ET-01002 (Alpha). Producer: Joey Molland. New label makes a strong splash with this well-crafted solo album by the former Badfinger guitarist, playing trim, melodic pop/rock.

SPOTLIGHT—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

Spotlight

GO-GO'S—Talk Show, IRS SP 70041 (A&M). Producer: Martin Rushent. The pop/rock quintet returns from a lengthy studio and stage hiatus with stronger group and solo vocals and a tougher instrumental attack, while hewing to the guitar-based style that yielded a platinum debut and gold follow-up. If that declining sales pattern augurs a slightly tougher sell now, the musical growth and a more rounded set of new songs are definite points in their favor, while the music seems primed for both new music and traditional rock acceptance. Add video and touring plans, and a bold cover package with more costume changes than Dinah Shore in her heyday, and tracks like "Head Over Heels" and "Turn To You" should be off to a fast start.

VARIOUS ARTISTS—Making Trax, Motown 6091ML. Producers: Various. Instrumental and backing vocal settings from original hits by Lionel Richie ("All Night Long"), Rick James ("Give It To Me Baby"), Rockwell ("Somebody's Watching Me") for instant karaoke and other uses.

MIGHTY FLYERS—Too Young To Have Fun, Takoma TAK 7108 (Allegiance). Producers: Jay Lewis, Robert Pierce Mercer. Feisty, good-humored rock, blues and boogie from a blue-eyed L.A. quintet with taste to cover "Stranded In The Jungle" and skill to pull it off.

country

LEON EVERETTE—Doin' What I Feel, RCA MHL1-8518. Producers: Ronnie Dean, Leon Everette, Blake Mevis. Six-cut mini-album is actually reissue of a similarly titled package augmented with three chart-active sides, including "I Could 'A Had You" and "Shot In The Dark."

THE MAINES BROTHERS BAND—High Rollin', Mercury 814 985. Producer: Jerry Kennedy. This multi-talented Texas outfit is still seeking a distinctive sound, but its existing mix of western swing, pop harmonies and other elements is well worth listening to.

jazz/fusion

DUSAN BOGDANOVIC—Early To Rise, Palo Alto PA-8049. Producer: Lee Townsend. Classically trained European guitarist makes his debut a stunning acoustic date with flutist James Newton and Charlie Haden's sonorous bass. Superb, distinctive chamber jazz.

PHIL UPCHURCH—Name Of The Game, JAM JAM 018. Producer: Esmond Edwards. The veteran guitarist taps Marlena Shaw to add vocals to this latest batch of r&b-inflected, crossover performances.

KIRK LIGHTSEY/HAROLD DANKO—Shorter By Two, Sunnyside Records SSC 1004 (NMDS). Producer: Francois Zalacain. Two powerful pianists translate Wayne Shorter's works into evocative, four-handed readings.

THE JAZZTET—Moment To Moment, Soul Note SN 1066 (PSI). Producer: Giovanni Bonandriani. Art Farmer (flugelhorn) and Benny Golson (tenor sax) reactivated their sextet two years ago for live dates, with this studio date following last Spring. Solid post-bop playing.

LARRY VUCKOVICH—Cast Your Fate, Palo Alto PA-8042. Producer: Herb Wong. Impressive piano technique fires this eight-song set by the Yugoslavian ace, backed by a rhythm section and Jon Hendricks' sporadic vocals.

HAZEL SCOTT TRIO—After Hours, Tioch Digital TD 1013. Producer: Chris Whent. The late pianist romps through six titles, three her own, backed by George Duviervier and Oliver Jackson; pleasing but unspectacular.

talk show *



gospel

INEZ ANDREWS—Lord Lift Us Up, Savoy SL 14731. Producer: Milton Biggum. This is a studio album with the Chicago Stage University Choir backing up the powerful and sensitive vocals of one of gospel's premier female vocalists.

PAUL BEASLEY—My Soul Is Free, Myrrh 7-01-674906. Producer: Neal Joseph. The lead singer for the

Mighty Clouds of Joy steps out with a solo album filled with powerhouse performances and strong arrangements that will appeal to both black and white audiences.

classical

RACHMANINOFF: SYMPHONIC DANCES; VOCALIST—City of Birmingham Symphony Orch., Rattle, Angel DS-38019. Young Rattle impresses with his interpretive command of the colorful "Dances" score, presented in realistic sound of wide dynamic range. The "Vocalise" is given in instrumental rather than vocal arrangement.

BACH: PEASANT CANTATA; COFFEE CANTATA—Hofmann, Reinhart, de Mey, Linde Consort, Linde, Angel S-37994. A first class recording of these earthy secular cantatas, often paired on disk. Value at the modest Reflex digital series price is excellent, in sound that seems appropriate to the period.

BEETHOVEN: PIANO SONATAS, NOS. 3 & 23—Andre-Michel Schub, Vox Cum Laude, D-VCL 9062. The highly publicized Van Cliburn Competition laureate should attract more buyer attention with these finely shaped readings, coupling the relatively rare with the oft-recorded. Fine piano sound.

BUSONI: FANTASIA CONTRAPPUNTISTICA; MOZART; FANTASY, K.608; BEETHOVEN: GROSSE FUGE—Paul Jacobs, Ursula Oppens, Nonesuch 79061. Knotty and often dense in structure, these works appeal perhaps more to the intellect than the senses. Premature death of Jacobs, widely mourned, will focus added attention on this, his last album.

Canadian Labels Concerned Over Radio's Import Move

• Continued from page 3

cent weeks bringing Big Country's album, "The Crossing," over the double-platinum barrier in Canada.

The Canadian market was proportionately Big Country's best, and PolyGram was hoping the album's second single, "Fields Of Fire," could take it over the 200,000 mark. Instead, CFNY and CHUM-FM opted at that time to play an import-only 12-inch, "Wonderland," relegating "Fields Of Fire" to the slag heap. Sales have stagnated across the country, because the Toronto market is generally the industry leader.

CHUM-FM program director Ross Davies says the single had been burned out by CHUM-FM by the time PolyGram released it as a follow-up to "In A Big Country."

But Davies sees the danger of the current situation and wants to find a compromise before things get out of hand. "It is not in our best interests to do things that hurt the record industry," he says.

Green and Ansell are also concerned about what they say are inaccurate reports by air staff at the two stations about the availability of the import product. In many cases, Green says, broadcasters have said singles and albums were slated for imminent release when they were months away from the marketplace.

Green has asked the two stations to cut down their rotation of the product, but admits "it's pretty ludicrous, pretty futile to ask them to stop."

Davies says he is willing to cease tracking reports of imports to Canadian trade magazines, if that would help stop the spread of import play to other markets.

But Marsden says the entire problem boils down to record company arrogance. "Some record companies have the belief they have all the knowledge. Maybe they should ask us more often what to release instead of telling us what to play."



CAPITOL POLITICS—MTV VJ Martha Quinn and Capitol act Re-Flex have a heavy discussion about "The Politics Of Dancing," the group's debut single.

News

GMA Week Focuses On Church

• Continued from page 4

and the "International Market." Gospel Radio Seminar panels included "Building Your Audience," "Sales Through Programming," "Production Techniques," "The Role Of Research" and "Playlists And The National Charts."

The Church Music Workshop included reading sessions during which

ministers of music from a number of churches sampled some of the new music from publishers and discussed how best to develop their churches musically.

"We have the right people coming now," said Billy Ray Hearn, president of Sparrow Records. "It's become like the Christian Booksellers' Convention—a place you put on your calendar every year."

The addition of a full week of activities for those involved in churches underscored the thrust that gospel music has been making towards the church world for growth, as well as acknowledging that the church is an integral part of the industry. "It's really been advantageous to get the church music people involved," said Elwyn Ramer, head of the Church Music Session and of Lorenz Creative Services. "Most of the ministers of music don't get to do anything outside their own area, but here they get a better overall view of the whole industry and a taste of the gospel record business."

He added that there is a "potential for doubling what we did this year"—attracting more than 130 paid registrants and 11 publishers. Ramer noted this was the fourth year for the Church Music Workshop and that it had grown from 18 registrants (who had only one hour on one afternoon) to its current status.

The National Gospel Radio Seminar doubled its attendance over last year with 125 registrants. The advent of the single in gospel radio has revolutionized that industry, according to Jim Black, head of the NGRS and vice president of SESAC. "The sending of singles to a station instead of just sending an album and letting everybody play what they want has unified radio," he said. "Now there's a better chance for a big national record instead of just regional hits." Black also cited the decline of absentee owners as a major factor in upgrading gospel radio.



