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Economies Shave Costs Of Cassettes

By JOHN SIPPEL

LOS ANGELES—A continuing series of cost-cutting automated manufacturing improvements, in addition to its smaller size and weight and less expensive graphics and packaging, now make it possible to bring a prerecorded cassette into a store at 14 to 20 cents less than an LP.

As the cassette appears to have emerged as the dominant prerecorded configuration (Billboard, March 24), significant savings in making cassettes impact greatly on the fiscal health of the industry.

According to information provided by major labels Warner Bros. and MCA, plus specialty companies Fantasy, Music Minus One and Concord Jazz, the average cost of a finished LP is currently about 78 cents, compared to 68 cents for a cassette. Further cost-saving advantages for the cassette lie in shipping and storage.

A 30-pack carton of cassettes weighs four pounds, compared to the
(Continued on page 60)

VIDCLIP: PROMO TOOL OR PRODUCT LINE?

MTV Plan Shakes Label Exec Suites

By TONY SEIDEMAN

NEW YORK—Shock waves from MTV's exclusivity proposals are racing through the music and video industries, with some labels reportedly on the point of reaching deals, and others torn by furious boardroom arguments. The very nature of music video clips is being debated: are they primarily a promotional device, or a means for directly achieving a profit?

At the same time, competing video services are stepping up their criticism of the proposals, and some are already beginning to talk about legal steps if any exclusive deals are signed.

On the record label front, the battle lines seem evenly drawn between the business affairs and operations (marketing, production and promotion) departments. The business affairs people want the cash and the ability to better organize distribution of video product; the operations executives worry about preserving the promotional value of videos and maintaining as many outlets for the product as possible.

For both the operations and business affairs sides, the stakes are so

high and the arguments so sharp that few executives would talk on the record about the topic.

The MTV/label discussions have gone beyond informal talks, insiders say, and the very content of the proposals is evolving at a frantic pace. Executives close to the discussions say that ink may hit paper with some firms within 30 days. Others deny that, claiming that the high level of turmoil and confusion makes it doubtful any agreements will be reached for some time to come.

One company that has confirmed that actual negotiations are taking place with MTV is RCA Records. A spokesman for the label says that one of the division's two top officials has

told him that the company is "talking intently" with the cable network, and that "an arrangement" will be made.

But signs from RCA are that the cable web has moved away from the tight restrictions requested in its earlier exclusivity proposals. The label spokesman says that an RCA/MTV deal will not necessarily involve a high percentage of exclusives, using occasional "world premieres" instead. Executives at other labels are using the word "windows" instead of "exclusive." "I've never heard it stated that we'll do it exclusively," the RCA spokesman says.

A sign of what could happen if exclusive agreements are signed is coming from Atlanta, where Scott Sasso,

producer of the six-hour WTBS weekend show "Night Tracks," says his lawyers have told him that although the Federal Trade Commission does not have direct antitrust jurisdiction over the issue, "areas within such an agreement could be suspect." Says Sasso, "We're looking at it."

Also in Atlanta, Mike Green, vice president and general manager of the Video Music Channel, is taking a stronger attitude. "To us it smacks of restraint of trade, and we've been looking at it for three months," he says.

According to Green, the issue transcends the fact that cable is an
(Continued on page 60)

CD Exchange Policies Reflect Market Growth

By IS HOROWITZ

NEW YORK—Record manufacturers are reviewing retailer exchange policies for Compact Discs as software becomes more plentiful and consumer buying preferences surface.

In some cases, exchange rules are being altered to accommodate to the

switchover from obligatory prepacks (which characterized early CD release schedules) to open stock ordering, as well as to moves to ship CDs in 6- by 12-inch packaging.

Dealers have noted that the days are over when just about any CD title flew out of the stores almost as soon

as released. Buyers are more selective, they say, and they have more to choose from. As a result, all retailers have some slow sellers gathering dust on their shelves they'd just as soon replace with more active product.

Most dramatic adjustment came
(Continued on page 60)



HOMI & JARVIS—"FRIEND OF A FRIEND" Amanda Homi and Brian Jarvis are poised to explode on the charts with their stunning debut album on GRP Records and Tape (GRP A/C-1005). Produced by Grammy Award winner Dave Grusin and Larry Rosen, the multi-formatted album moves from jazz to R&B to pop. The new single is the title song, "Friend of a Friend" (GRPS-3004). (Advertisement)

- Inside Billboard -

• **NARM KEYNOTERS** Jim Greenwood of the Licorice Pizza chain and Jon Peisinger of Vestron Video painted a bright picture of an expanding marketplace as the merchandiser group's annual convention began last week in Hollywood, Fla. Page 3.

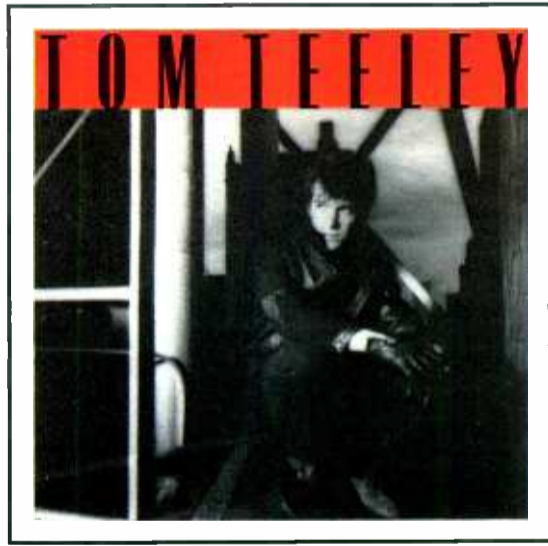
• **COMPUTER SOFTWARE** and video games were scrutinized in detail at Billboard's second annual conference on those industries. An in-depth look at the event can be found on pages 28-30.

• **WESTWOOD ONE**, the radio program supplier, is trying to raise approximately \$2.4 million through a public offering of about 44% of its stock, according to a preliminary prospectus filed with the Securities & Exchange Commission. Radio, page 12.

• **VCR SALES** are racing along at a pace that should boost prerecorded videocassette sales beyond last year's most optimistic projections. Hardware manufacturers and distributors say the VCR appears to be making the transition from specialty item to mass-marketable appliance. Page 3.

• **KRLY HOUSTON** has made the switch from an urban format to the adult contemporary approach that has been successful on co-owned WLTT Washington. The station adopted the new sound, and the new call letters KLTR, last week. Radio, page 12.

• **COMPACT DISC PACKAGING** is the subject of considerable disagreement among manufacturers. At issue are the relative merits and cost-effectiveness of competing 6- by 12-inch outer packages. Page 6.



Dear Tom, Here's the album cover. We love the title **TALES OF GLAMOUR AND DISTRESS** (SP-6-4991). By the way, we finally picked a single... we're goin' with **SHE GOT AWAY** (AM-2624), but it was sure nice to have so many great songs to choose from. The album hit the streets March 5th. Keep up the good work—soon **TOM TEELEY** will be a household name. Hope all is well in New York. Give our best to Abe and Barry. Your friends at A&M Records. (Advertisement)



TASCO

«U.S.A. EUROPE»

VIDEO
RECORDING
GUIDE

A black and white photograph of Joe Jackson, illuminated by a strong red light. He is wearing a dark cap and a patterned jacket, looking upwards and to the left while holding a lit cigarette in his right hand. A trumpet is visible in the lower half of the frame, partially obscured by the text.

A&M SP5000

JOE JACKSON

Body and Soul

The new album.
As different as night and day.

PRODUCED BY DAVID KERSHENBAUM AND JOE JACKSON

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News

NARM Begins On Positive Note Keynoters Greenwood, Peisinger Cite Industry Growth

HOLLYWOOD, Fla.—To mirror more accurately its ever-widening product base, NARM was encouraged to change its name to "The Entertainment Software Assn." by retailer Jim Greenwood, Saturday (24) convention keynoter here.

"A very broad product perspective is essential to maximize productivity," said the 37-year-old founder of the Licorice Pizza chain. In addition to records and tapes, Greenwood recommended prerecorded video product for rent and sale, accessories, boutique product, blank tapes and disks and entertainment-oriented computer software as well as part of the successful product mix.

Saying that the "infancy of a whole new business, the entertainment software business," is currently taking place, the chief of the 34-store Southern California chain suggested a revamped NARM convention, one where artists, manufacturers and retailers, rackjobbers and one-stops attend "to maximize our productivity."

Greenwood said he sees the NARM convention becoming more of a "trade show," where entertainment software will be exposed and reviewed. He envisioned a twice-yearly confab, in March and October, in different cities each time more adjacent to concentrated population areas. From 9 to 6 daily for three days, artists would be performing throughout the day, while patrons could visit exhibits where videos and first-run movies could be previewed along with other related software.

"For specific development of product lines," Greenwood said, "committees representing artists, manufacturers and merchandisers can be structured to develop consensus for directions that are mutually beneficial."

(Continued on page 58)

CBS Beginning Solicitation Of CD Pressing Orders

NEW YORK—The NARM convention marks the debut of active soliciting by CBS Records of custom pressing orders for Compact Discs. The label is the exclusive sales agent for Digital Audio Disc Corporation (DADC), a wholly owned subsidiary of CBS/Sony Inc.

Although CBS is touting this as the first major opportunity in the U.S. for custom pressing of CDs, initial manufacturing will be done in Japan until DADC's new Terre Haute operation goes on line in late 1984. However, DADC will apply the U.S. price to all orders from the outset.

Price per disk is \$2.70 for any unit up to 60 minutes in length and \$2.90 for any unit between 60 and 73 minutes. Minimum initial order must be 500 units, with 300 the baseline for repeat orders. Digital master tape

(Continued on page 60)

IMIC Focus On Blanket Licensing

LONDON—If the so-called Buffalo decision against blanket licensing (Billboard, Sept. 25, 1982) is followed by similar developments in European countries, the result could be "utterly disastrous."

This is the belief of Robert Abrahams, director of external affairs for Britain's Performing Right Society (PRS). And Abrahams' view has the vigorous support of publishers and rights organizations on this side of the Atlantic.

"If we had to defend the blanket license principle in the courts in Europe, it would ruin us," says Abrahams. "We simply could not afford to spend millions of dollars in legal fees. The blanket license is essential, and we must all hope that the European Economic Community will not follow the American example."

The implications of the Buffalo decision will be one of a number of key issues to be discussed by a panel of leading international experts on copyright at Billboard's 14th Inter-

national Music Industry Conference (IMIC) in Killarney, Ireland, May 13-17.

Moderated by Ed Cramer, president of BMI, the panel will consist of Michael Freegard, chief executive of the Performing Right Society; Jean-Loup Tournier, director general of SACEM, France; Hans Sikorski, board member of GEMA, West Germany; and Robert Montgomery, managing director of Britain's Mechanical Copyright Protection Society.

The title of the panel, scheduled for May 15, the second day of the conference, is: "Is Intellectual Property In Trouble?"

Says MCPS's Montgomery: "Intellectual property rights are under attack from all sides, and we in Europe are anxiously awaiting the appearance of the European Commission's Green Paper consultative document on copyright law reform in the Common Market countries and on harmonization of rights, due later this

year. Meanwhile, we need to combine our collective resources to resist the erosion of rights. We shall be dealing with this at IMIC."

Other major panels at this year's IMIC will deal with the hot topics of Compact Discs and music videos. The video panel, covering such areas as rights, production, marketing and profitability, will be moderated by Chris Stylianou, managing director of Kace International. Other panelists will include Marcus Bicknell, marketing director of Thorn EMI Cable Services, and Tom Kuhn, president of RCA Video. Composition of other key panels will be announced within the next few weeks.

Once again a full social program is being arranged for the conference, including sightseeing tours, a golf tournament sponsored by the RIMPA, the Irish music publishers' association, and cocktail parties hosted by the MCPS (May 13) and by the Irish Record Industry (16).



RATHER FIGHT THAN SWITCH—Atlantic's vice chairman, Sheldon Vogel, left, and Foreigner's manager Bud Prager pose after round three of their now-resolved dispute concerning the label's accounting practices.

CONSULTANCIES IN NEW COMMITMENT

Radio Firms Deeper Into Video

By FAYE ZUCKERMAN

LOS ANGELES—Two major radio consulting firms, Burkhart/Abrams/Michaels/Douglas & Associates in Atlanta and Los Angeles-based Carroll/Schwartz/Groves, are making substantial equity investments in the music video area, as witnessed by the Atlanta firm's \$30 million joint effort with King Broadcasting Co., and the Los Angeles company's commitment to produce four more "Rock Of The '80s" show for Paramount Video.

Both radio firms perceive their entry into the music video area as "natural outgrowths for the radio field,"

concur Martin Schwartz of Carroll/Schwartz/Groves and a spokesman for Burkhart/Abrams. Says Schwartz, "We are expanding the radio format to video."

The Burkhart/Abrams entry comes in the form of a minority share of Mirage, a video production company based in Seattle and primarily owned by King Broadcasting Co. The Atlanta company hopes to entice clip and long-form productions to Mirage by offering record labels or independent producers market research on their acts.

According to Dan O'Brien, general manager of Mirage, "The market research will help determine the kind

of clip or long-form program that is appropriate for a group." He adds, "The research (from Burkhart/Abrams) will help determine who the group's audience is, where the record will be played, and the kind of visuals that will work best for an act."

As for Carroll/Schwartz/Groves, it, too, plans to use its research and consulting skills for the television and radio area to bolster its entry into video. Through a soon-to-be-announced soundtrack scheme, in which the firm will consult and produce video clips for films as well as helping to put together soundtrack albums, Schwartz and colleagues are hoping to solidify their commitment to the visual music area.

Mirage's O'Brien characterizes the company's full-service facility as one of the first production houses of its size to be dedicated to music video production. He calls his competition in this area "boutique businesses."

He readily admits, however, that his competition is well established and already maintains an assemblage of clients and music industry contacts. But he adds that the parent company, King Broadcasting, has already produced music shows for MTV, which gives additional credence to the new joint venture.

Schwartz, riding on the success of "Rock Of The '80s," asserts that he is hoping to establish an a&r system for visual musicians by launching new acts during each one-hour segment. Chequered Past and Chain Reaction

(Continued on page 58)

Explosion In VCR Sales Exceeds Trade Projections

By TONY SEIDEMAN

NEW YORK—Spurred by changing consumer behavior patterns, videocassette recorder sales are racing along at a pace that should boost prerecorded videocassette sales beyond 1983's most optimistic projections.

At the same time, hardware manufacturers and distributors say signs are strong that the VCR is moving from its status as a specialty item to a mass-marketable appliance, a factor that could boost penetration figures even further.

According to the Electronic Industries Assn.'s Consumer Electronics Group, VCR sales for the first 10 weeks for 1984 were up by 84% from the year before, with dealers buying over a million units. And signs are that the pace is increasing, with sales for both weeks nine and 10 up by more than 100% from the '83 numbers.

Such figures signal a boon to the prerecorded videocassette industry, since statistics show that consumers purchase 1.1 videocassettes for every VCR in a household. By the end of this year, there could be almost 17 million American VCR households. That would also break the 20% penetration barrier, the number above which industry wisdom has it that prerecorded videocassettes will become a mass market item.

Signs from sales statistics and dealer and distributor reports are that the VCR is already doing just that. Dealers are saying that it has begun to generate its own demand. Consumers are being pulled into the stores by the capabilities of the machines, rather than pushed by heavy advertising campaigns, say experts throughout the business.

Ecstatic EIA execs are talking about "VCR Boom II," and of revising their sales projections for 1984

sharply upwards. Figures given out last year predicted that 5.5 million VCRs would be sold in 1984, about a 40% rise. So far, the real figures show an increase that is twice as big.

Retailers confirm that the numbers are as strong as the EIA figures suggest. At Baltimore-based Luskin's, president and owner Jack Luskin says his only problem is getting enough machines to sell. He claims he's been hit by spot shortages in almost all model categories, citing delays from such firms as Hitachi, JVC, Mitsubishi and RCA.

(Continued on page 60)

HOLLYWOOD, Fla.—"Come on in, the water's fine," advised prerecorded video manufacturer Jon Peisinger in a Sunday (25) keynote at the National Assn. of Recording Merchandisers (NARM) convention here.

Currently, Peisinger is president of Vestron Video, one of the largest independent video software firms. But he's spent most of his career in the recording industry, doing stints at PolyGram and Arista, among other labels.

Speaking from this dual vantage point, Peisinger told merchandisers that they have no need to fear the arrival of the music video revolution on their store shelves. Instead, he said, they should leap at the chance to carry a new, high-profit, high-dollar per unit item. And they should do it quickly, before their musical competitors around the corner make the move first and start stealing customers away.

A move into video is not a move into the rental business, Peisinger said, in reference to what he suggested was the main fear of most retailers. The sales pattern for the kind of product record stores will be carrying is completely different from that encountered by video specialty stores, he said, since they'll be dealing in musical product rather than motion pictures.

Musical product doesn't behave like feature films, Peisinger noted, since it tends to sell rather than rent. He pointed to his company's experience with "Making Michael Jack-

(Continued on page 60)

In This Issue

| | |
|--------------------------|--------|
| BLACK | 48 |
| CANADA | 52 |
| CLASSICAL | 50 |
| CLASSIFIED MART | 41, 42 |
| COMMENTARY | 10 |
| COUNTRY | 43 |
| GOSPEL | 50 |
| INTERNATIONAL | 9, 52 |
| JAZZ | 51 |
| LATIN | 51 |
| PRO EQUIPMENT & SERVICES | 35 |
| RADIO | 12 |
| RETAILING | 24 |
| TALENT | 37 |
| VIDEO | 31 |

FEATURES

| | |
|-------------------------|----|
| Boxscore | 38 |
| Chartbeat | 6 |
| Executive Turntable | 4 |
| Industry Events | 57 |
| Inside Track | 62 |
| Lifelines | 57 |
| Most Added Records | 14 |
| Nashville Scene | 45 |
| Now Playing | 26 |
| Stock Market Quotations | 57 |
| The Rhythm & The Blues | 48 |
| Video Music Programming | 26 |
| Vox Jox | 12 |

CHARTS

| | |
|------------------------------|--------|
| Hot 100 | 56 |
| Top LPs & Tape | 59, 61 |
| Black Singles, LPs | 49, 48 |
| Computer Software | 29 |
| Country Singles, LPs | 44, 46 |
| Rock Albums/Top Tracks | 23 |
| Adult Contemporary Singles | 22 |
| Inspirational | 50 |
| Bubbling Under | 57 |
| Hits of The World | 53 |
| Videocassette Rentals, Sales | 33, 32 |
| Dance/Disco | 40 |
| Videodisk | 31 |
| Video Games | 26 |
| Latin LPs | 51 |
| Puerto Rico | 51 |

REVIEWS

| | |
|-----------------|----|
| Album Reviews | 54 |
| Singles Reviews | 55 |

AT VIDEO DEALER MEETING

Valenti Blasts First Sale 'Big Lie'

By JACK McDONOUGH

SACRAMENTO, Calif.—In a blunt address Wednesday (21) to the Video Retailers' Assn. of California, Motion Picture Assn. of America (MPAA) president Jack Valenti accused those who favor retention of the First Sale Doctrine of using "the Big Lie" in their tactics.

Valenti's talk to the new group was arranged only 10 days earlier, when VRAC founder Rodger Wadley discovered Valenti would be in Sacramento lobbying California legislative leaders.

Wadley says he arranged the meeting for about 100 retailers at the Capitol Plaza Holiday Inn here because "the issue is so crowded with misinformation. I wanted the store owners to have a forum to find out directly from the studios what their problem is and why they think this legislation will solve the problem."

Valenti began by agreeing that "this is a very ill-illuminated and obscurely lit issue. The misinformation and disinformation being scattered is worse than anything I've encountered either in the studio business or in politics. It reminds me of Hitler and the 'Big Lie.'"

"The main piece of disinformation is that Hollywood is greedy and wants all the money and wants to put you out of business. That's totally wrong."

Sketching the history of the problem as one caused by the introduction of new technology, Valenti stressed that the key question is

"whether this machine will be brought under the umbrella of copyright or will remain an alien being."

As his main theme, Valenti emphasized the claim that First Sale adds "an artificial \$30" to the selling price of a videocassette "so that the copyright owner gets his money up front." Removal of First Sale, he said, would open up new rental revenues to the studios and in turn would allow them to offer selected top hits to retailers at wholesale low enough to allow sale as low as \$19.95.

Dealers got an insight on how titles sell when list prices are decreased from Robert Klingensmith, Paramount senior marketing vice president. His slide show buttressed Valenti's argument.

"The customer is king," said Valenti, "and we must have a marketplace that is adaptable. If there is an artificial barrier in the market, you can't build a business. You have people who want to buy and other people who want to rent. Why don't you satisfy both their needs?"

"I've got to convince you of one thing," Valenti continued. "We are joined in partnership on this. Whatever helps you helps the producers and vice versa. Some producers may be flakey, and some are off the wall, but I've not found one yet who was fiscally insane."

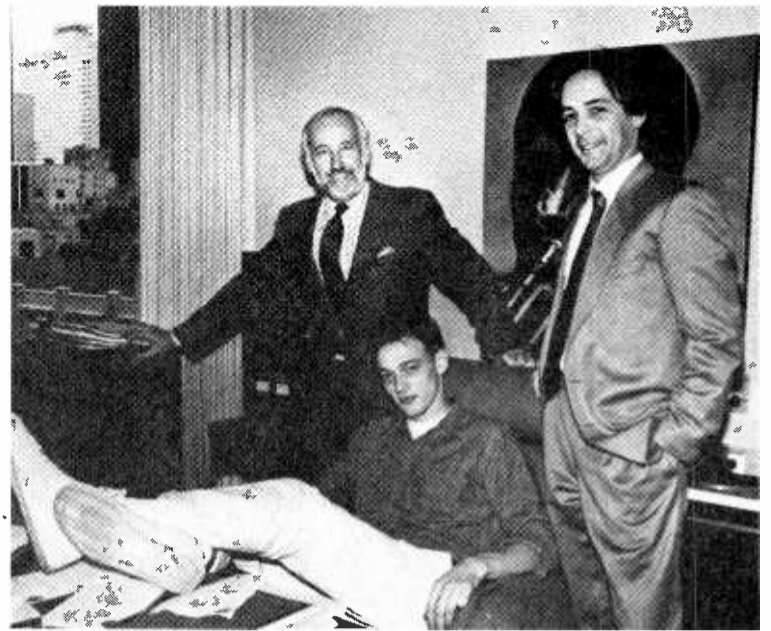
"The only way we can win is to see that you are fiscally healthy. You are the source of our connection to the retail marketplace. But there will be no marketplace as long as there is a barrier. It's axiomatic."

Holding up the New York Times bestseller list, Valenti made an analogy with a book he recently bought for \$25. "Are we going to pretend," he queried, "that people will pay \$25 for a book and won't buy the classic movies for their library? But you've got to be able to sell at a price the public can pay. I would not have paid \$70 for my book, and the customer will not pay \$70 for a movie."

"We want repeal of First Sale," said Valenti, "to allow you and the producers to build your businesses. You are in the primitive stages now. It's like the Conestoga wagon. You may think you are doing okay now, but you are not doing worth a damn."

"We sell only one prerecorded cassette for every machine owner. That's terrible. There should be a seven or eight penetration, and a movie like 'Indiana Jones' would take off like a rocket for you because it's presold. Do you know any other business that will expand six times in six years?"—a reference to research that shows the current 9.2 million VCR homes will expand to about 60 million by 1990.

The only vocal challenger to Valenti's stand was David Illig of Video Connection, Citrus Heights, who expressed concerns about "potential for abuse by studios who would have the ability to withhold certain bookings from retailers. Perhaps if a retailer didn't agree to take a certain number of sale-only titles, his supply of rental titles might be cramped. Or perhaps if a retailer didn't take all of a studio's offerings, he would not get the best titles."



CASUAL CONTRACT—Dubset (alias Nigel Holland) kicks back after convincing Elektra/Asylum executives to release his "Flesh Made Word" album. The first single, "Flesh Beat Fever," is now on the streets. Shown with him are the label's president Bruce Lundvall, left, and Steven Machat, Holland's manager and president of Anonymous Music Inc.

Executive Turntable

Record Companies

Tom Nilsen is appointed East Coast director of a&r administration for CBS Records in New York. He was associate director of the department. And Holland Macdonald is upped to design director for CBS advertising and design. He was art director . . . Warner Bros. Nashville appoints two divisional vice presidents, Janice Azrak for press and artist development and Martha Sharp for a&r. Azrak was the label's national director of public relations. Sharp was a part of the a&r department's general staff . . . Donna Kreiss is named associate director of artist relations and tv/video for Atlantic in New York. She was artist relations coordinator . . . Arista, New York, appoints Bruce Schoen associate manager of adult contemporary promotion. He was a promotion assistant for the label.

In New York, RCA ups Ed Mascolo to director of national promotion. He was manager of regional promotion in the Southeast and Southwest . . . John Patrick joins Capitol in Los Angeles as general manager of its classical division. He was general manager of EMI U.K. And Renny Martini is appointed national sales manager, classical product, for Capitol/EMI America. A 27-year Capitol veteran, Martini has held several sales and marketing posts there . . . Island appoints Jim Swindel vice president, national sales manager, in New York. He was a marketing coordinator for A&M. Swindel will be assisted by Helen Simon, formerly with the Atlantic singles sales staff.

Marketing

Jerry Polito is named general manager of Record Hunter, the New York retail operation. He was manager of a Disc-O-Mat there.

Publishing

Gerald Teifer returns to the ATV Music Group's Nashville office as vice president. He was based in the company's New York Office. Ron Cornelius joins ATV in Nashville as second-in-command. He had held a similar post at Drake Music and earlier was lead guitarist for Bob Dylan, Flatt & Scruggs, Loudon Wainwright and others . . . Frank Military will head the New York professional staff of Warner Bros. Music. He continues his post as executive vice president and general manager of Warner Bros. Publications . . . Jeri Spencer resigns after 15 years with the Copyright Service Bureau Ltd. in New York. She was vice president of administration and office manager . . . Marisa Sabounghi is appointed manager of copyright administration for CBS Songs in New York. She was a general administrator for Profile Records . . . Bonnie Blumenthal is named director of publishing administration for the LeFrak Entertainment Company Ltd. in New York. She was administrator of Atlantic Records' Cotillion Music publishing arm.