FLYING THE COUP—Lanny Wolfe takes home Dove awards for gospel songwriter of the year and gospel song of the year for his "More Than Wonderful." Shown from left are ASCAP's director of membership and public relations John Sturdivant, Wayne Erickson of the writer's music company, Wolfe and Connie Bradley, ASCAP's Southern regional director.

SECOND BILLBOARD CONFERENCE

Meet Views Software Stability

• Continued from page 3

Atari's product for distribution in foreign markets.

Moderated by Fred D'Ignazio, the high technology reporter for "Good Morning America," the panel stressed that the international market should be considered a number of individual territories. The needs of each territory should be addressed as separate cultural and, in some cases, linguistic entities, panelists said.

Electronic distribution and teledelivery to homes took center stage when Tim Baskerville of Video Marketing Game Letter moderated the panel, "A Step Beyond: The Evolution Of Delivery." David Lamb of LINK presented new research on teledelivery, revealing its slow acceptance.

Most agreed that high modem prices are hampering growth in the "communications" field. Paul Terrell of Romox countered that retail ac-

ceptance of electronic distribution is rapidly improving.

Industry veteran Ken Uston, chairman of Fun And Games, described the trouble he has getting certain software and hardware to work. He called for better software design, noting the importance of instructions, which are typically not included by electronic distributors.

Venture capitalists noted that they carefully pick and choose companies to back. Michael Katz of Epyx outlined his plight in obtaining several "rounds" of financial support. Bruce Davis of Imagic pinpointed the current market conditions for getting assistance when he said, "Our venture capitalists say there is virtually no chance of finding venture capital in this industry. There will be a lot of people dropping by the wayside."

These panels and others will be highlighted next week in Billboard's detailed conference coverage.

Judge Sets Date For Warner/Poly

• Continued from page 3

tacit collusion or interdependent conduct by the remaining major firms.

"Finally, it should be noted that concentration levels in this case exceed levels which courts have in the past held to establish a prima facie case of illegality under antitrust laws," the government holds.

The memorandum contends the dip in competition created by the merger would not be corrected by "new competitors," in that "the volume necessary to break even in national distribution exceeds \$125 million in annual sales. Each independent distributor is small and none can exert significant competitive pressure on the majors. A small distributor cannot respond to the majors' price increases by distributing more hit records. Today the independent distributors lack the product with which to gain a larger share of the market and are not likely to obtain it. Those artists who generally produce successful recordings are under contract to the majors. Moreover, the small volume of the remaining independent distributors makes them high-cost competitors for the small amount of mainstream music they continue to distribute."

The memorandum states that A&M Records, "the largest independent label," attempted national distribution in 1979, abandoning the venture in 1980, because its \$80 million annual sales would not support the attempt, and going with RCA. ABC and Motown encountered the same difficulties, the government claims, before going with majors. A recent Billboard "top 200 albums" chart carried only two albums, numbers 178 and 139, distributed by independents, the brief notes.

"The possibility of gaining effective divestiture relief through post-merger administrative action is low," the complaint predicts. Following the linkup, Warner would have the power to close redundant distribution facilities, the government states. "Even were the PolyGram record label maintained as a separate division, PolyGram's most successful artist could be transferred to other Warner labels, and Warner could allocate PolyGram's resources so as to curtail or otherwise disrupt its artists and repertoire functions."

Global sales of Warner's prerecorded music in 1982 totaled \$700 million, it's claimed, with \$385 million domestically and an operating income of \$59 million resulted. In the

same year, PolyGram did \$1 billion worldwide, \$167 million in the U.S., according to the government.

Of the proposed joint venture, the complaint states: "In the U.S., Warner will transfer its business to Warner Bros. Records Inc. and PolyGram will transfer its business to Chappell & Co. These two corporations will then merge. The surviving corporation, Warner-PolyGram Inc., will issue new stock: 80 class A shares to Warner, 13 class B shares to PolyGram's shareholders, PolyGram BV, and seven class B shares to PolyGram GmbH. Warner will also receive 65 shares (representing \$65 million principal amount) of non-voting 9% preferred shares.

"Section 7 of the Clayton Act prohibits any acquisition by a corporation of stock or assets of any other corporation 'where in any line of commerce in any section of the country the effect of such acquisition may be to substantially lessen competition or tend to create a monopoly,'" the FTC points out.

The FTC provided the court with 92 supporting exhibits. They range from declarations and affidavits from Jerry Moss, Clive Davis, Ralph Kaffel, Dave Lieberman, John Salstone, David E. Shein, Jim Moran and others to labels' marketing policy announcements and agreements to documents from PolyGram and WEA.

9,000 Dealers In New Directory

NEW YORK—A listing of more than 9,000 record dealers is available through American Business Directories Inc. of Omaha. The 1984 directory is compiled from the Yellow Pages of 4,800 telephone directories and is available for \$99 from ABD either by calling (404) 331-7293 or by mail from P.O. Box 27347, Omaha, Neb. 68127.

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61 1/2	50 1/4	ABC	9	1389	55	53 1/2	54 3/4	+ 1/2
55	45 3/4	American Can	13	632	47 7/8	47 3/4	47 3/4	+ 1/4
12 1/2	10 1/2	Armstrong Int'l	10	6	11 1/4	11 1/2	11 1/2	+ 3/8
70 1/2	61 1/2	CBS	10	3382	70 3/4	68 1/2	69 3/4	+ 1 1/2
22 1/4	10 1/2	Coleco	3	805	11 1/2	10 7/8	11 1/4	+ 3/8
8 3/4	6	Craig Corporation	2	13	6 1/2	6 1/2	6 1/2	- 1/8
57 1/4	48 3/4	Disney, Walt	21	9842	60 1/4	56 3/4	57 3/4	+ 1 3/4
5 3/4	5	Electrosound Group	—	5	5 1/4	5 1/4	5 1/4	unch
33 1/4	28 1/4	Gulf + Western	8	2437	29 3/4	29 1/4	29 3/4	+ 1/2
40 1/4	21 1/2	Handleman	12	113	24	23 3/4	24	+ 1/4
7 3/4	4 3/4	K-Tel	—	1	4 7/8	4 7/8	4 7/8	unch
86 1/2	74 1/2	Matsushita Electronics	19	557	82	80 7/8	81	+ 1/4
9 1/2	4 7/8	Mattel	—	1613	9	8 3/4	8 3/4	- 1/8
44 1/2	32 1/2	MCA	11	523	35 3/4	35 1/4	35 3/4	+ 3/8
85 1/2	73 1/2	3M	13	2248	76 1/2	75 1/2	75 1/2	- 1/2
140 3/4	106	Motorola	18	3411	114 1/2	112 1/2	113 3/4	+ 3/4
79	64 3/4	No. American Phillips	10	55	69 1/2	67 1/2	69 1/2	- 1 1/2
5 3/4	3 1/4	Orrox Corporation	—	53	4 7/8	4 1/2	4 3/4	+ 1/8
32 1/2	27 3/4	Pioneer Electronics	57	8	27 3/4	27 3/4	27 3/4	unch
38 1/2	28 1/2	RCA	14	3958	30 1/4	29 1/2	30 1/4	+ 1/8
17	14 1/2	Sony	29	3667	16 1/4	16 1/4	16 1/4	+ 3/8
37 1/2	30 1/4	Storer Broadcasting	—	68	32 3/4	32 3/4	32 1/2	+ 1/4
4 1/2	3	Superscope	—	12	3 3/4	3 3/4	3 3/4	unch
59	49 1/4	Taft Broadcasting	15	149	54 1/2	54 1/2	54 1/2	+ 1/2
29 1/2	23 1/4	Warner Communications	—	725	24 1/4	23 3/4	24 1/4	+ 1/2
17 1/2	11 1/2	Wherehouse Entertain	13	40	14 3/4	14 1/4	14 1/4	- 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Joseph Int'l	34600	11 1/2	11 3/4
Certron Corp.	1700	3 1/16	3 3/8	Recoton	1400	8 7/8	9 1/4
Data Packaging	500	6	6 3/4	Schwartz Bros.	1000	2 3/4	3 1/2
Koss Corp.	4000	3 3/8	3 5/8				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Joyride Records, formed by Dennis Joy. First release will be a single by Doug Mays entitled "Back When Rock Was Young." 4233 Northeast 29th Ave., Fort Lauderdale, Fla. 33224; (305) 563-1176.