Video/Pro Equipment

HBO, New York, names Frank Biondi Jr. chairman and chief executive. He was president and is succeeded in that post by Michael Fuchs, who was president of HBO Entertainment Group. Fuchs will also serve as HBO's chief operating officer . . . Rosemary Amendola is named manager of West Coast public relations for Showtime/The Movie Channel Inc., based in Los Angeles. She was an account executive with Rogers & Cowan. And Jay Larkin joins the company in New York as program publicist. He was a writer for Dance magazine . . . Walter Saffer is named vice president, taxes, for Viacom International Inc. in New York. He was staff vice president, tax affairs, for the RCA Corp. . . . New York's Today Video appoints Leonard Bird operations supervisor. He's been with the company since it opened four years ago.

(Continued on page 57)

Stereo TV In Spotlight At ITA

Annual Confab Views Mass Market Audio/Video Link

By SAM SUTHERLAND

PALM SPRINGS, Calif.—Stereo audio capability for broadcast tv, pay/cable and home video emerged as a focal point during the annual International Tape/Disc Assn. (ITA) seminar, held March 18-21 at the Hilton Riviera Hotel here.

With over 350 registrants representing the manufacturing, distribution and technical services sectors of the audio, video and computer software trades, the agenda for the 14th yearly program again addressed a wide spectrum of marketing and technical issues. But sparking the meetings was heightened anticipation of the long-awaited mass market convergence of video and audio technology, now seen as making its first significant inroads into consumer video households.

Among the key trends and events reviewed:

- Proposal of a single broadcast standard for stereo television, backed by the Electronic Industries Assn. (EIA), is now spurring hardware suppliers beyond preliminary research and development, with product lines now being readied. Should the FCC award its approval to the EIA recommendation of the Zenith standard, which utilizes dbx compansion, observers see adaptor hardware as well as full stereo sets quickly entering the marketplace. Most suppliers are already hedging their bets by including "ready plug" audio connections allowing existing sets to mate with audio hardware and the expected converter units.

- On a parallel track, substantial improvement in stereo audio for VCRs, via Sony's Beta Hi-Fi format and the rival VHS Hi-Fi format due to enter the market shortly, is elevating the importance of audio for prere-

corded video software beyond its original "poor relative" status. The perception that stereo sound for videocassette titles has been undersold until now is raising questions about how manufacturers can better exploit stereo video programs.

- "Hi-Fi video" will be a major growth factor for tape manufacturers and duplicators, who cite the demand for improved audio performance, along with the late '83/early '84 VCR market surge, as driving production. High-speed video duplicating is expected both to assist and to benefit from these developments; however, conventional video duplication technology is expected to remain viable well into the market's near future.

- While VCR hardware sales are booming, the home video sales market remains clouded by both price and rental considerations. For sales to rise dramatically beyond current estimates, which see annual prerecorded video unit sales translating to only one tape sale per VCR owner, lower price will be crucial; however, a dramatic, trade-wide reduction in average sale prices, while benefitting suppliers and distributors, would trigger possible, if slight, reductions in gross margins for dealers.

- Among blank media suppliers, the jury is still out with respect to the eventual retail positioning of computer products. Major magnetic media manufacturers, while unanimously touting the explosive growth market for blank computer disks and tapes, diverge on such key questions as consumer brand recognition, pricing and likely market share between computer specialty outlets and other potential retail competitors.

- Likewise, the advent of 8mm vid-

(Continued on page 58)

CORAL LABEL REVIVED

\$2.98 Reissues From MCA

LOS ANGELES—MCA Records is reactivating its old Coral label as a \$2.98 list price reissue line, offering accounts 40 albums culled from various MCA catalogs at a \$1.50 unit wholesale price.

Fulcrum for MCA's low price equation is high volume orders, which will apparently enable MCA's special markets division to tailor their production runs to pre-orders from dealers. Format for the program, as outlined in a new mailer, requires initial orders of 1,000 units on 20 titles—a total of 20,000 units—to participate.

Initial orders under the program will receive an additional 60 days in

billing, while reorders of 5,000 pieces or more receive 30 extra days. Minimum recorder is 500 pieces per title, with all product sold on a non-returnable basis.

Artists featured include Barbara Mandrell, Rufus, Don Williams, Joe Walsh, the Crusaders, Poco, Loretta Lynn, Conway Twitty, the Rossington Collins Band, Black Oak Arkansas, Mel Tillis, Crystal Gale, Tanya Tucker, B.J. Thomas, John Conlee, Louis Armstrong, Ella Fitzgerald, Peggy Lee, Sammy Davis Jr., Bing Crosby and others. Masters span over three decades of titles originally released on Decca, Coral, MCA, ABC and other affiliate labels.

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Labels Split On CD Packaging Merits Of 'Clamshell' Design Vs. Cardboard Box Argued

By SAM SUTHERLAND

LOS ANGELES—Disagreement over Compact Disc packaging approaches is raising the prospect of a new wrinkle to manufacturers' marketing plans for the configuration. At issue are the relative merits and cost-effectiveness of competing 6- by 12-inch outer packages needed to permit open display of the laser read disks.

Ironically, the CD package battle is somewhat offset by the uniformity of package dimensions—a positive step, according to both suppliers and dealers, and one distinct from past, more heated clashes over tape merchandising designs.

Until recently, the majority of U.S. manufacturers have remained committed to clear, thermoformed plastic "clamshell" or "bubble" designs, with the WEA group the lone crusaders for a separate four-color cardboard box developed by Adam Somers, veteran creative services executive at Warner Bros. Records. WEA itself had reportedly been

mulling a switch to the plastic cases, but has now retrenched with its box design, which appears to be attracting prospective customers among several other custom labels.

WEA's Alan Perper takes a bullish stand behind the box, while acknowledging the higher per-unit cost it incurs. To Perper, however, the merchandising advantages of the box are the issue. "The whole question of which package anyone's using is related to price," he theorizes. "In that respect, the box is not as attractive to these guys."

Perper, however, sees the more central issue as the product's in-store profile. "Nine out of 10 dealers that I've talked with love our package, and say their consumers are telling them that they love it, too," he reports.

Because the box design permits customized back cover information (which WEA has used for either artist blurbs or generic plugs for the CD format), as well as spine information on the top, bottom and side faces, Perper points to both store display advantages and inventory tracking ease in-store.

The "clamshell" design, by contrast, is a generic item used interchangeably with different titles. Packagers snap open the plastic CD "jewel box," remove the color graphic booklet from the front cover, position the label side of the disk, and then place the booklet in the top half of the outer package. The finished, sealed package shows the actual disk in the lower half, with the booklet used as a cover at the top.

Emiel Petrone, head of PolyGram's Compact Disc marketing effort here, insists that the ability to show consumers the actual CD is the prime advantage of the plastic package. He also says he rejected using a box because "I don't see why you have to have a double graphic on the front—to me, it's more important that the consumer can see this new sound carrier."

At least one major CD retailer disagrees strongly, despite operating an in-house packaging effort that employs the plastic packages. Art Shulman of Laury's notes that the Chicago chain's early entry into CD quickly made the need for a larger, pilfer-resistant merchandising package a central marketing consideration; thus, Laury's takes disks supplied solely in the generic jewel box

and encloses them in the clamshell pieces.

Yet, Shulman adds, "In terms of merchandising, there's no question in our minds that the WEA box is superior." He also proffers "hard evidence," inadvertently collected when early shipments from WEA included product in the jewel boxes only. WEA titles were placed in Laury's own plastic generic boxes and then put into display bins.

"Those CDs have continued to sit in the bins, while the exact same titles in the boxes were selling," he reports. Shulman adds that at least one mar-

(Continued on page 58)



TOUGH STUFF—Members of the Interboro Rhythm Team board the RCA express towards the charts with their rap disk "Watch The Closing Door." From left are Heidi Dudley, Steve Sells and Neisha Dudley.

Chartbeat

Loggins Breaks Through Pop Logjam

By PAUL GREIN

Kenny Loggins' "Footloose" (Columbia) jumps to No. 1 this week, becoming the first top-charting hit of his 12-year career. Loggins first cracked the Hot 100 in April, 1972 with Loggins & Messina's "Vahevala." He first charted as a solo artist in July, 1977 with "I Believe In Love."

By jumping to No. 1, "Footloose" finally unseats "Your Mama Don't Dance" as Loggins' highest-charting single to date. That Loggins & Messina smash peaked at number four in January, 1973.

"Footloose" is also the first No. 1 single for lyricist Dean Pitchford, whose biggest hit until now was Irene Cara's "Fame," which peaked at number four in September, 1980. In fact, "Footloose" is proving to be for Pitchford what last year's "Flashdance" was for Cara: clear proof that there is life after "Fame."

"Footloose" is the first song from a film to reach No. 1 since Michael Sembello's "Maniac" last September. That was the second of two "Flashdance" singles to top the chart. It's too early to say whether "Footloose" will produce a second No. 1 hit, though both of the other singles from the film retain their bullets this week. Bonnie Tyler's "Holding Out For A Hero" jumps five notches to number 42, while Shalamar's "Dancing In The Sheets" leaps 14 spots to 56.

Girl Groups: The Pointer Sisters' "Automatic," which holds at number eight this week, is the group's first top 10 hit since Planet switched its distribution from Elektra/Asylum to RCA.

Given the Pointers' relative prominence on the pop chart since their first hit in 1973, it's surprising that "Automatic" is only their fourth top 10 hit. It follows "Fire," "He's So Shy" and "Slow Hand," million-sellers in '79, '80 and '81.

But, as girl group guru Rob Hoerburger points out, that's good enough to put the Pointers in fourth place among girl groups with the most top 10 hits in the rock era. The Supremes lead the pack with 20 top 10 hits, followed by the Shirelles and Martha & the Vandellas, with six each.

The Pointers are next with four top 10 hits, followed by four girl groups with three each: the Chiffons, the Crystals, the Marvelettes and the Shangri-Las (Rob's personal faves).

"Automatic" is doing even better on the black chart, where it holds at number two again this week. The Pointers have hit No. 1 on the black chart only once, with 1975's "How Long (Betcha' Got A Chick On The Side)." It's odd that the song stands as their only black No. 1, because it was only a moderate pop hit, peaking at number 20.

Duo Displacement: Daryl Hall & John Oates' "Adult Education" (RCA), which holds at number nine this week, is the duo's 13th top 10 hit. That moves them into second place on the list of duos with the most top 10 hits in the rock era. They jump ahead of the Carpenters, who tallied 12 top 10 hits, though they still trail the Everly Brothers, who amassed 15.

The one difference is that the Everlys and the Carpenters both accumulated all their top 10 hits in spans of just five years—from 1957-62 for Don and Phil and from 1970-75 for Karen and Richard. But Hall & Oates have taken nearly eight years to collect their 13 top 10 hits.

The effect is a tradeoff: Daryl and John have had a longer run at the top, though the two sibling acts were hotter and more consistent at the time of their peak popularity.

Dance File: Shannon's "Give Me Tonight" (Emergency/Mirage) jumps to No. 1 on this week's dance chart, becoming her second No. 1 dance hit in just seven months. It follows "Let The Music Play," which held the top spot for six weeks last fall, and went on to become a top 20 pop hit.

"Give Me Tonight" is also the top new entry on both the pop and black

(Continued on page 57)

Recoton Posts Record Sales

NEW YORK—Recoton Corp., the New York-based manufacturer of home entertainment accessories, concluded 1983 with its best quarter to date, resulting in a 39% sales hike over 1982.

For the year ending Dec. 31, net sales were \$21,911,000, up from \$15,745,000 in 1982. A record net income of \$1,424,000 or 69 cents per share for the fiscal year marked an increase of 240% from the \$419,000 or 22 cents per share of '82.

Net sales for the fourth quarter were \$6,377,000, a rise of 44% over the \$4,428,000 posted in the comparable period of 1982. Net income was \$423,000 or 23 cents per share, up 207% from \$138,000 or seven cents per share in '82.

Declaring 1983 "the best year in Recoton's history," president Robert L. Borchardt adds, "We expect this growth to continue due to the expanding consumer electronics business and Recoton's participation in this growth area."

Recoton Corp. produces over 1,000 consumer electronic accessory products for video and audio equipment, as well as telephone and computer accessories.

Atlanta Embroiled In Legal Hassle Over Bank Funds

By RUSSELL SHAW

ATLANTA—A 16-count civil suit has been filed in Fulton County Superior Court here by Bank South, N.A., alleging fraud and embezzlement against a former bank officer and several individuals and corporations active in the formation and promotion of the country music group Atlanta.

Some of those named in the action have, in turn, sued the bank and its representatives in U.S. District Court for the Northern District of Georgia, charging "a pattern of racketeering activity" and asking for damages totalling more than \$16 million.

The two suits were filed March 13 and March 21, respectively.

Named as defendants in the first suit are MDJ Productions of Georgia, Edie M. McCroskey (also known as Edie McCroskey McBride), E. Lowry McBride (commonly known as Larry McBride), Celebrity Services, Platinum Plus (corporations in

Georgia, Tennessee and Texas), MDJ Productions (of Texas), Texas Tunes, Chauffeured Automobile Rentals, Celebrity Leasing, Celebrity Limousine Service, and Brian Haddock, formerly manager of Bank South's Capital Area branch.