Rock City Productions, a promotion and management firm for new artists, formed by Michael D'Anna. P.O. Box 2594, Hollywood, Fla. 33022; (305) 937-5078.

Daymien Records and Sadhana Music Publishing, formed by Wesley, Deborah and Marcell Bulla. First release will be an EP entitled "Sneak Preview" by Pyramid. P.O. Box 551, Graham, N.C. 27253; (919) 229-0358.

Brothers Records, formed by F.C. Barret. First releases are "Bob Taylor Celebrates Christmas," David Barrett's "Surprise" album and Gemini's "Long Journey Called Home." 3336 Brookshear, Pontiac, Mich. 48057; (313) 373-6541.

Washinwear Music, formed by Ruby and Floyd Fisher to record and publish contemporary and jazz music. First project is "Tokyo Amazon" written by Floyd Fisher and released on Sutra Records. 1697 Broadway, Suite 603, New York, N.Y. 10019; (212) 247-2904.

Power Star Management, formed by Brian Kushner. P.O. Box 75, Audobon, N.J. 08106; (609) 547-3246.

Ozan Music, a publishing and production company, formed by Lee Stuart for western and swing projects. First album release is a steel guitar album by Herb Remington entitled "Winner and Steel Champ." P.O. Box 504, Friendswood, Tex. 77002; (713) 220-7511.

Lone Wolf Records, formed by Adam Sandler, president of the Morse Group Entertainment Company. First release is an EP by Los Angeles rock act the Gumbys entitled "Rubber Rock For A Rubber World." 205 South Beverly Drive, Suite 206, Beverly Hills, Calif. 90212; (213) 997-0656.

Executive Turntable

Continued from page 47

sales for MTV. And Andy Setos is elevated to senior vice president of engineering and operations. He was that department's vice president.

Jochen Balan is appointed vice president, European operations, for CBS/Fox Video International, based in Paris. He was vice president of Volani International Ltd. in London. . . **Richard Childs** leaves his post as vice president of ancillary sales for the Samuel Goldwyn Co. in Los Angeles to join Embassy Home Entertainment there as distribution president. . . Vestron Video appoints **Jason Zelin** vice president of West Coast film acquisitions in Los Angeles. He was director of business affairs for Warner Bros. Television. And **David Pierce** joins the company in Chicago as Midwest regional sales director. He comes from MGM/UA Home Video, where he was Midwest regional sales manager.

Atlanta's Video Music Channel adds **Bob Wienstroer** as account executive. He was a sales rep, district sales manager and regional branch sales manager for WEA. . . **Erwin Okun** is elected an officer of Walt Disney Productions and assumes a new post as vice president of corporate communications in Burbank. He was vice president of public relations.

The Sony Tape Sales Co., Park Ridge, N.J., names **George Oppenheimer** vice president of operations. He was the company's controller. . . In Mountain View, Calif., **Joseph Avery Jr.** is appointed vice president of manufacturing and distribution for Activision Inc. He was a manufacturing manager for the data systems division of Hewlett Packard Co.

Industry Events

A weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Industry Events, Billboard, 1515 Broadway, New York, New York 10036.

March 18-21, **International Tape/Disc Assn. (ITA)** seminar, Hilton Riviera, Palm Springs, Calif.

March 20, **24th annual International Broadcasting Awards**, Century Plaza Hotel, Los Angeles.

March 20, **National Music Publishers' Assn.** fifth annual Song Awards, Beverly Hills Hotel, Beverly Hills, Calif.

March 22-24, fourth annual **Performance Professional Touring Talent Summit** conference, Sheraton Grand Hotel, Irving, Texas.

March 23-27, **National Assn. of Recording Merchandisers (NARM)** convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for **Consumer Electronics**, Exhibition Grounds, Abu Dhabi.

March 27-30, **Audio Engineering Society (AES)** convention, Palais Des Congres, Paris.

March 28-30, **Frost & Sullivan's** sixth annual **Computer Graphics** conference, Doral Hotel On-The-Ocean, Miami Beach.

April 4-8, 19th annual **Festival Conference of the American Society of University Composers**, Ohio State University, Columbus.

April 9-12, **Audio-Visual Exhibition**, Wembley Conference Centre, London.

April 14, Annual **T. J. Martell Memorial Foundation for Leukemia Research** humanitarian award dinner, New York Hilton.

April 14, Annual **T.J. Martell Memorial Foundation for Leukemia Research** humanitarian award dinner, New York Hilton.

April 14-19, **Computer Graphics '85**, Dallas Convention Center. April 26-28, **Great Southern Computer Show**, Carolina Coliseum, Columbia, S.C.

April 16-18, **Videotex '84** international conference and exhibition, Hyatt Regency, Chicago.

April 20-28, **Athens International Film/Video Festival**, Ohio University, Athens.

April 21-29, **International Festivals of Country Music: Rotterdam** (21), London (21-23), Belfast (24-25), Vienna (26), Munich (27), Frankfurt (28), Zurich (29).

April 26, **New Orleans Music Awards**, Saenger Theater, New Orleans.

April 26-28, **Great Southern Computer Show**, Carolina Coliseum, Columbia, S.C.

April 27-May 6, 15th annual **New Orleans Jazz & Heritage Festival**, New Orleans.

April 28-29, **Electronic Keyboard & Sound Expo**, Sheraton Inn, La Guardia Airport, New York.

April 29, **Arthritis Foundation** national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, **National Assn. of Broadcasters** annual convention, Las Vegas Convention Center, Las Vegas.

May 1-3, **All Electronics/ECIF** show, Barbican Centre, London.

May 1-3, **Electronic Production Efficiency** show, National Exhibition Centre, Birmingham, England.

May 6-8, **Concert Music Broadcasters Assn.** convention, Warwick Hotel, New York.

May 13-17, **Computer Graphics '84**, Anaheim Convention Center, Anaheim, Calif.

Lifelines

Births

Girl, Megan Anne, to Patricia and Glen Hoffman, March 14 in Toronto. She is general manager of Chesterfield Concert Merchandising there. He is a tour coordinator for the same firm.

Girl, Kailan Quinn, to Susan and Merritt Kleber, March 5 in Los Angeles. He is the director of music and video development for Capitol Records there.

Boy, Zachary, to Lisa and Philip Blume, Feb. 24 in New Brunswick, N.J. He is a national sales manager for Jem Records in South Plainfield, N.J. She is a technical administrator for RCA Americom.

Girl, Rebecca Nell, to Steve and Lisa Myers, Feb. 24 in Dallas. He is head buyer for Melody Shops there.

Girl, Molly Kate, to Ricky and Sharon White Skaggs, March 8 in Nashville. He records for Epic. She records for Warner Bros. as a member of the Whites.

Boy, David Thomas, to Barbara and Larry Hamby, Dec. 31 in Los Angeles. He is senior director of a&r, West Coast, for Epic/Portrait there.

Boy, Jordan Andrew, to Vickie

and Kyle Lehning, March 10 in Hendersonville, Tenn. He is an independent record producer.

Boy, Brandon Michael, to Jesse and Lisa Maidbrey, Feb. 16 in New York. He is comptroller for Important Record Distributors there.

Marriages

Eric Martell to Bonnie Bruckheimer, March 11 in Los Angeles. He is a recording engineer. She is a longtime associate of Bette Midler's.

Majorie Weiss, 42, of cancer March 2 in Granada Hills, Calif. She was the wife of Bobby Weiss, who operates One World of Music in Los Angeles, and had been an executive secretary at Keith Prowse Publishing in London. She is survived by her husband.

Tito Gobbi, 68, after a long illness March 5 in Rome. An operatic baritone, he starred in Verdi's "La Traviata" in 1936 and later recorded 27 complete operas and made several other recordings.

Carl Wirshba, 56, of a heart attack March 12 in New York. He was president of Acwan Advertising there, which services the music industry. Surviving are his wife Rena, his mother, three sons and a daughter-in-law.

Bubbling Under The HOT 100

- 101-UNFAITHFULLY YOURS, Stephen Bishop, Warner Bros. 7-29345
- 102-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 103-SHE'S STRANGE, Cameo, Atlanta Artists 818384-7 (Polygram)
- 104-SO TIRED, Ozzy Osbourne, CBS Associated 4-0483 (Epic)
- 105-LOVE CARES, Endgames, MCA 53328
- 106-SUPER STAR/UNTIL YOU COME BACK TO ME, Luther Vandross, Epic 49-04969
- 107-THERE'S NO EASY WAY, James Ingram, Qwest 7-29316
- 108-LIVIN' FOR YOUR LOVE, Melba Moore, Capitol 5308
- 109-YOU JUST CAN'T WALK AWAY, The Dells, Private I 4-04343 (Epic)
- 110-OOGITY BOOGITY, Jon St. James, EMI-America 8198

Bubbling Under The Top LPs

- 201-JON BUTCHER AXIS, Stare At The Sun, Polydor 817493-1 (PolyGram)
- 202-YES, Fragile, Atco 19132
- 203-MICHAEL SCHENKER GROUP, Built To Destroy, Chrysalis FV 41444
- 204-STACY LATTISAW & JOHNNY GILL, Perfect Combination, Cobillion 90136 (Atco)
- 205-T.G. SHEPPARD, Slow Burn, Warner Bros. 1-23911
- 206-JOANNIE GREGGAINS, Thin Thighs, Hips & Stomach, Parade PA 112
- 207-EBN/OZN, Feeling Cavalier, Elektra 60319
- 208-CHINA CRISIS, Working With Fire & Steel, Virgin/Warner Bros. 1-25062
- 209-GRACE SLICK, Software, RCA AFL-1-4791
- 210-THE SYSTEM, X-Periment, Atco 90146

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FOR WEEK ENDING MARCH 24 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart									
			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols					
1	1	66	MICHAEL JACKSON	Thriller	Epic QE 38112	WEA	▲	37	101	2	THE ALAN PARSONS PROJECT	Ammonia Avenue	Arista AL 8-8204	RCA	●	8.98	74	76	7	UTOPIA	Oblivion	Utopia/Passport PB 6029 (Jem)	IND	8.98		
2	2	9	VAN HALEN	1984	Warner Bros. 1-23985	WEA	▲	38	36	14	LUTHER VANDROSS	Busy Body	Epic FE 39196	CBS	●	BLP 2	75	80	6	DOLLY PARTON	The Great Pretender	RCA AHL1-4940	RCA	8.98		
3	3	21	CULTURE CLUB	Colour By Numbers	Virgin/Epic QE 39107	CBS	▲	39	31	16	KOOL & THE GANG	In The Heart	De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 15	76	70	49	DAVID BOWIE	Let's Dance	EMI-America ST 17093	CAP	▲	8.98
4	4	20	LIONEL RICHIE	Can't Slow Down	Motown 6059 ML	MCA	▲	40	41	9	MANFRED MANN'S EARTH BAND	Somewhere In Africa	Arista AL 8-8194	RCA	▲	8.98	77	66	18	BARBRA STREISAND	Yentl	Columbia JS 39152	CBS	▲	8.98	
5	9	6	SOUNDTRACK	Footloose	Columbia JS 39242	CBS	▲	41	39	64	CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38398	CBS	▲	8.98	78	81	15	MOTLEY CRUE	Too Fast For Love	Elektra 60174	WEA	8.98		
6	6	25	HUEY LEWIS & THE NEWS	Sports	Chrysalis FV 41412	CBS	▲	42	33	49	QUIET RIOT	Metal Health	Pasha/CBS BFZ 38443	CBS	▲	8.98	79	163	2	CAMEO	She's Strange	Atlanta Artists 814-984-1 (Polygram)	POL	8.98		
7	5	8	THE PRETENDERS	Learning To Crawl	Sire 1-23980 (Warner Bros.)	WEA	8.98	43	32	23	SOUNDTRACK	The Big Chill	Motown 6062ML (MCA)	MCA	▲	8.98	BLP 70	80	74	8	ACCEPT	Balls To The Wall	Portrait BFR 39241 (Epic)	CBS	8.98	
8	7	39	THE POLICE	Synchronicity	A&M SP3735	RCA	▲	44	34	60	DEF LEPPARD	Pyromania	Mercury 8103081 (Polygram)	POL	▲	8.98	81	82	44	EURYTHMICS	Sweet Dreams Are Made Of This	RCA AFL1-4681	RCA	8.98		
9	11	8	EURYTHMICS	Touch	RCA AFL1-4917	RCA	8.98	BLP 50	45	98	2	THOMPSON TWINS	Into The Gap	Arista AL 8-8200	RCA	8.98	82	86	18	RAY PARKER, JR.	Woman Out Of Control	Arista AL 8-8083	RCA	8.98	BLP 35	
10	8	32	BILLY JOEL	An Innocent Man	Columbia QC 38837	CBS	▲	46	47	18	UB 40	Labor Of Love	A&M SP-4980	RCA	▲	6.98	83	57	32	AIR SUPPLY	Greatest Hits	Arista AL 8-8024	RCA	8.98		
11	10	16	DURAN DURAN	Seven And The Ragged Tiger	Capitol ST-12310	CAP	▲	8.98	47	44	141	MICHAEL JACKSON	Off The Wall	Epic FE 39745	CBS	▲	8.98	84	149	2	DAVID GILMOUR	About Face	Columbia FC39296	CBS	8.98	
12	14	14	CYNDI LAUPER	She's So Unusual	Portrait BFR 38930 (Epic)	CBS	▲	8.98	48	50	6	DWIGHT TWILLEY	Jungle	EMI-America ST-17107	CAP	8.98	85	67	12	REAL LIFE	Heart Land	MCA/Curb 5459	MCA	8.98		
13	12	17	YES	90125	Atco 90125	WEA	▲	9.98	49	96	2	THOMAS DOLBY	The Flat Earth	Capitol ST 12309	CAP	8.98	86	94	5	WANG CHUNG	Points On The Curve	Geffen GHS 4004 (Warner Bros.)	WEA	8.98		
14	13	7	JOHN LENNON/YOKO ONO	Milk And Honey	Polydor 817160-1Y-1 (Polygram)	POL	8.98	50	46	20	JAMES INGRAM	It's Your Night	O-West 1-23970 (Warner Bros.)	WEA	8.98	BLP 16	87	89	28	SHEENA EASTON	Best Kept Secret	EMI-America ST-17101	CAP	8.98		
15	15	6	DAN FOGELBERG	Windows And Walls	Full Moon/Epic QE 39004	CBS	8.98	51	43	27	KENNY ROGERS	Eyes That See In The Dark	RCA AFL1-4697	RCA	8.98	CLP 8	88	73	15	DAZZ BAND	Joystick	Motown 6084 ML	MCA	8.98	BLP 17	
16	24	7	ROCKWELL	Somebody's Watching Me	Motown 6052 ML	MCA	8.98	BLP 5	52	56	30	HERBIE HANCOCK	Future Shock	Columbia FC 38814	CBS	8.98	BLP 26	89	84	53	ALABAMA	The Closer You Get	RCA AHL1-4663	RCA	8.98	CLP 24
17	16	21	JOHN COUGAR MELLENCAMP	Uh-Huh	Riva RVL 7504 (Polygram)	POL	8.98	53	54	14	RE-FLEX	The Politics Of Dancing	Capitol ST-12314	CAP	8.98	90	148	2	LAURIE ANDERSON	Mister Heartbreak	Warner Bros. 1-25077	WEA	8.98			
18	19	24	MOTLEY CRUE	Shout At The Devil	Elektra 60289	WEA	8.98	54	55	19	EDDIE MURPHY	Comedian	Columbia FC-39005	CBS	8.98	BLP 20	91	71	24	KISS	Lick It Up	Mercury 814297-1 (Polygram)	POL	8.98		
19	17	19	DARYL HALL & JOHN OATES	Rock 'N' Soul, Part 1	RCA CPL1-4858	RCA	8.98	55	49	23	DEBARGE	In A Special Way	Gordy 6051GL (Motown)	MCA	3.98	BLP 10	92	92	54	U2	War	Island 90067 (Atco)	WEA	8.98		
20	18	8	JUDAS PRIEST	Defenders Of The Faith	Columbia FC39219	CBS	8.98	56	45	12	PATTI LABELLE	I'm In Love Again	Philadelphia International FZ-38539 (Epic)	CBS	8.98	BLP 4	93	NEW ENTRY	TRACEY ULLMAN	You Broke My Heart In 17 Places	MCA 5471	MCA	8.98			
21	21	49	ZZ TOP	Eliminator	Warner Bros. 1-23774	WEA	8.98	57	61	3	THE ALARM	Delcaration	I.R.S. SP-70608 (A&M)	RCA	8.98	94	106	5	PIECES OF A DREAM	Imagine This	Elektra 60270-1	WEA	8.98	BLP 29		
22	22	7	ALABAMA	Roll On	RCA AHL1-4939	RCA	8.98	CLP 1	58	NEW ENTRY	NENA	99 Luftballons	Epic BFC 39294	CBS	8.98	95	97	52	JULIO IGLESIAS	Julio	Columbia FC38640	CBS	8.98			
23	23	17	.38 SPECIAL	Tour De Force	A&M SP 4971	RCA	8.98	59	42	42	ELTON JOHN	Too Low For Zero	Geffen GHS 4006 (Warner Bros.)	WEA	8.98	96	90	16	IRENE CARA	What A Feelin'	Geffen/Network GHS 4021 (Warner Bros.)	WEA	8.98	BLP 57		
24	20	22	GENESIS	Genesis	Atlantic 80116	WEA	9.98	60	62	6	TED NUGENT	Penetrator	Atlantic 80125	WEA	8.98	97	69	58	JOURNEY	Frontiers	Columbia QC 38504	CBS	8.98			
25	75	2	SCORPIONS	Love At First Sting	Mercury 814 98101 (Polygram)	POL	8.98	61	52	19	NIGHT RANGER	Midnight Madness	Camel/MCA 5456	MCA	8.98	98	126	4	DENNIS EDWARDS	Don't Look Any Further	Gordy 6057GL (Motown)	MCA	8.98	BLP 14		
26	26	6	CHRISTINE MCVIE	Christine McVie	Warner Bros. 1-25059	WEA	8.98	62	83	5	BON JOVI	Bon Jovi	Mercury 814982-1M1 (Polygram)	POL	8.98	99	65	19	PAUL McCARTNEY	Pipes Of Peace	Columbia QC-39149	CBS	8.98	BLP 75		
27	27	23	THE ROMANTICS	In Heat	Nemperor B62 3880 (Epic)	CBS	8.98	63	51	30	MADONNA	Madonna	Sire 1-23867 (Warner Bros.)	WEA	8.98	BLP 38	100	78	8	DEELE	Street Beat	Solar 60285 (Elektra)	WEA	8.98	BLP 19	
28	25	34	JEFFREY OSBORNE	Stay With Me Tonight	A&M SP 4940	RCA	8.98	BLP 6	64	48	16	OZZY OSBOURNE	Bark At The Moon	CBS Associated QZ 38987	CBS	8.98	101	88	18	DAVID SANBORN	Backstreet	Warner Bros. 1-23906	WEA	8.98	BLP 42	
29	30	35	MIDNIGHT STAR	No Parking On The Dance Floor	Solar 60241 (Elektra)	WEA	8.98	BLP 7	65	59	20	KENNY ROGERS	Twenty Greatest Hits	Liberty V-51152	CAP	9.98	CLP 48	102	85	17	DEBORAH ALLEN	Cheat The Night	RCA MHL1-8514	RCA	5.98	CLP 11
30	28	26	LINDA RONSTADT	What's New	Asylum 60260 (Elektra)	WEA	8.98	66	64	96	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054	CBS	8.98	103	77	18	ROLLING STONES	Undercover	Rolling Stones 90120 (Atco)	WEA	9.98			
31	40	18	THE POINTER SISTERS	Break Out	Planet BXL1-4705 (RCA)	RCA	8.98	BLP 13	67	63	75	LIONEL RICHIE	Lionel Richie	Motown 6007 ML	MCA	8.98	BLP 61	104	108	95	DURAN DURAN	Rio	Capitol ST-12211	CAP	8.98	
32	38	7	SHANNON	Let The Music Play	Mirage 99810 (Atco)	WEA	8.98	BLP 12	68	87	6	SIMPLE MINDS	Sparkle In The Rain	Virgin/A&M SP-6-4981	RCA	6.98	105	72	12	MATTHEW WILDER	I Don't Speak The Language	Private 1 BFZ-39112 (Epic)	CBS	8.98		
33	29	48	SOUNDTRACK	Flashdance	Casablanca 8114921 (Polygram)	POL	9.98	69	60	71	PRINCE	1999	Warner Bros. 1-23720	WEA	10.98	BLP 49	106	79	17	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA	Two Of A Kind - Soundtrack	MCA 6127	MCA	9.98		
34	58	2	QUEEN	The Works	Capitol ST 12322	CAP	8.98	70	53	27	BIG COUNTRY	The Crossing	Mercury 812870-1 (Polygram)	POL	8.98	107	102	39	STEVIE NICKS	The Wild Heart	Modern 90084-1 (Atco)	WEA	8.98			
35	35	16	U2	Under A Blood Red Sky	Island 90127 (Atco)	WEA	8.98	71	68	46	GEORGE WINSTON	December	Windham Hill WH-1025 (A&M)	RCA	8.98	108	99	77	OLIVIA NEWTON-JOHN	Olivia's Greatest Hits Vol. 2	MCA MCA 5347	MCA	8.98			
36	37	17	BILLY IDOL	Rebel Yell	Chrysalis FV 41450	CBS	8.98	72	93	2	APRIL WINE	Animal Grace	Capitol ST 12311	CAP	8.98	73	185	2	WEIRD AL YANKOVIC	In 3-D	Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	8.98			