The plaintiffs in this action are seeking a judgment of \$806,988.34 for funds the defendants purportedly "converted to their own use, misappropriated, embezzled and obtained by fraud and deceit"; \$549,669.13 in unpaid loans, plus interest through Feb. 28; and further interest, penalties, legal costs and punitive damages yet to be determined.

The complaint says that in 1983 or earlier, Haddock, McBride, McCroskey, MDJ and Celebrity (and later the other defendants) conspired illegally to secure and use bank funds to finance MDJ, Celebrity, McBride and McCroskey and their promotion of Atlanta.

To accomplish this, the suit con-

tinues, the defendants set up checking accounts through which some of the funds were passed from the bank to the defendants. The complaint then details payments to the defendants which have not been repaid and accuses them of fabricating and forging documents.

It is further charged that the defendants created overdrafts in checking accounts amounting to \$18,298.13.

The countersuit, filed on behalf of Celebrity Services, MDJ Productions Inc., MDJ Productions of Georgia, Solid Sound and Edie McCroskey McBride, lists as defendants Bank South, N.A.; C. Gary Massengill, vice president of Bank South, N.A.; and "John Doe and Richard Roe."

Between April, 1982, and Jan. 20, 1984, the complaint says, the plaintiffs "established banking relationships" with Bank South by "depositing large sums of money" there and by "borrowing, in the ordinary

course of business, certain sums between deposits."

In March, 1983, the plaintiffs secured from the bank "partial financing for the promotion and operations of certain musical groups," according to the complaint. The amount of this financing was approximately \$800,000.

McCroskey negotiated a \$100,000 loan from the bank in October, 1983, on behalf of MDJ Productions, using as security proceeds arising from a contract between Chardon Inc., a booking agency; Rate, Inc., a concert promotion firm; and the group Atlanta.

Purportedly, McCroskey in applying for the loan "signed in blank several Financing Statements" and left them with Haddock as "spare copies in the event a mistake in typing was made by the typists filling in" the forms.

In January, according to the complaint, the bank unilaterally refused

to honor the financing agreement, disavowed the actions of its officers in reaching the agreement, froze the accounts of those the bank considered to be affiliated with the plaintiffs and offset, without notice, "certain certificates of deposit" which the plaintiffs or their associates had pledged with the bank.

Further, the complaint asserts, after Haddock terminated his employment at the bank in late January, the blank financing statements left in his files were used in various ways to fraudulently deprive the plaintiffs of their property.

Besides the damages sought against the bank and its representatives, the plaintiffs are asking for an injunction against the defendants from enforcing any security interest alleged on their behalf and a declaratory judgment that the "false and fraudulent financial statements" were void from their inception and that they be cancelled.

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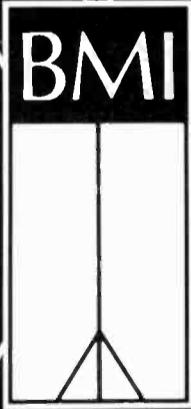
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Crackdown On Thailand Video Piracy Launched

BANGKOK—After a series of police raids in the first major crackdown on video piracy in Thailand, local executives of the Motion Picture Assn. of America (MPAA) are saying that local pirates are "scared" and "know we mean business."

Francis Knight, regional director of the East Asia film security office of the trade group, led police and lawyers representing U.S. movie makers in a series of raids on rental stores.

The MPAA, representing 20th Century-Fox, Warner Bros., Paramount, Universal, MGM/UA and Columbia, is spearheading similar action against video pirates in Malaysia, Singapore, Indonesia, India, the Philippines, Sri Lanka and Fiji.

According to MPAA officials, video pirates offering low-cost rentals of first-run movies are primarily responsible for a 60% revenue drop by Bangkok theatre owners over the past six months. Improved local television services, plus traffic congestion in the Bangkok city center, are also being blamed for a "disastrous" decline in business.

Hundreds of video rental businesses in Thailand have ignored repeated MPAA warnings about copyright violation and infringement. Now, officials say, police raids and software confiscation will continue until traders conform to international copyright laws.

One video rental dealer, however, says: "I can't see a crackdown working. There are maybe a thousand video outlets already and more opening up each week. You can rent a videocassette of a top movie for roughly \$1.75 and the whole family can enjoy it. It would cost at least \$5 for a family of three to see that movie in a theater."

Finnish Parliament To Hear Proposals For Tape Levy

HELSINKI—Proposals for a copyright levy on blank audio and videotapes sold here for home use are likely to be presented to the Finnish parliament within the next few weeks. But there is still disagreement between rights holders and tape manufacturers over the amount of the levy.

Organizations representing authors have proposed compensation of 0.5 cents a minute for audiocassettes and 2.6 cents a minute for videocassettes. The tape firms, on the other



FREE LUNCH—WEA International president Nesuhi Ertegun, right, treats 17-year-old Akina Nakamori to lunch and unveils a gift commemorating her status and 1983's top selling recording artist in Japan for her Warner/Pioneer album "Original Confidence." Looking on is her producer Yuzo Shimada.

AT U.K. MUSIC COUNCIL MEET Musicians' Union Plea: More C'right Protection

By MIKE HENNESSEY

Britain's National Music Council held a seminar on "Music And The European Economic Community" in London, March 12. Billboard published the first report in last week's issue. This is the second and concluding report.

LONDON—Should musicians be able to control the use of their recordings by broadcasters? The answer, as far as musicians are concerned, is yes, according to John Morton, general secretary of the British Musicians' Union and president of the International Federation of Musicians.

Speaking on "Performers' Rights In The Community," Morton said that musicians did not accept that there was a qualitative inferiority in their creative work as compared with that of authors and composers.

Morton argued that in having to

deal increasingly with a changing technological environment and a growing number of media able to use their performances, musicians deserve a degree of protection that has yet to be achieved.

"The 1961 Rome Convention provided the first formal recognition of performers' rights, and it is still the only instrument enshrining this principle. But today it must be seen as an imperfect convention because it does not deal with cable distribution and video," he said.

"It also gives the musician no control over the copying of his performances once he has consented to an audio/visual recording. Neither is there control over the broadcasting of musicians' recorded performances."

Morton said that only six of the EEC countries had ratified the Rome Convention. But, he added, because of the inadequacies of the convention in the face of new technology, even EEC-wide ratification would not offer much benefit. In answer to a question by Michael Freegard, chief executive of the Performing Right Society, he admitted that performers could control use of their performances by contractual means. "But," he said, "contracts lack the essential backup of statutory rights."

Is it abuse of dominant position, under EEC law, for GEMA in Germany to insist that all mechanical

(Continued on page 52)

British Organizations Link In C'right Reform Push

By PETER JONES

LONDON—Some 16 organizations representing the music, video, film, television, theatre, computer software and book publishing industries have joined to form a new pressure group here, the Copyright Reform Group, looking to add massed muscle to the overall lobby for copyright reform in Britain.

The group, which describes itself as "an informal alliance of copyright bodies," was launched a few weeks ago on the initiative of the British Phonographic Industry (BPI), the national IFPI group.

A first move is a letter to Prime Minister Margaret Thatcher, stressing the urgent need for new copyright legislation in the 1984-85 session of parliament. The letter to was signed by all 16 bodies, "representing a very large proportion of those individuals for whom copyright is the basis for their existence and well-being." The group notes: "We're disturbed by the apparent lack of progress towards a

wholesale revision of what is universally acknowledged to be a seriously outdated Copyright Act."

The letter refers to the way technology has advanced since the 1956 act and continues to develop at "breath-taking pace, though its value will be depreciated without adequate copyright protection."

It further notes: "We're totally committed to copyright reform as a matter of legislative priority, not at some ever-receding point in the future. It's a sad fact that Britain lags behind other countries who once looked to us for guidance in copyright matters."

Among the signatories are: John Deacon, director general, BPI; Norman Abbott, managing director, British Videogram Assn.; Michael Freegard, chief executive, Performing Right Society; the Musicians' Union; the British Copyright Council; and John Love, general manager, Phonographic Performance Ltd.

Austrian Market 'Stable,' Says IFPI Chief Arming

By MANFRED SCHREIBER

VIENNA—In unit sales terms, the Austrian record industry last year seemed to be in a state of marketplace stagnation compared with the previous year. But Wolfgang Arming, president of the national IFPI branch, prefers to use the word "stabilization." Arming is convinced better times are on the way, and he feels the Compact Disc will have a lot to do with making his prediction come true.

Total monetary value of sales of Austrian singles, LPs and prerecorded cassettes last year was roughly \$66.6 million, at retail pricing level. But if that was virtually the same as in 1982, changes are noted between performance results of the smaller companies and the seven members of the audio group of IFPI.

Turnover in unit terms of IFPI companies increased last year by 5.1%, building total market share to some 89% from 75% the year before, in comparative terms.

PolyGram with 31.1% (compared to its 1982 figure of 28.5%), had the biggest market share in the official breakdown from IFPI companies here. It was followed by Ariola, 16.7% (17%); EMI Columbia, 15.4% (15.9%); CBS, 14.3% (14%);

Musica, 11.6% (14.2%); WEA, 6.5% (5.8%); and Bellaphon, 4.4% (4.6%).

Musica suffered the biggest loss in market share last year, compared with the 1982 returns. Franz J. Wallner, general manager of the company, which in 1982 had a distribution deal with Arcade, says: "Around the time of the bankruptcy of Arcade, we had no releases from that company but had already booked advertising space with the ORF radio/television network. Last year, without Arcade, we had a smaller unit sales turnover, but higher profits because of smaller advertising expenditure."

Member companies of IFPI last year sold nearly four million singles, against the 3.8 million tally of the previous year, and 5.2 million albums, the same figure as the previous year. But prerecorded cassette turnover slumped from 1.9 million to 1.7 million. Unit sales of Compact Discs, new on the Austrian marketplace, totalled 56,600 in 1983.

Apart from Bellaphon, all IFPI member companies now market CD software. PolyGram is the market leader with sales last year of 41,777

(Continued on page 52)

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Vol. 96 No. 13.

Video & The Record Retailer

By JOCK McLEAN

More than anything else, music video challenges record retailers to define their business. Why? Because while music now commands a mere 3% share of the home video industry, it is projected to reach a 25% share by 1988. That 25% share will equal \$1.25 billion as the total home video industry grows to a \$5 billion level.

Just as traditional record retailers over the years have had to accommodate the increasingly dominant impact of the cassette format, and are currently moving toward an integration of the revolutionary new Compact Disc into their businesses, so will they have to reckon with the advent and growth of music video as a preferred form in which consumers will buy their music.

Music video is forcing music retailers to once again broaden their definition of the business they're in—from the record business to the music business. Tomorrow it will surely be broadened further to become an entertainment business, as music video occupies a growing share. Evidence of this development will be amply apparent at the NARM convention this week.

There are other signs of penetration of the record/music scene by the music video medium, despite the relative handful of retailers who currently handle the product: Record companies are becoming increasingly involved with distribution of music video in all forms.

view music with a cold eye. These stores are feature-film driven and rental oriented.

Most music video manufacturers position their product as a "for sale" item or "collectible," concepts that are contrary to the underlying philosophy of the average video specialty store, where fast turnovers via rentals is the name of the game.

Paradoxically, there does not yet exist a deep penetration by video in record retail accounts. The lack of all-out participation by the record retailer can be accounted for by the perception that the home video market is an unsettled, rental oriented enterprise with product that has poorly replicated audio quality.

These perceptions, combined with a strict returns policy on video products (which have generally received prior exposure in another medium), has worked to keep the record retailer from a fuller commitment to the video business.

To realize the rosy future promised by music video, then, it will be necessary to reevaluate the marketing of these programs. We must break the normal exhibition chain and move video up the ladder to the position of primary exhibitor. Many of the traditional sources for music product may balk at participating in such a movement. However, without first-run programming, most record retailers may remain wary of the product.

In order to have original music programming, video companies must move from the present system of acquiring the product of others to producing it themselves. Of course, in-house productions are costly, and contractual difficulties with artists (as well as with secondary exhibitors such as pay and cable) will undoubtedly be encountered. But by controlling the aspects of production, video manufacturers will have the opportunity to modify the exhibition chain and to offer these music titles to record retail outlets as "world premieres" prior to pay or cable exhibition.

Finally, it can be anticipated that manufacturers will eventually arrive at stable, consistent price points for their music videos,



McLean: "Video specialty stores generally view music with a cold eye."

'We must break the normal exhibition chain and move home video up the ladder to primary exhibitor'

Technical advances are also destined to spur acceptance of the configuration by record retailers. With the recent introduction of VHS and Beta stereo, it is now possible to create music video with playback capabilities far superior to those of the conventional LP—capabilities which, in fact, rival Compact Disc standards.

Another positive factor for record dealers is the present lack of a truly receptive retailer universe for this style of programming. Video specialty stores, the usual outlet for home video, generally

price points realistic enough to guarantee sell-through and a fair profit.

If we can create musical product for primary exhibition in home video, while incorporating technological innovations and an affordable price point, this business will fulfill the projections for a 25% market share of a \$5 billion home video industry come 1988.

Jock McLean is vice president of music programming for CBS/Fox Video, based in New York.

Letters To The Editor

Shafted Again

Just when I thought new music was making a "wave" in America, someone has to come along and destroy the dream. MTV is proposing "pay for play."

This is bogus. When MTV first came out, I thought it was great that they were exposing new artists. Now they're slapping new music and independent labels in the face by letting record companies pay for guaranteed play.

We all know that the major labels, with their already successful bubblegum bands, will dominate MTV's programming. The independent labels, who can't afford this, will be shafted again.

Stephen Roulier
Program Director, WJVV
Castleton, Vt.

Is Manilow Hip?

Since when does quality music, whether it's rock, AC, jazz, country, black or top 40, have to live up to "hip" standards? KCTR's operations manager, Bobby Christian, is quoted in the Feb. 18 issue of Billboard as "looking at hip AC product. But not the Barry Manilows..." That is only one of many derogatory statements directed at Manilow music in recent issues of Billboard.

Maybe Christian ought to listen to a typical Manilow album before he labels his music. Among the enduring ballads are other intriguing surprises that cover r&b, jazz, rock'n'roll, blues and big-band nostalgia, all containing the four basic Manilow ingredients: quality, passion, class and personality. If all these elements are out, then I'm proud to be one of the millions of music lovers who aren't "hip."

Jean Stone
Webster, N.Y.

Right On the Money

As general manager of an AOR station I applaud Bob Meyrowitz and Peter Kauff for their comments about narrowcasting in your March 17 issue (Commentary).

Categorizing "mass appeal" hit radio as a form of narrowcasting is right on the money. And thanks to these gentlemen for pointing out that AOR should be complimented for the great job it does in narrowcasting.

Both AOR and hit radio do, in fact, narrowcast quite successfully and can continue to co-exist nicely, just as country and adult contemporary do.

George L. Sosson
Vice President, KRQC
San Francisco

Theft Is Theft

In answer to Todd Post's defense of home taping (March 10), the fact that Quincy Jones may have "made a fortune" recently or that "album sales are booming again" (an overstatement) has absolutely nothing to do with the issue.

I ask Mr. Post if he would condone someone going into his paycheck and lifting half of it. That is exactly what home tapers do to me when they steal my royalties from an album which never got sold because the album was taped. He seems to imply that there should be some sort of ceiling on a successful project's profits, and condones ripping off writers, artists and many, many others in the process. Theft is theft.

Doug Thiele
Songwriters Resources and Services
Hollywood

The Moral Argument

In common with most opponents of a blank tape royalty, Todd Post (Letters, March 10) conveniently fails to confront the moral argument. The case

for appropriate compensation for copyright owners whose works are recorded or re-recorded without their permission rests on the need to protect them from having their legitimate interests unreasonably prejudiced. That case holds good, however many records the record industry manages to sell.

As Gillian Davies, associate director general of the IFPI, puts it: "The issue at stake is the need to hold a balance between giving the public the freedom to record copyrighted material and at the same time safeguarding the interests of the artists, authors, publishers and producers of that material (not just musicians). The ultimate result of the continual undermining of the interests of rights owners by home taping will be the eventual elimination of works that can be taped. This can surely not be in the public interest."

As for collection and distribution of the royalty, there are no insuperable problems involved. It is a strange kind of logic which argues that because Quincy Jones is not impoverished the case for a blank tape royalty collapses.

Michael R. Martin
London, England

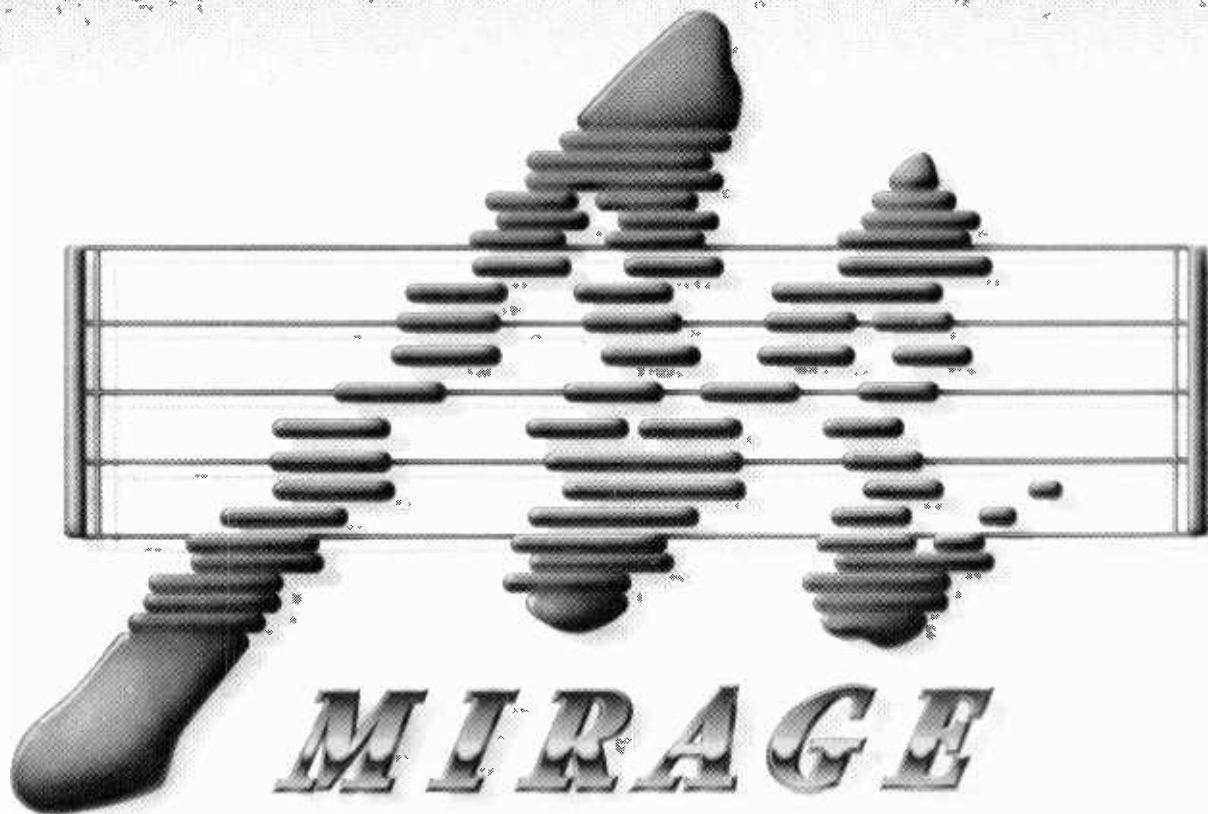
Pricing For Tomorrow

I was shocked to read the attitude expressed by Jayson Cutler against lower prices in his recent letter (Feb. 11). For someone who has been in the business as long as he has, I can't believe that his concern is for today's dollar rather than trying to build a clientele for tomorrow's dollar.

This is an attitude which has plagued our industry in the past. What we are trying to do is establish a clientele through aggressive sales and merchandising so that they keep coming back. I feel that lowering the price today will bring our valued customer back tomorrow.

John M. Kierman
Record World
New Haven, Conn.

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Westwood Sets Stock Offering

Program Supplier Seeking To Raise \$2.4 Million Via Sale

By LEO SACKS

NEW YORK—Program supplier Westwood One Inc. is trying to raise approximately \$2.4 million through a public offering of about 44% of its stock, according to a preliminary prospectus filed with the Securities & Exchange Commission in Washington.

Westwood, based in Culver City, Calif., filed its registration statement March 16 for an initial public offering of one million common shares, priced between \$13 and \$15 per share. A spokesman for Hambrecht & Quist, which prepared the prospectus in San Francisco, says that final approval is expected in several weeks, at which time a share price will be determined.

The company, according to the prospectus, will offer 560,000 shares. The remaining 440,000 will be sold by chairman and president Norm Pattiz, 41, who owns 90%, and Arthur Levine, 32, executive vice president and chief financial officer, who controls 10%.

The document lists two prominent industry figures as Westwood directors: Joe Smith, 56, the former Elek-

tra/Asylum Records chairman who recently left a position with Warner Communications' cable sports division; and Bob Wilson, 38, publisher and president of Radio & Records.

Other members of the Westwood management team are: Brian Heimerl, 37, vice president of production; Ron Hartenbaum, 31, vice president of advertising sales; and Tom Ferro, 30, vice president of station relations.

Pattiz and Levine begin a "road show" this week to meet with investment bankers and other members of the financial community. They will visit Los Angeles, San Francisco, Minneapolis, Chicago, Boston and New York, as well as Paris, London, Edinburgh, Geneva and Zurich. A projected syndicate of 50-60 brokerage houses would handle over-the-counter trading, Pattiz says.

About \$1.4 million of the proceeds will be used to develop a satellite distribution system, the document says, with another \$1 million to be used to expand office and production facilities. The balance will be used for "general corporate purposes," including working capital, expansion of

the company's sales force and new programming.

Westwood produces and distributes 23 programs and sells about 60% of the advertising time to 29 national sponsors. Revenues of \$9.4 million were posted in fiscal 1983, according to the report, up from \$4.4 million in fiscal 1981. The company says net income jumped to \$1.1 million in fiscal '83 from \$184,000 during the same period two years ago. Accounting was prepared by Price Waterhouse in Los Angeles.

Last week Westwood and RCA agreed in principle to an eight-year pact tied to RCA's Satcom 1-R communications satellite (Billboard, March 24).



PARTY ANIMALS—Michael McDonald gets a birthday surprise from friends after co-hosting PD Productions' "Live From The Record Plant." Shown after the live broadcast are, from left, co-host Father Guido Sarducci, McDonald, co-host Jo Interrante and James Ingram, who helped the ex-Doobie Brother handle listener calls on the duo's hit "Yah Mo B There."

Vox Jox

New Management At Taft's KEX/KKRZ

By ROLLYE BORNSTEIN

Taft's takeover of The Rose, KKRZ Portland, and its AM counterpart KEX is complete, and with the changeover come two new general managers, replacing Kenny Bartell, who had been VP/GM of both properties. The new GM on the AM side is Taft's David Milner, who had been VP/GM of Tampa's WDAE. Taft's WLQV Columbus VP/GM, David Crow, assumes that role at KKRZ, while Bartell leaves the business. For now, Bill Ford remains as PD over both properties.

Down in Dallas, Sandusky's got a new GM at the Eagle (KEGL) now that Toney Brooks is back in Denver. It's VP/operations Norman Rau who resumes the VP/GM post. Prior to joining Sandusky, Rau was LSM at KFRC San Francisco.

★ ★ ★

Ready for a good rumor? We hear Dancin' Danny Wright is leaving WGCL Cleveland to do nights on Washington's Q-107. If so, that will give WAVA's Tom Kent, who's been doing so nicely in the Birches lately, a run for his money... Speaking of WAVA, they've hired away WEZR's Jonathan McKay, and so it is that WEZR has an afternoon opening. If entertaining the nation's capital is your idea of fun, send a tape to Chuck Tyler at 10380 Democracy Lane, Fairfax, Va., 22030.

★ ★ ★

Changes at Blair last week have caused WFLA-FM to miraculously reappear in Tampa. When the beautiful music outlet switched to country less than a year ago, the WOJC calls were adopted, and now that WFLA-FM's back, the country is gone. This time around it'll be "contemporary adult," programmed by Phil Hall, and known on the air as "93 FLA FM." Former WZNE and Q 105 personality Dave Mann now handles mornings, with former PD Bill Garcia remaining on board as midday host, followed by WEZ Atlanta's Mike Addams in afternoons. After mere moments in L.A. at KLAC with Hall and Al Brady Law, Dave Michaels, who previously worked at L.A.'s KUTE and KDAY, now handles nights and serves as the assistant PD/MD of both the AM and FM. He's followed by Mike Weber from WQYK across town doing late nights and WSIX Nashville's John Dalton doing overnights.

Meanwhile on the AM, they've got the host of Pulse Plus, Jack Harris, seen locally from noon to one on

Channel 13, doing mornings on the full service AC... Seeing that Jim Hilliard's president of the Blair Owned Stations division these days, it's no surprise that WFLA-FM would shift to the format he knows best, nor does it come as a shock that Blair's WCOZ in Boston would also strengthen that AC approach. And so it is that Frank Holler exits his PD slot at the Boston FM, replaced by Andy Carey—who, prior to programming Providence's WSNE not long enough to memorize the phone number, put in several years at Springfield's WHYN. Also exiting WCOZ is station manager Dick Borel, who'll remain with Blair in a location to be determined.

★ ★ ★

Indy's Apple (WZPL Indianapolis) was sans PD just long enough for VP/GM Ken Wolt to call his old programming buddy Mark Driscoll. Driscoll, who had made nice music with Wolt when he was at Hartford's WPOP and Rochester's WBBF, leaves WLUM Milwaukee to accept the offer, replacing Gary Hoffmann, who recently defected to 'NAP.

We'll be back to Indianapolis in a moment, but first this word from Milwaukee: Pat Rodgers is the new PD at WTMJ. Coming from San Antonio's WOAI, he fills the vacancy created by Mike Elliott's joining the Houston Astros. (His good fortune leaves a nice PD opening at WOAI, by the way.)