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

Yetnikoff: No Price Hike In Near Future For CBS

• Continued from page 3

make an in-depth response to the decision by the Federal Trade Commission to seek to bar the Warner Communications/PolyGram merger here (Billboard, March 17), stating only that "the ends of justice have been met" and reiterating that a merger of this magnitude would harm the industry (Billboard, July 8). During the course of the meeting itself, Thomas Wyman, CBS Inc. chairman and chief executive officer, said of the FTC decision, "We weren't disappointed."

As for CBS Records' fortunes in 1984—following a \$109.4 profit showing in 1983—Yetnikoff told the gathering he anticipated a first quarter profit in excess of last year's \$39.4 million.

Admitting to the "sadness" of cost-cutting in both personnel and the label's physical plant over the past two years—regarded as a major component of a big profit year while

revenues increased by only about 9%—Yetnikoff left little doubt that further cost reductions were in store, particularly with regard to "factories and warehousing."

Yetnikoff, however, made clear that the label had strong overall artist punch that would have resulted in a "very, very good" year in 1983 even without the record-setting sales totals of Michael Jackson's "Thriller" album, now above the 30 million mark in worldwide sales.

He told analysts that the label had "broken one act after another" and that they were coming from all over the world. He noted that 1983 had seen a "new vibrancy" in the industry, led by the "marriage of video and music."

Yetnikoff said a new Epic album by the Jacksons, with a number of lead vocals by Michael Jackson, would be released to coincide with a national tour in June. In addition, a new Bruce Springsteen album on Columbia is due at about the same time.

DECISION RESERVED ON TRADEMARK

New Edition Legal Row On Hold

By LEO SACKS

NEW YORK—Attorneys for Streetwise Records and New Edition agreed last week to a 15-day period that bars the label from releasing new material written, performed and produced by Maurice Starr under the "New Edition" name.

A U.S. magistrate in Boston approved the arrangement Monday (12) after reserving decision on who owns the New Edition trademark (Billboard, March 17). Attorneys for the group, which has disaffirmed its contract with Streetwise and has signed a three-album deal with MCA Records, have told the court that Ricardo Bell, Michael Bivins, Robert Brown, Ronald DeVoe and Ralph Tresvant have been performing as New Edition since 1978. Starr discovered them at a talent show he was producing in Boston's Dorchester section in 1981.

Streetwise, according to court documents, contends that the group

turned the name over to Starr's Boston International Records company, and that the minors are a "front" for an "'80s black bubblegum" sound conceived as a "concept" by Starr, who co-authored, arranged, produced and played most of the instruments on the group's debut LP, "Candy Girl."

Starr, whose legal name is Larry Johnson, characterizes the group's talents as marginal and undistinguished and maintains that their services are "easily and readily" replaceable by other black males in the 13-15 age bracket. Sould the group record new material without him, he says his "concept" will be "eroded" and, eventually, "destroyed entirely."

To counter his claim, New Edition's attorneys have submitted affidavits from editors of the black-oriented teen magazines Right On! and Black Beat asserting that the group's name has nothing to do with a particular style of music. "They've achieved their current renown be-

cause they have substantial personal-ity appeal," Right On! Editor Cynthia Horner states. "The name Maurice Starr has no significance to me or our teenage audience."

The group, which is booked by Norby Walters Associates, began pre-production on their MCA debut last weekend in the Bahamas with Ray Parker Jr., who has written a song for them called "Mr. Telephone Man," according to Bill Dern, who co-manages the group with Rick Smith for TWM Management Services here.

"The group wanted to work with Maurice so much that they turned down production offers from Rick James, Parker and Michael Sembello," he says. "They're stunned by his position." Parker and Sembello will probably produce two tracks for the album. A third candidate is Marcus Miller.

Dern plans to initiate a contest with Right On! and Black Beat to re-name the group should they lose their "mark." The ABC television network, he says, would participate in the contest as well.

New Structure For CMS Label

NEW YORK—CMS Records, an 18-year-old label operation founded by Leon Golovner and Irving Tepper, continues under a new corporate structure following Golovner's death last month.

Golovner's widow, Janet, who had worked with her husband and Tepper for the past two years, now serves as president, with Tepper as vice president and John Sobieski as secretary/treasurer.

CMS, also incorporating the Desto and Summit lines of folk and classical music, plans at least six new Desto classical releases this fall. The operation moved to new quarters at 226 Washington St. in Mount Vernon, N.Y. last summer from Manhattan, where Golovner and Tepper also ran Chesterfield Music, the mail order record division formed in 1946 by Tepper and Jerry Schoenbaum, which Leon Golovner joined as a shipping clerk in 1952.

Jerry Durkin Of CBS Video

• Continued from page 6

form music video marketplace. Talks are already in progress with some broadcasters, he says. CBS Video Enterprises' mission, he says, will be to do "long-form programming for cable and broadcast tv, and also for the home video market."

Current efforts call for the completion of six productions in 1984. Besides the programs already mentioned, a Herbie Hancock video is in the final editing stages, using concert and concept footage.

The marketplace for long-form videos is completely fluid, with few precedents and even fewer rules established. The only thing that is certain is that "the whole thing is going to shift dramatically," says Durkin, with different new technologies taking priority as they expand and contract. Choosing between cable and home video will "become more and more difficult as the dollars for home video increase."

But one thing will remain constant, Durkin says. CBS Video Enterprises is part of a record company—and "as a record company we're also looking to get more promotional value for our artists."

MARCH 24 1984, BILLBOARD

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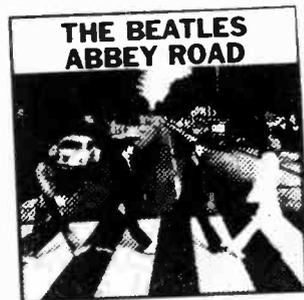


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BEATLES '62-'66 (SKBO-3403)	14.98	8.50
BEATLES '67-'70 (SKBO-3404)	14.98	8.50
LOVE SONGS (SKBL-11711)	13.98	7.85
HARD DAYS NIGHT (SW-11921)	8.98	4.99
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TOP LPs & TAPE

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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
109	95	29	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 41
110	111	40	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
111	104	58	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
112	NEW ENTRY		MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA	●	8.98	
113	117	15	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA	●	8.98	
114	119	12	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP	●	8.98	BLP 24
115	135	8	KC KC Ten Meca 8301 (Alpha)	IND	●	8.98	
116	147	3	MENUDO Reaching Out RCA AFL-4993	RCA	●	8.98	
117	123	2	MADNESS Keep Moving Geffen GHS 4022 (Warner)	WEA	●	8.98	
118	151	2	GOLDEN EARRING N.E.W.S. 21 Records TI-1-9008 (Polygram)	POL	●	8.98	
119	100	35	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98	
120	114	75	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
121	91	17	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98	
122	116	33	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 39
123	107	16	ADAM ANT Strip Epic FE 39108	CBS	●	8.98	
124	110	48	RICK SPRINGFIELD Living In Oz RCA AFL-4660	RCA	▲	8.98	
125	103	24	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲	8.98	
126	130	54	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
127	115	107	ALABAMA Mountain Music RCA AFL-4229	RCA	▲	8.98	CLP 50
128	105	19	BOB DYLAN Infidels Columbia QC-38819	CBS	●	8.98	
129	127	157	ALABAMA Feels So Right RCA AHL-3930	RCA	▲	8.98	CLP 53
130	122	30	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	▲	11.98	BLP 54
131	137	133	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
132	142	2	ROGER DALTRY Parting Should Be Painless Atlantic 80128	WEA	●	8.98	
133	129	146	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
134	143	19	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA	●	8.98	
135	128	30	NEW EDITION Candy Girl Streetwise SWRL 3301	IND	●	8.98	BLP 40
136	141	18	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●	8.98	CLP 3
137	133	165	THE BEATLES Beatles 67-70 Capitol SKBO-3404	CAP	●	14.98	
138	132	18	TEENA MARIE Robbery Epic FE 38882	CBS	●	8.98	BLP 22

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
139	125	102	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
140	152	26	THE ALARM The Alarm I.R.S. SP-70564 (A&M)	RCA	●	5.98	
141	134	137	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
142	146	21	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP	●	9.98	
143	136	161	THE BEATLES Beatles 1962-66 Capitol SKBO-3403	CAP	●	14.98	
144	124	32	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
145	121	18	ANGELA BOFILL Teaser Arista AL8-8198	RCA	●	8.98	BLP 34
146	109	19	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA	●	9.98	
147	120	30	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	
148	175	3	JASON AND THE SCORCHERS Ferver EMI-America SO-19008	CAP	●	8.98	
149	144	111	THE BEATLES Abbey Road Capitol SO-383	CAP	●	8.98	
150	155	5	STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127	WEA	●	8.98	BLP 43
151	156	67	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●	8.98	
152	157	6	WIRE TRAIN In A Chamber Columbia BFC 38998	CBS	●	8.98	
153	139	139	THE BEATLES The Beatles (White Album) Capitol SWBO-101	CAP	●	14.98	
154	161	98	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
155	150	47	MEN AT WORK Cargo Columbia QC 38660	CBS	▲	8.98	
156	NEW ENTRY		MELBA MOORE Never Say Never Capitol ST-12305	CAP	●	8.98	BLP 11
157	113	11	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL	●	8.98	
158	165	3	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS	●	8.98	BLP 64
159	NEW ENTRY		WEATHER REPORT Domino Theory Columbia FC 39147	CBS	●	8.98	
160	162	34	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS	●	8.98	
161	112	44	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
162	164	90	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲	8.98	
163	166	6	LET'S ACTIVE Afoot I.R.S. SP-70505 (A&M)	RCA	●	5.98	
164	159	165	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS-2653	CAP	●	8.98	
165	170	4	GEORGE STRAIT Right Or Wrong MCA 5450	MCA	●	8.98	CLP 2
166	171	3	THE EVERLY BROTHERS Reunion Concert Passport PB 11001 (Jem)	IND	●	8.98	
167	NEW ENTRY		HOWARD JONES Human's Lib Elektra 60346	WEA	●	8.98	
168	172	61	GENESIS Abacab Atlantic 19313	WEA	▲	8.98	
169	174	2	ELVIS PRESLEY Elvis: The First Live Recordings The Music Works PB3601 (Jem)	IND	●	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
170	179	19	ATLANTIC STARR Yours Forever A&M SP-4948	RCA	●	8.98	BLP 23
171	183	55	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA	●	8.98	
172	NEW ENTRY		GREAT WHITE Great White EMI-America ST-17111	CAP	●	8.98	
173	173	6	MALCOLM McLAREN D'Ya Like Scratchin' Island 90124 (Atco)	WEA	●	8.98	
174	180	12	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016	MCA	●	8.98	
175	169	59	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
176	178	29	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98	
177	176	39	LOVERBOY Keep It Up Columbia QC38703	CBS	▲	8.98	
178	118	14	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL-4725	RCA	●	8.98	BLP 25
179	131	20	RODNEY DANGERFIELD Rappin' Rodney RCA AFL-4869	RCA	●	8.98	
180	NEW ENTRY		KENNY G G Force Arista AL8-8192	RCA	●	8.98	BLP 30
181	184	512	PINK FLOYD Dark Side Of The Moon Harvest SWAS 1163 (Capitol)	CAP	▲	8.98	
182	160	36	SPANDAU BALLET True Chrysalis BGV-41403	CBS	●	8.98	
183	186	86	THE BEATLES Magical Mystery Tour Capitol SMAL 2835	CAP	●	8.98	
184	145	5	XTC Mummer Geffen GHS 4027 (Warner Bros.)	WEA	●	8.98	
185	NEW ENTRY		BILLY RANKIN Growin' Up Too Fast A&M SP-4977	RCA	●	6.98	
186	192	178	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 72
187	181	58	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
188	NEW ENTRY		RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98	
189	191	19	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA	●	9.98	
190	NEW ENTRY		JENNY BURTON In Black & White Atlantic 80122	WEA	●	8.98	BLP 52
191	182	3	LAURA NYRO Mother's Spiritual Columbia FC 39215	CBS	●	8.98	
192	195	138	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98	
193	188	10	JOAN ARMATRADE Track Record A&M SP-4987	RCA	●	8.98	
194	168	11	DREAMBOY Dreamboy Warner Bros. 1-23988	WEA	●	8.98	
195	199	5	THE CURE Japanese Whispers Sire 1-25076 (Warner Bros.)	WEA	●	8.98	
196	167	17	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL	●	8.98	BLP 31
197	177	49	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●	8.98	
198	140	24	THE MOTELS Little Robbers Capitol ST-12288	CAP	●	8.98	
199	200	19	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA	●	8.98	
200	138	42	IRON MAIDEN Piece Of Mind Capitol ST 12274	CAP	●	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Accept	80
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DeBarge	55
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DRIVE FOR HOMOGENEITY

NARM Survey Keys
On Data Processing

By FRED GOODMAN

NEW YORK—With virtually all new albums on major labels now carrying the UPC bar code, the National Assn. of Recording Merchandisers (NARM) is now attempting to spur its application to existing catalog and to determine where the industry's drive for homogeneity in data processing and information should go next.