Meanwhile, back in Indy, it looks like WIFE is coming back, though only in frequency, as the 107.9 position, vacant since Don Burden was stripped of his licenses several years ago, will now be occupied by Peoples Broadcasting. With a construction permit and negotiations underway for studio space on Monument Circle, it looks like sign-on will occur before year's end. Already slated as PD is former WIBCer Mark Edwards. Joining him at the yet-to-be-named station, of which Daniel Cantor is president, will be Andrew Johnston and Linda Jubert.

★ ★ ★

While we're talking of call letters of days gone by, WAVE is back. Not in Louisville, where the Hensons had to drop the calls when they bought WAVG from WAVE-TV, but in Sarasota this time in place of WSRZ.

Also on the way back is KZAM. The former Seattle AOR outlet (now KLSY) moves south to Eugene, along with some of the former KZAMers, including Paul Hanley

and Paul Sullivan.

Back to WAVG a moment: Former WHAS PD Jerry David Melloy can be heard this week doing afternoons. Just a fill-in thing temporarily; more permanent is his WAVG weekend gig.

So all those rumors were true, even down to the price. Infinity is buying Plough's WJD/WJEZ Chicago for \$14 million, \$7 mil in cash, no less.

★ ★ ★

Mike Carta's post has been filled at WIL St. Louis. Joining the Abel country outlet is Mike Roberts, who's been programming co-owned WCRJ Jacksonville... KLIR Denver PD Joel Grey moves up a notch to operations manager, as former WMJI Cleveland afternooner Chris Elliott joins the outlet, known as FM100, as PD.

Coming in as GM at Buffalo's WNYS is Cablescope's Ron Rice... Former WXYZ Detroit operations manager Michael Packer joins Houston's KTRH as station manager... Consultant Don Kelly adds WMYX Milwaukee to his growing list... Mark Clarr, principal in Watertown, N.Y.'s WATN, joins Bernie Mann in Greensboro as GM of newly acquired WCOG. Phil Valentine is moving 90 miles west on I-85 (we know it's supposed to run north and south, but between Raleigh/Durham and Greensboro/Winston Salem, it doesn't) to serve as operations manager of station, coming from Mann's W Raleigh.

★ ★ ★

If candidates do it, why so it is that KYYX Seattle's O'Day has thrown his hat to KPLZ. He's even advanced to switch the dial. W... youth-oriented (you... AOR, "Rock Of T... growing up, and p... to an adult cont... leaving KPLZ and out. PD Van Job will depart along... and O'Day experiments shortly.

... moved to be F... son, who's been basi... ai sun

There's more... ville's new Ultra format... ve Verdery, Marlin Taylor... as us. Taylor and Darrell... are also instrumental in dev... ing the taped approach that will replace Bonneville's satellite-delivered easy listening fare by spring's end.

(Continued on page 18)

Urban Out, AC In At Houston's KRLY

HOUSTON—The prerecorded announcement said, "KLTR means light rock and less talk, at least three songs in a row..." The receptionist just last week answered the phone KRLY. On Tuesday (21), it was K-Lite.

And so it was that one of Houston's two FM urban stations, KRLY, dropped the format in favor of the adult contemporary approach that has been successful on co-owned WLTT (W-Lite) in Washington.

"When Gulf Broadcasting purchased the station in 1981, we elected to stay in the urban format," says KLTR vice president and general manager John Hiatt, who adds the switch was not made because of the sales problems inherent in an urban format. "Whenever you're selling an ethnic or specialized format, you spend a good deal of time selling the concept. You aren't really selling radio, you're selling blacks, or album listeners. But honestly, that was not the reason we made the switch.

"The real problem has been consistency. The research companies can't seem to come up with a stable sample. You'll see urban stations go from a 6 to a 4 to a 7 and back to a 4, which makes it hard to sell. When DST came in the winter of '82,

black stations across the country showed tremendous increases, but it's been short-lived.

"In Houston, last summer KRLY had a 6.0, KMJQ a 7.2. In the fall, we dropped to a 4.7 and they dropped to a 6.4. Neither of us lost listeners to the other station. I think the listeners were there, but the research just isn't picking them up."

In addition to KMJQ, two Houston AM stations remain in the urban format: KYOK and KCOH. And while Hiatt's attention is turned away from those outlets, he's now facing First Media's KFMK and KRBE-AM-FM. But, he says, "there's plenty of room in this market for another AC."

Programming the station, replacing Steve Harris, who exits with the urban format, is former WXTR-AM-FM Washington PD Jim Herron. Herron, who was formerly associated with Jeff Pollack's consultancy, will also do afternoon drive. Michael O'Brien, formerly of KKRZ Portland, will handle mornings, with WAVA Washington morning man Steve Matt in middays. Former midday jock Monica Logan now does 7 to midnight, with KRLY's Bart Taylor on overnights and Cliff Winston as production director. Assisting Herron is Atlanta-based consultant Dain Schult, whose Radio Activity company was instrumental in K-Lite's music research.

ROLLYE BORNSTEIN

Billboard

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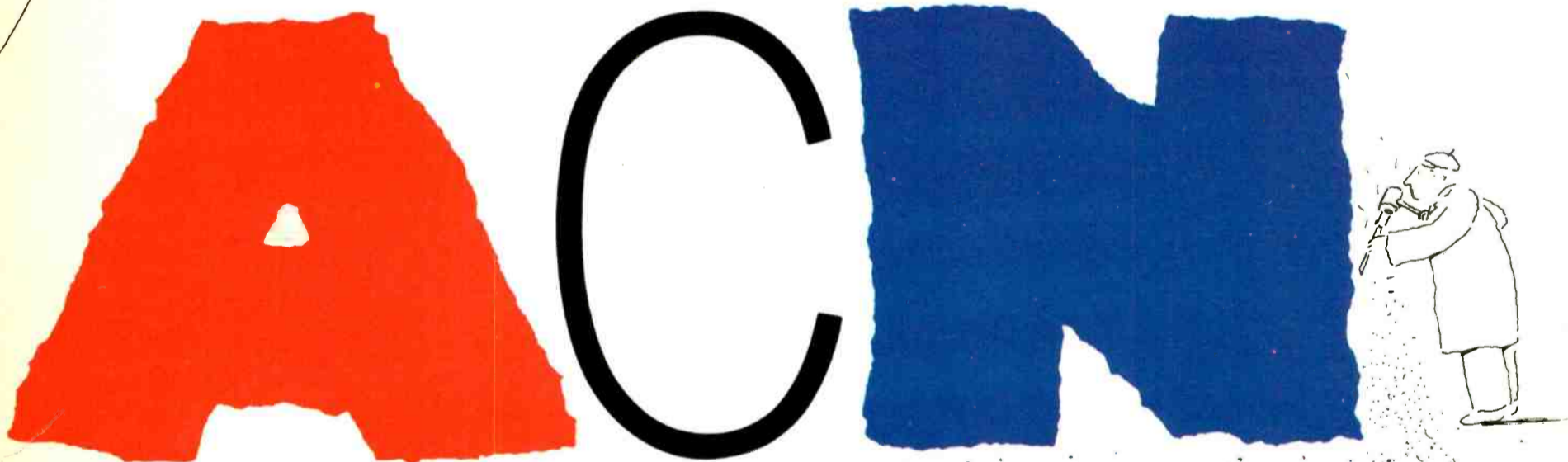
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WVOR-FM/Rochester
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WDBO-AM & WWKA-FM/Orlando
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FIRM SUES OVER BOGUS AD

Wang Takes WASH To Court

By BILL HOLLAND

WASHINGTON—There was a wang-dang-doodle, as the song goes, in Washington radio last week when Wang Laboratories, the computer manufacturer, sued Metromedia's recently reorganized WASH for \$10 million for running a bogus Wang commercial in which the firm's trade name was used to mean something seen more often in the locker room than in the computer room.

An in-house attorney for Wang, William A. Roberts III, got a temporary restraining order from the U.S. District Court March 17 to stop WASH from using the prank spot, and reported in his deposition that the word "wang" was used to refer to the male sex organ. The deposition also made clear that the spot did not make clear that the ad was not a legitimate Wang commercial.

In a closely related development, a source told Billboard that a similar phony ad, allegedly "the same, right

down to the details," was being run on WHTZ (Z-100) Newark/New York.

WHTZ PD Scott Shannon admits that Z-100 has been broadcasting "a running series of Wang commercials." He accused WASH of "ripping them off" and then "rewriting them in an offensive manner."

Shannon alleges that WASH taped the WHTZ spots and "rehashed them, using our ideas." He also says that he had gotten the concept for fake Wang ads while he was at WRBQ-FM (Q-105) Tampa, and that Wang officials know about the Z-100 ads.

Another Z-100 staffer says that Wang staffers "even requested dubs for their convention in Garden City."

Wang attorney Roberts says that because of the pending litigation, there will be no comment. But he adds that he considers it "highly unlikely that any person from Wang, any intelligent person" has asked for dubs.

Shannon, however, contends that while Roberts might not know about the Wang officials who have heard the Z-100 spoofs and have evidently not been irritated, they do in fact have knowledge of the ads.

"I think what happened is that they (WASH personnel) were rude to this guy, and he got angry. They told him to get lost, and as a result he slapped a suit on them the next day. You've got to figure he got angry."

In Roberts' deposition, he reported that he confronted WASH employees at a local restaurant about the ads, and was told the station would continue to run them.

WASH and Metromedia officials were not available for comment.

INVESTOR BACK IN

KPRO Saved At Last Minute

RIVERSIDE, Calif.—A last-minute reprieve saved news/talk station KPRO-AM here just 10 minutes before it was scheduled to sign off the air due to financial problems.

"We were supposed to go off the air at 6 p.m. on Thursday, March 15, after negotiations with an investor fell through the day before" (Billboard, March 24), says program director Joe Lyons. "But when (the unnamed investor) heard the listener response, all the people calling in on our talk shows in protest of the station going off the air, he had a change of heart, and 10 minutes before sign-off time he called and came back in."

Originally the investor, who had been negotiating to buy the station from owners Klein/Ray Broadcasting, agreed to put in enough money to keep the station on the air for 30 days, Lyons says.

But the agreement has since been amended to "keep us on the air at least until the end of the year. And with the boost in advertising that will come with the political campaigns, and the Christmas season, he feels if we last to the end of the year, we are here to stay," says a jubilant Lyons. "It's been crazy, but we're alive."

THOMAS K. ARNOLD

ADULT URBAN Latest Burkhardt/Abrams Sound Called 'Ultimate 50/50 Format'

ATLANTA—"It's the ultimate 50/50 format," says Dwight Douglas, president of Burkhardt/Abrams/Michaels/Douglas, regarding the consulting firm's unveiling of its latest entry into radio programming, "Adult Urban." "It's a 50/50 current-to-oldies ratio, as well as having dual appeal to both blacks and whites."

A typical set of the format, which also has heavy Hispanic attraction, includes, according to Douglas,

"George Benson's 'Give Me The Night,' into Stevie Wonder's 'You Are The Sunshine Of My Life,' into Ingram and McDonald's 'Yah Mo B There,' into Marvin Gaye's 'Heard It Through The Grapevine,' into Michael Jackson's 'Off The Wall,' into Lionel Richie's 'Hello,' into Average White Band's 'Pick Up The Pieces,' into Patti LaBelle's 'If Only You Knew.'" Douglas describes the format categories as "before 1964—Gary U.S. Bonds, Sam Cooke, really

as a flavor category; 1964-1970—the era paralleling the Beatles' growth, when Motown emerged with the Supremes; the post-'70 era—which gave us some great disco material, songs that were dropped totally when disco went out, many that deserve airplay today; and currents.

"We started picking up on a void in our focus groups. Both black and white listeners were perceiving some of today's urban sound as almost punk. From Parliament to 'Freak-a-zoid,' the music was alienating a group of people. And as top 40 continues to grow and everybody crowds to the middle, this is a format that will stand out."

As for presentation, Douglas contends, "It's not an inner city black sound or a soft rock, white, vanilla approach. You have to deal with the city as a whole. There's a way to do the format with a 'more music' hook. I envision it on a station with a good morning personality and lifestyle information tidbits spread throughout the day."

Douglas, who expects the announcement of a client station "by the end of the week," sees the format as having "real value for AM stations in competitive markets. But it would be foolish to think this won't do well on FM, too," he adds.

Kennedy, Dole To 'Face Off' On Mutual Show

WASHINGTON—Mutual Broadcasting has scored a radio programming coup with the announcement that beginning April 16, it will air a daily, two-minute program featuring two of the U.S. Senate's most well-known and outspoken members going head-to-head on the issues: Edward Kennedy of Massachusetts and Robert Dole of Kansas, who will appear daily on the new program "Face Off."

Mutual's Tom O'Brien, VP for news and special programming, along with independent producer Pegge Goertzen, president of the Broadcast Group, were primarily responsible for getting the new show together.

Mutual officials say that 17 stations have already taken the show, eight of them top 100 market stations.

Republican Dole's political savvy has moved Senate observers to call him "the new lion of Capitol Hill." Democrat Kennedy has been at the forefront of social reform issues for more than 20 years.