A computer survey has been mailed to the retail organization's members, with the objective an ordering of data processing priorities. Among the areas covered by the survey are the standardization of forms covering orders, returns and return authorizations; uniformity in size, count and labeling of shipping cartons; and interest in having the UPC include an indication of list price.

Additionally, the survey seeks to gauge the level of electronic processing sophistication among retailers in hopes of convincing manufacturers to become fully committed to potentially cost-saving data systems.

"The problem is that some people aren't interested in UPC," says Sandra Rutledge of Record Bar, who chairs NARM's information and data processing committee. "Then some of the manufacturers say, 'Everybody doesn't want it.' The purpose is to show them that many do."

Results of the survey, to be completed and returned to NARM by April 1, will be collated and analyzed by Rutledge for presentation at the second joint data processing and traffic seminar sponsored by NARM and the Recording Industry Assn. of America (RIAA). That three-day

seminar convenes in Los Angeles on May 16.

Basic questions about retailers' commitment to electronic data processing include: if retailers are presently using computers; which models they are using; which inventory and ordering functions are presently handled by computer; and whether UPC scanning equipment is being used.

While Rutledge reports that a lot of her time has been "tied up with the computer survey," Record Bar has begun direct electronic transmission of invoices with CBS Records. That manufacturer has been the most aggressive in adopting the UPC, applying it to catalog and singles as well as new releases. As a result, CBS has been scanning its returns since last summer.

However, other labels have been slow to follow the CBS lead. "Most of them are just doing new releases," says Mickey Granberg, executive director of NARM. "It would make life a lot easier if they would apply it to their catalogs, but it's a staggering operation for a company to undertake." Granberg adds that some labels are slowly applying bar coding to their back catalog by adding it when a record is re-pressed.

But Rutledge is hopeful that the NARM survey can provide further impetus for complete conversion to UPC. "There's a lot of money to be saved in order processing and returns," she says. "We hope that an end result of this survey will be that a lot of retailers are able to provide the record companies with information."



GOING IN STYLE—Jam Founder Paul Weller eyes a formerly elusive American market after signing his new group, the Style Council, to Geffen for the U.S. The group remains on Polydor in Britain. Shown from left are Polydor U.K. international head Richard Ogden, the group's Mick Talbot, Weller, Geffen president Ed Rosenblatt and Dennis Munday of Polydor's a&R department.

New Video Dealer Group To Meet With Studio Chiefs

By EARL PAIGE

SACRAMENTO—Charging that existing video dealer trade groups are acting out of "fear and ignorance" and not resolving the controversial First Sale issue, the head of newly-formed Video Retailers of California is moving directly to meet with studio representatives.

"Most of the retailers we have talked to admit that their knowledge is based primarily on propaganda, not facts," says Auburn dealer Rodger Wadley, adding that Jack Valenti is expected to address a meeting Wadley is organizing here Wednesday (21). Valenti, president of the Motion Picture Assn. of America (MPAA), is scheduled for other business here, allowing Wadley to arrange the 10 a.m. meeting at Capital Plaza Holiday Inn.

Wadley publishes a consumer publication, Video Guide, for which he

solicits advertising from home video suppliers. He also offers combined rates for advertisers taking space in the association's newsletter.

Wadley says he is working for "harmony" between retailers and studios, and that his trade group wants to explore "both sides." Nevertheless, he says no representatives of either the Video Software Dealers Assn. (VSDA) or the Home Recording Rights Coalition (HRRC), the two national groups opposing any change in the law, have been invited to Wednesday's meeting.

Wadley, proprietor of two-year-old Dimensions In Video, has catapulted into the video rental issue after spearheading a fight to amend California's sales tax on video rentals. In recent weeks he has interviewed VSDA and HRRC leaders and several movie studio representatives. He claims 200 member/sub-

scribers for the association's newsletter Video-Mark. Annual dues are \$25. Also published out of Wadley's office is the consumer brochure Video Guide, sold to stores to plug movie sales.

Those VSDA leaders who have heard of Wadley's activities express surprise. "If he can find out what the studios really have in mind, I'm all for him," says Jim George of San Francisco Home Video, VSDA's 1984 convention chairman. George says he has not joined Wadley's organization but does support its vigorous fight on the sales tax issue.

As for that issue, Robert Nunes, chief of field operations for the California Board of Equalization, says, "They (Wadley's group) may be in for more grief than they bargain for." He says the bill Wadley is pushing would find retailers with a "mixed bag" inventory.

Ironically, a former director of Wadley's group, Robert Nielsen of Premier Video, a Placerville retailer, indicates he favors the tax as it is now—paid by the rental customers. "We save money now," he says. Nunes says that if dealers go back to a former tax structure of paying a use tax on all copies placed in rental shelves, it could mean more tax collection. Currently, taxes are collected only on what movies are rented. Nielsen, indicating less neutrality on video rental legislation than Wadley, says he recently resigned because of business pressure, not over any disagreement.

The only other store proprietor to serve as a director of the new group, Donald Neal, head of two-year-old VCR repair shop Reflections In Video, Carmichael, says he fully supports Wadley on the sales tax. "It's a selective tax on rental. What's next,

Inside Track

N.J. has sold his longtime juke ops' service firm to Ed Fedorchak and John Roberts, manager and production manager, respectively, of Star Title Strip Co.

Jazz stations KJAZ San Francisco, KKGO Los Angeles, KSAX FT. Worth, WLOQ Orlando and WBBY Columbus are participating in the second annual European Jazz Festival junket put together by Bon Voyage Travel, San Francisco. The 15-day hejira starts July 8 with stopovers in London, Paris and the Northsea and Montreu Jazz Festivals. KJAZ was the sole station last year. . . . George Lee of Earthtone Records had made a Canadian distribution deal with Quality Records. Earthtone is one of 10 labels handled by the Alpha Distributing network, which will add at least five more labels, according to Mel Fuhrman. . . . Delco/Bose, which puts the \$1,000 stereo tape units into high-end General Motors cars, is offering four "Private Performances" cassettes at \$13 each plus handling.

Is England's Monte Lewis readying a U.S. invasion for his budget album lines? . . . The April issue of Popular Science carries a picture of a Philips car CD unit, with a caption saying the international electronics giant is ready to produce it. . . . Rumor hath Warner Bros. dance music specialist Bobby Show moving to MCA and Sire's Seymour Stein huddling with CBS' Walter Yetnikoff.

The Record Bar's 10th annual convention will also fete the Bergman family's 24th anniversary in the industry at the Marriott Hilton Head resort, Sept. 9-13. Ralph King, senior vice president, marketing, stresses the 1984 conclave will be heavy on business meetings. Dave Burke and Terry Cooper of Recordland corral their 35 store managers and additional key administrative office folk April 1-5 at the Hospitality Inn, Cleveland. April 3 is Vendors' Day. . . . Speaking of the Bar, the Graphic, a "non-psychedelic" group, and songwriter/singer Tommy Keene recently were inked by Dolphin Records, a subsidiary of Record Bar Inc.