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 "Breakdance," Irene Cara, Geffen | 55 | 90 |
| 2 "Sister Christian," Night Ranger, MCA | 43 | 80 |
| 3 "The Authority Song," John Cougar Mellencamp, Riva/PolyGram | 41 | 109 |
| 4 "Head Over Heels," the Go-Go's, IRS | 40 | 122 |
| 5 "The Longest Time," Billy Joel, Columbia | 40 | 94 |
| BLACK (94 Stations) | | |
| 1 "Freakshow On The Dance Floor," the Bar-Kays, Mercury | 34 | 38 |
| 2 "I Sweat (Going Through The Motions)," Nona Hendryx, RCA | 29 | 31 |
| 3 "New Moves," the Crusaders, MCA | 27 | 27 |
| 4 "Right Or Wrong," the Spinners, Atlantic | 22 | 42 |
| 5 "Sail Away," the Temptations, Gordy | 18 | 56 |
| COUNTRY (125 Stations) | | |
| 1 "I Can Tell By The Way You Dance (You're Gonna Love Me Tonight)," Vern Gosdin, Compleat | 48 | 48 |
| 2 "Honey (Open That Door)," Ricky Skaggs, Epic | 43 | 97 |
| 3 "Forever Again," Gene Watson, MCA | 43 | 44 |
| 4 "Denver," Larry Gatlin & the Gatlin Brothers Band, Columbia | 42 | 93 |
| 5 "I Got Mexico," Eddy Raven, RCA | 41 | 106 |
| ADULT CONTEMPORARY (84 Stations) | | |
| 1 "The Longest Time," Billy Joel, Columbia | 19 | 36 |
| 2 "There's No Easy Way," James Ingram, Qwest | 14 | 30 |
| 3 "Mystery," Manhattan Transfer, Atlantic | 14 | 29 |
| 4 "Love Won't Let Me Wait," Johnny Mathis & Deniece Williams, Columbia | 14 | 28 |
| 5 "You're Looking Hot Tonight," Barry Manilow, Arista | 13 | 18 |

Burchill Leaving RKO For Top Post At Cable Channel

NEW YORK—RKO Radio Networks president Tom Burchill, on the eve of his fifth anniversary with the company, says he's leaving "a terrific team in place" to join the Lifetime cable channel as president and chief executive officer.

Burchill, who takes over next Monday (2), describes the move to Lifetime—a joint venture between Hearst, Viacom and ABC—as "a good step for me." It's "a singular opportunity," he says of the change, noting that Lifetime is "right on schedule, or a little bit ahead" of "a solid business plan."

The channel, he says, is currently carried by 1,600 systems with 17 million subscribers. A target audience of 24 million viewers is projected by the end of the year. "We're talking about three communications giants headed for an agreed-upon goal," he says.

Burchill, who joined RKO in the

spring of 1979, says the broadcaster is in "good shape." The company's biggest challenge, he says, is to maintain "a steady rate of growth, although it slows somewhat when you reach a certain point." Still, he says, there are "companies to acquire" and plans for RKO to expand internally.

Bob Williamson, president of RKO Radio, says that he will explore the company's ranks to replace Burchill, but that if he fails to find a suitable candidate he'll search outside the company for a successor. "We're looking for a Tom Burchill type," says Williamson, who threw the outgoing Networks president a farewell party Wednesday (21) at the Water Club here. "This came quick, although it wasn't a surprise."

Burchill will not consult Williamson on the appointment of a successor. "It would be inappropriate," he says. LEO SACKS



DIGGING FOR NEWS—Los Angeles Councilwoman Peggy Stevenson leads ceremonies commemorating the installation of KFWB Los Angeles' Satcom 1R digital audio satellite receiver. Getting their nails dirty with her are the station's executive editor Fred Walters, left, and KFWB's engineering manager Richard Rudman.

INTRODUCING



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WITH FRANKIE CROCKER

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WGN Encore On Hold For Ruth Westheimer

CHICAGO—Wally Phillips, morning man on clear channel WGN here, thrives on immediacy, which is why

he says he keeps a stable of "experts in every field" on call during his top-rated show. Callers can and do re-

ceive free on-the-spot advice for problems medical, legal, culinary, horticultural—and for a while, sexu-

al, courtesy of sex therapist Dr. Ruth Westheimer.

The good doctor's two call-in appearances on Phillips' show in January generated enthusiastic listener re-

sponse. However, the possibility of future contributions by Westheimer, who is also heard weekly in Los Angeles and New York, is less than assured.

WGN PD Dan Fabian says the possibility of Westheimer syndicating a national show which would probably end up on another station locally is one problem. But more to the point, Fabian cites "the material itself" on the second Phillips/Westheimer collaboration as a concern.

"We had perhaps naively perceived (Westheimer's show) as a legitimate service, with more sensitivity and more of a medical slant," he says. "But the second time around we felt the listeners had perceived it as a game, and were trying to see how far they could get—I like to do it on flagpoles' and things like that."

"This is not an indictment of Ruth; she's as classy, charming and straightforward as can be. It just appeared that this time people had a couple of weeks to think up something really good."

Negotiations seem to have reached a standstill at this point, although nothing has been nixed yet, says WGN's Lorna Gladstone, who admits the possibility of WGN as a vehicle for Westheimer's syndication efforts has not been ruled out. But as it stands now, Chicagoland listeners in the throes of sexual angst may have to stick to their manuals for a while. **MOIRA McCORMICK**



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teners—and good news for you at ratings time.



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Bobby Hattrik Ends Agreement With Doubleday

ST. LOUIS—"Just tell everybody I'm the greatest," laughs consultant Bobby Hattrik, as he goes over his accomplishments as consultant to Doubleday Broadcasting. That agreement was terminated last week, after longtime rumors that a split was forthcoming, since Dave Hamilton joined Doubleday's in-house staff as vice president of programming earlier this year.

"Actually, we have increased the overall chain performance approximately 100%. We left every market format dominant except Washington, which has recently undergone a format change and is showing great promise. It's a record I'm extremely proud of," says Hattrik, who sees the end of the association as positive for all concerned.

"Now I'm no longer limited in the amount of stations I can consult. Before, I had a maximum of 11. So this frees me up to expand, and I plan on making some announcements shortly." Hattrik's current clients include St. Louis KWK-AM-FM, WYNF Tampa and 96 Rock (WSKS) Cincinnati.

Primarily involved with AOR, Hattrik says that base may broaden. "Sure, I like AOR, but it's not AOR that is the attraction. It's youth radio, any youth format and these days that includes top 40."

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1983

Rick Springfield
Linda Ronstadt
Journey
Olivia Newton-John
Toto
Barry Manilow
Elton John
Bob Seger
Little River Band
Dan Fogelberg
Air Supply
Quarterflash

1984

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Michael Jackson



Rolling Stones



John Cougar Mellencamp

and more great specials to be announced.

SPOTLIGHT SPECIALS



ABC CONTEMPORARY RADIO NETWORK

Vox Jox

• Continued from page 12

Crazy Dave Otto, who more than lives up to his name, is back in action doing mornings on Gannett's KS-103 (KSDO-FM) San Diego. Otto, who spent about three breaks at Dallas' KRQX before returning to Phoenix (where he's been more recently on KOPA-FM), replaces **Ron Jordan**, who's now back home in Indy on Emmis' WENS. Meanwhile, KS-103 afternoon crazy **Roger Cary**, upon hearing of the city's latest scandal (some infamous financiers have "misplaced" \$150 million), has written and recorded "Where Did Our Dough Go," sung to the tune of the Supremes' classic, "Where Did Our Love Go."

Up in L.A., **Sweet Dick Whittington** is back home again, doing mornings once more on the San Fernando Valley's KGIL. That moves **Jerry Bishop** to middays, with PD **Mike Lundy** handling weekends.

★ ★ ★

Speaking of crazies, **Joey Reynolds** leaves area code 201 to move 90 miles down US 1 to Philadelphia, where he was last heard doing afternoons on WFIL. Next stop? Detroit's WHYT, and we hear Cleveland may follow suit... Over in Columbus, WTVN evening talker **Ed Hartley** vacates that post to return home to New York—this time to Albany's all-talk outlet WQBK, where he'll be PD and do mornings.

WLAC-FM Nashville PD **Dave Nichols** adds that post at the "all-talk-mostly" AM side of the operation... **Ed Curran** is upped to program manager at Group W's WIND Chicago... **Leslie Crosson** joins the group's WINS New York as editorial director. She was at Chicago's WBBM-TV.

Marilyn Rodgers is back after a three-month hiatus at Buffalo's WUWU, which switched to jazz in December under station manager and jazz impresario **Joe Rico**. As music director, Marilyn replaces **Gary Storm** at the FM outlet, which is said to be gaining in strength daily.

The K-USA calls are in place at St. Louis' KSD-AM, where **Walt Turner** vacated his operations manager post a few months back. PD **Bill Coffey** assumes his duties, while night lady **Nancy Crocker** is now music director.

★ ★ ★

Quick, where's B-97? If you said Pittsburgh, you're only half right, as WLPX Milwaukee, top 40 since January, is now WBTT, B-97. Morning man **Steve York** is replaced by PD **R.J. Harris**, whose background includes plenty of personality and voice work, including a stint as WLUP Chicago morning host back in 1981.

Jeff Pollack signs Long Island AOR WRCN to his consultancy. But if you're looking for him next week, try Toronto. He'll be addressing the Record/Broadcasting convention there... **Rob Balon** and **Fred Walker's** Broad Street Communications has inked a research deal that will include New Haven's WELI, KTOK/KJ-103 Oklahoma City, and WQUE-AM-FM New Orleans. Speaking of the latter, we've been listening to the AM quite a bit on the listen line this week, which leads our accountant to wonder why, with 87 local signals, we need to run up an \$837 phone bill just to listen to the radio. Not only was he unimpressed with our tape of **Bumper Morgan**, but he refused to believe nobody here is still playing "She Blinded Me With Science." We liked it a lot, and when we weren't

listening to New Orleans radio we were talking with New Orleans PD (WAIL) **Barry Richards**, who's back home now recovering from surgery.

★ ★ ★

Andrew Ockershausen's done it again. The longtime WMAL Washington GM is faced with the reality that he can't make too many changes in his radio station. Several years ago he demoted **Felix Grant**, and listener protests made him think better of that decision. Last month he said farewell to a Washington tradition as overnight street reporter **Larry Krebs** walked his beat for the last time. Guess again; thanks to listener support, Krebs is back on the graveyard shift, digging up more dirt than ever.

WLTW, New York's Viacom outlet, has a new Lite lineup. Afternoon jock **Batt Johnson** now does mornings, followed by PD **Phil Redo**, **Al Bernstein** and former weekender **Steve Roy** doing afternoons. WVIP Mount Kisco's **Valerie Smaldone** does nights, with **Cliff Powers** handling overnights.

Back to Schulke is Pittsburgh's WSHH... The new GSM at Troy's WTRY/WPYX is **Carol M. Reilly**. Before joining the Great Scott station, Reilly was sales manager at WABY/WWOM across town... Upped to sales manager at WFYR Chicago is **Jeffrey H. Jacobs**... Upped to sales manager at WEAT-AM Palm Beach is **James E. Connors**... **Cindi Hagley** is upped to promotions director for Akron's WSLR/WKDD.

Directory Lists Satellite Nets

NEW YORK—The first industry directory of satellite-delivered audio networks, "Satellite Audio: Network Profiles," has been published by Waters & Co. of Binghamton, N.Y.

Containing complete listings on the more than 60 radio networks, cable audio and commercial music services currently distributed on seven satellites utilizing 18 transponders, each profile includes information on the satellite, transponder, transmission technology, channel capacity and fidelity, as well as uplink location and number of downlinks, in addition to background on the service's owner. Additionally, several indexes are provided.

The 85-page profile, priced at \$49.95, is available from Waters & Co. at Security Mutual Building, Suite 322, Binghamton, N.Y. 13901; (607) 722-8450.

New Publication Lists Changes In Call Letters

NEW YORK—"The Encyclopedia Of Radio Call Letter Changes," a quarterly publication from Radio Information Center here, debuted last month. The first issue is a 150-page account of the more than 1,040 call letter changes in America that took place between May, 1981 and December, 1983.

Changes are listed in six different ways: current call letters, previous calls, year/month of assignment, state/city of license, metro area and ADI. Annual subscriptions cost \$300.

For more information, contact the Radio Information Center at 575 Lexington Ave., New York, N.Y. 10022; (212) 371-4828.



LOUIE-A-THON—Richard Berry, right, who wrote the rock classic "Louie, Louie," joins the Wailers on stage at Seattle's Tacoma Dome for a "Louie, Louie" jam, featuring several artists, sponsored by KISW Seattle.