Wanna get the inside on copyright? Melville B. Nimmer, UCLA law prof and author of "Nimmer On Copyright," "bible" in that specialized field, conducts six-hour lectures in Los Angeles (May 18-19) and New York (May 24-25) with ducats at \$385 each. Contact LLI, 715 Malcolm Ave., Los Angeles 90024 if interested. . . . K-tel readying its entry into film production with a strong emphasis on home video penetration. . . . Chicago public school alumni get it together there at the Museum of Science & Industry April 25th eve. . . . The Silicon Valley grapevine has AT&T mulling a buyout of Apple Computer. . . . The NARM/VSDA joint board meet April 21 in Ft. Lauderdale will audition two trade association vets and two industry luminaries for the vacant Dan Davis slot, Track is told.

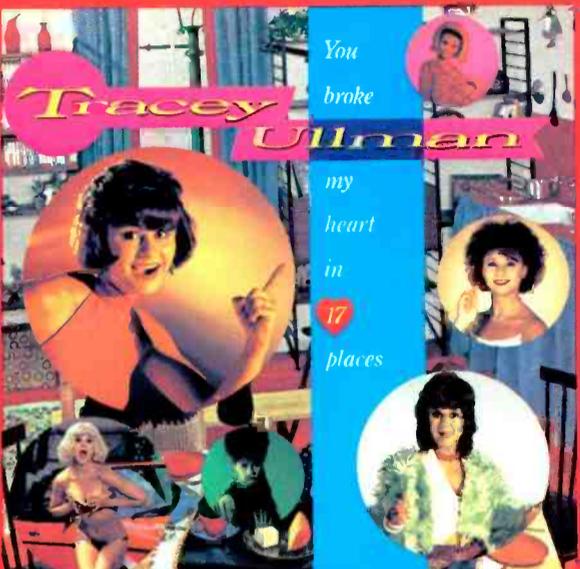
Track accolades Altex Distributing, Shelburne, Vt., for its 12-page catalog, listing available music videos and their suggested list. . . . Track Record: Black music scribe Nelson George is the first Billboard editorial staffer to reach the best-seller lists while at the weekly. His "Michael Jackson Story" Dell paperback is number 3 national bestseller on the N.Y. Times list. . . . Luther Vandross is the voice of "Zack Of All Trades," a cartoon character in a series of animated spots aimed at developing "job literacy." . . . A benefit for terminally ill jazz pianist John Mehegan will be staged Friday (23) at New York's Symphony Space. Headliners are Dave Brubeck and Gerry Mulligan. Tickets at the boxoffice or from Friends of John Mehegan, P.O. Box 4629, Stamford, Conn. 06907.

Edited by JOHN SIPPEL

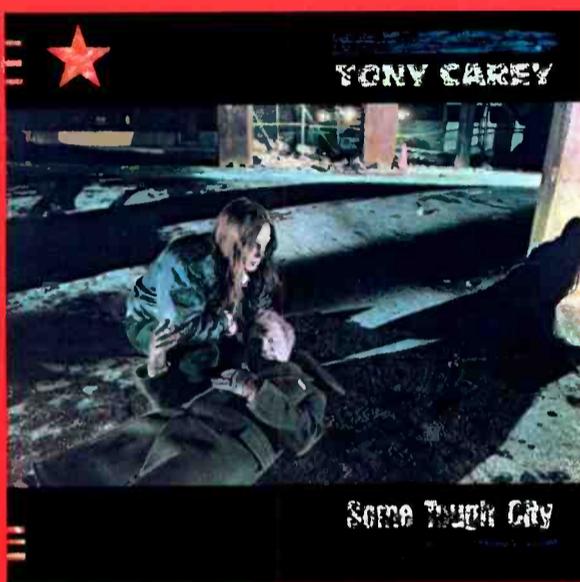
WAVE THE NEW FLAG

Tracey Ullman

Contains the Hit
"THEY DON'T KNOW"
 BB 30
 From the Album
"YOU BROKE MY HEART..."
 BB 93



MCA-5464



TONY CAREY

Contains the Hit
"A FINE, FINE DAY"
 BB 41
 From the Album **"SOME TOUGH CITY"**

Real Life

Contains the Hits
"SEND ME AN ANGEL" and
"CATCH ME I'M FALLING"
 BB 75
 From the Album **"HEARTLAND"**
 BB 85



MCA-5456



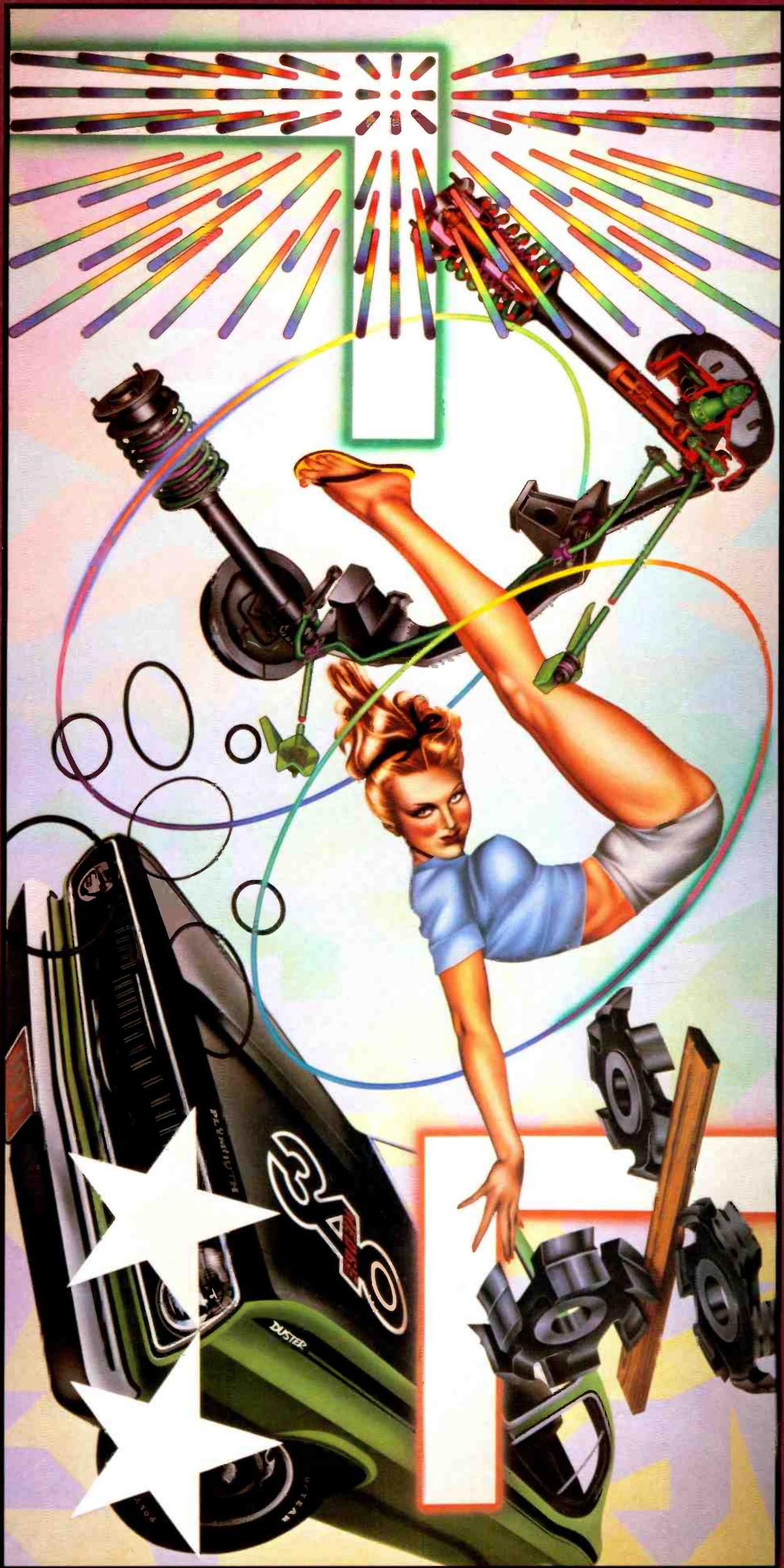
NIGHT RANGER

Contains the Hits
"YOU CAN STILL ROCK IN AMERICA"
 and **"SISTER CHRISTIAN"** BB 64
 From the Album **"MIDNIGHT MADNESS"**
 BB 61



THE CARS

Heartbeat City



PRODUCED BY ROBERT JOHN "MUTT" LANGE AND THE CARS

ELLIOT ROBERTS/BILL GERBER FOR LOOKOUT MANAGEMENT

AVAILABLE ON ELEKTRA MUSIC CASSETTES AND RECORDS

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