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Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319;
Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (3/20/84)

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

Northeast Region

TOP ADD ONS

- NIGHT RANGER—Sister Christian (MCA)
- BILLY JOEL—The Longest Time (Columbia)
- TALK TALK—It's My Life (EMI-America)
- REAL LIFE—Catch Me I'm Falling (MCA/Curb)

WFLY—Albany

- JEFFREY OSBORNE—We're Going All The Way
- NIGHT RANGER—Sister Christian
- WEIRD AL YANKOVIC—Eat It
- SHANNON—Give Me Tonight

WGUY—Bangor

- NIGHT RANGER—Sister Christian
- MR. MISTER—Hunters Of The Night
- THE PRETENDERS—Show Me
- TALK TALK—It's My Life
- BILLY JOEL—The Longest Time
- SHALAMAR—Dancing In The Sheets
- NIK KERSHAW—Wouldn't It Be Good
- KIDD GLOVE—Good Clean Fun

WIGY—Bath

- BILLY JOEL—The Longest Time
- GENESIS—Illegal Alien
- BILLY RANKIN—Baby Come Back
- TALK TALK—It's My Life
- SPANDAU BALLET—Communication
- NIK KERSHAW—Wouldn't It Be Good

WHTT—Boston

- MATTHEW WILDER—The Kid's American
- THOMAS DOLBY—Hyperactive
- TALK TALK—It's My Life

WXKS—Boston

- CAMEO—She's Strange
- REAL LIFE—Catch Me I'm Falling
- DAN FOGELBERG—The Language Of Love
- IRENE CARA—Breakdance

WBEN—FM—Buffalo

- BILLY JOEL—The Longest Time
- NIGHT RANGER—Sister Christian
- IRENE CARA—Breakdance

WKBW—Buffalo

- WEIRD AL YANKOVIC—Eat It
- DWIGHT TWILLEY—Girls
- BILLY JOEL—The Longest Time

WNYS—Buffalo

- TONEY CAREY—A Fine Fine Day
- JOHN LENNON—I'm Steppin' Out
- NIGHT RANGER—Sister Christian
- FRANKIE GOES TO HOLLYWOOD—Relax

WTSN—Dover

- TONEY CAREY—A Fine Fine Day
- THE PRETENDERS—Show Me
- THE ROMANTICS—One In A Million
- MICHAEL GORE—Terms Of Endearment

WERZ—Exeter

- GENESIS—Illegal Alien
- NIK KERSHAW—Wouldn't It Be Good
- SLADE—Run, Runaway
- SHANNON—Give Me Tonight
- DAVID GILMOUR—Blue Light
- SHALAMAR—Dancing In The Sheets
- JOSIE COTTON—Jimmy Loves Maryann

WFEA—Manchester

- JEFFREY OSBORNE—We're Going All The Way
- THE PRETENDERS—Show Me
- JOHN COUGAR MELLENCAMP—The Authority Song
- EDDIE MONEY—Club Michelle
- SHANNON—Give Me Tonight
- IRENE CARA—Breakdance

KC-101 (WKCI)—New Haven

- BILLY JOEL—The Longest Time

WJBQ—Portland

- NIGHT RANGER—Sister Christian
- TALK TALK—It's My Life
- KIDD GLOVE—Good Clean Fun
- SPANDAU BALLET—Communication

WPRO—FM—Providence

- THE GO GO'S—Head Over Heels
- THE PRETENDERS—Show Me
- BILLY JOEL—The Longest Time
- REAL LIFE—Catch Me I'm Falling
- MADONNA—Borderline

WMJQ—Rochester

- MATTHEW WILDER—The Kid's American
- THE GO GO'S—Head Over Heels

WPXY—FM—Rochester

- JOHN LENNON—I'm Steppin' Out
- TONEY CAREY—A Fine Fine Day
- FRANKIE GOES TO HOLLYWOOD—Relax
- NIGHT RANGER—Sister Christian

WGM—Schenectady

- NIGHT RANGER—Sister Christian

WRCK—Utica

- JOHN LENNON—I'm Steppin' Out
- BILLY JOEL—The Longest Time
- TALK TALK—It's My Life
- THE ALARM—68 Guns
- SLADE—Run, Runaway
- NIK KERSHAW—Wouldn't It Be Good
- KIDD GLOVE—Good Clean Fun

Mid-Atlantic Region

TOP ADD ONS

- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before (Columbia)
- IRENE CARA—Breakdance (Geffen)
- JOHN COUGAR MELLENCAMP—The Authority Song (Riva/Mercury)
- BILLY JOEL—The Longest Time (Columbia)

WFBG—Altoona

- SHANNON—Give Me Tonight
- LAID BACK—White Horse
- SHALAMAR—Dancing In The Sheets
- JOHN COUGAR MELLENCAMP—The Authority Song
- NIK KERSHAW—Wouldn't It Be Good
- MR. MISTER—Hunters Of The Night

WJLK—FM—Asbury Park

- MADONNA—Borderline
- MISSING PERSONS—Give
- JOHN LENNON—I'm Steppin' Out
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- MR. MISTER—Hunters Of The Night

WMAR—FM—Baltimore

- JOHN COUGAR MELLENCAMP—The Authority Song
- IRENE CARA—Breakdance
- THE PRETENDERS—Show Me
- BERLIN—No More Words
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- DEBARGE—Love Me In A Special Way

WOMP—FM—Bellaire

- REAL LIFE—Catch Me I'm Falling
- TALK TALK—It's My Life
- JOHN LENNON—I'm Steppin' Out
- SPANDAU BALLET—Communication
- KOOL AND THE GANG—Tonight
- THE ROMANTICS—One In A Million

WVSR—Charleston

- DAVID GILMOUR—Blue Light
- PAT WILSON—Bop Girl
- MODERN ENGLISH—Hands Across The Sea
- JOHN LENNON—I'm Steppin' Out
- SHANNON—Give Me Tonight
- SCORPIONS—Rock You Like A Hurricane
- KIDD GLOVE—Good Clean Fun
- SHAKIN' STEVENS—Cried Just A Little Bit

WZYQ—Frederick

- SLADE—Run, Runaway
- OH SHERRIE—Steve Perry
- REAL LIFE—Catch Me I'm Falling
- JOHN COUGAR MELLENCAMP—The Authority Song
- TONEY CAREY—A Fine Fine Day

WKEE—FM—Huntington

- BILLY JOEL—The Longest Time
- REAL LIFE—Catch Me I'm Falling
- GENESIS—Illegal Alien
- TALK TALK—It's My Life
- SPANDAU BALLET—Communication
- DEBARGE—Love Me In A Special Way

WBLI—Long Island

- THE PRETENDERS—Show Me
- BILLY JOEL—The Longest Time
- IRENE CARA—Breakdance
- NIGHT RANGER—Sister Christian
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

WPLJ—New York

- PHIL COLLINS—Against All Odds/Take A Look At Me Now
- DENIECE WILLIAMS—Let's Hear It For The Boy

Z-100 (WHTZ)—New York

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

WKTU—New York City

- NEWCLEUS—Jam On It
- BRYAN LOREN—Lollipop Luv
- DENNIS EDWARDS—Don't Look Any Further
- LILLO THOMAS—Just My Imagination
- DIVINE SOUND—What People Do For Money
- JOHN ROCCA—I Want To Be Real

WKHI—Ocean City

- MR. MISTER—Hunters Of The Night
- DEBARGE—Love Me In A Special Way
- BILLY RANKIN—Baby Come Back
- NIGHT RANGER—Sister Christian
- GENESIS—Illegal Alien
- JOHN LENNON—I'm Steppin' Out

TOP ADD ONS - NATIONAL

- IRENE CARA—Breakdance (Geffen)
- BILLY JOEL—The Longest Time (Columbia)
- JOHN COUGAR MELLENCAMP—The Authority Song (Riva/Mercury)
- NIGHT RANGER—Sister Christian (MCA)

LAID BACK—White Horse

WCAU—FM—Philadelphia

- LAID BACK—White Horse
- BILLY JOEL—The Longest Time
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- SCORPIONS—Rock You Like A Hurricane

WUSL—FM—Philadelphia

- THE SPINNERS—Right Or Wrong
- YARBROUGH AND PEOPLE—Don't Waste Your Time
- MARY JANE GIRLS—Jealousy
- KENNY G—Hi, How Ya Doin'?
- STARPOINT—It's All Yours

B-94 WBZZ—FM—Pittsburgh

- DWIGHT TWILLEY—Girls
- THE ROMANTICS—One In A Million
- DEBARGE—Love Me In A Special Way
- TONEY CAREY—A Fine Fine Day
- BERLIN—No More Words

WHTX—Pittsburgh

- THE PRETENDERS—Show Me
- SHALAMAR—Dancing In The Sheets
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- JEFFREY OSBORNE—We're Going All The Way
- IRENE CARA—Breakdance

WPST—Trenton

- IRENE CARA—Breakdance
- JOHN LENNON—I'm Steppin' Out
- MR. MISTER—Hunters Of The Night
- NIGHT RANGER—Sister Christian

Q-107 WRQX—Washington

- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- JOHN COUGAR MELLENCAMP—The Authority Song
- SHALAMAR—Dancing In The Sheets
- DWIGHT TWILLEY—Girls

WASH—FM—Washington D.C.

- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- IRENE CARA—Breakdance

WAVA—Washington D.C.

- BONNIE TYLER—Holding Out For A Hero
- GENESIS—Illegal Alien
- THE GO GO'S—Head Over Heels
- CYNDI LAUPER—Time After Time

WILK—Wilkes Barre

- SHEENA EASTON—Almost Over You
- JOHN LENNON—I'm Steppin' Out
- MICHAEL GORE—Terms Of Endearment
- LAID BACK—White Horse

WKRZ—FM—Wilkes-Barre

- THE GO GO'S—Head Over Heels
- IRENE CARA—Breakdance
- SCORPIONS—Rock You Like A Hurricane
- MADONNA—Borderline
- BILLY JOEL—The Longest Time
- GENESIS—Illegal Alien
- SHAKIN' STEVENS—Cried Just A Little Bit

Q106 WQXA—York

- YES—Leave It
- THE CARS—You Might Think
- THE GO GO'S—Head Over Heels

WYCR—York

- THE ROMANTICS—One In A Million
- MADONNA—Borderline
- IRENE CARA—Breakdance
- ROGER DALTRY—Walking In My Sleep
- JOHN LENNON—I'm Steppin' Out
- SCORPIONS—Rock You Like A Hurricane
- CHAD & JEREMY—Bite The Bullet

Southeast Region

TOP ADD ONS

- BILLY JOEL—The Longest Time (Columbia)
- TALK TALK—It's My Life (EMI-America)
- IRENE CARA—Breakdance (Geffen)
- THE CARS—You Might Think (Elektra)

WANS—FM—Anderson/Greenville

- BILLY JOEL—The Longest Time
- IRENE CARA—Breakdance
- SHANNON—Give Me Tonight
- GENESIS—Illegal Alien
- TALK TALK—It's My Life
- BON JOVI—Runaway

WISE—Asheville

- GENESIS—Illegal Alien
- SCORPIONS—Rock You Like A Hurricane
- BILLY JOEL—The Longest Time
- FRANKIE GOES TO HOLLYWOOD—Relax
- MODERN ENGLISH—Hands Across The Sea
- MATTHEW WILDER—The Kid's American
- JOSIE COTTON—Jimmy Loves Maryann

94-Q WQXI—FM—Atlanta

- THE CARS—You Might Think
- SHALAMAR—Dancing In The Sheets
- TALK TALK—It's My Life

V-103 WVEE—Atlanta

- THOMPSON TWINS—Hold Me Now
- THE CRUSADERS—New Moves
- SHANNON—Give Me Tonight
- SHALAMAR—Dancing In The Sheets
- DEELE—Just My Luck
- WRECKING CREW—Walkin' The Line
- AFRIKA BAMBAATA AND THE SOUL SONIC FORCE—Renegades Of Funk
- DR. JOHN—Jet Set

WBBQ—FM—Augusta

- BILLY JOEL—The Longest Time
- SHALAMAR—Dancing In The Sheets
- MADONNA—Borderline
- TALK TALK—It's My Life
- LAID BACK—White Horse

WSSX—Charleston

- THE POINTER SISTERS—Automatic
- NIGHT RANGER—Sister Christian
- IRENE CARA—Breakdance

WBCY—Charlotte

- IRENE CARA—Breakdance
- DENIECE WILLIAMS—Let's Hear It For The Boy
- BON JOVI—Runaway

CK101 WCKS—Cocoa Beach

- THOMPSON TWINS—Hold Me Now
- SPANDAU BALLET—Communication
- MICHAEL GORE—Terms Of Endearment
- JAMES INGRAM—There's No Easy Way
- THE TEMPTATIONS—Sail Away

WNOK—FM—Columbia

- TALK TALK—It's My Life
- BILLY JOEL—The Longest Time
- THE PRETENDERS—Show Me
- BON JOVI—Runaway
- LAID BACK—White Horse

G-105 WDCG—Durham/Raleigh

- IRENE CARA—Breakdance
- BONNIE TYLER—Holding Out For A Hero
- BERLIN—No More Words
- MADONNA—Borderline
- TONEY CAREY—A Fine Fine Day

WFOX—Gainesville

- JOHN COUGAR MELLENCAMP—The Authority Song
- BILLY JOEL—The Longest Time
- NIGHT RANGER—Sister Christian

WRQX—Greensboro

- THE GO GO'S—Head Over Heels
- THE PRETENDERS—Show Me
- THE ROMANTICS—One In A Million
- REAL LIFE—Catch Me I'm Falling
- JAMES INGRAM—There's No Easy Way

WOKI—Knoxville

- JOHN LENNON—I'm Steppin' Out
- GENESIS—Illegal Alien
- SPANDAU BALLET—Communication
- JOSIE COTTON—Jimmy Loves Maryann
- DEBARGE—Love Me In A Special Way
- MODERN ENGLISH—Hands Across The Sea
- NIK KERSHAW—Wouldn't It Be Good

I-95 WINZ—FM—Miami

- DENIECE WILLIAMS—Let's Hear It For The Boy
- BRYAN ADAMS—Heaven
- BOBBY WOMACK AND PATTI LABELLE—Love Has Finally Come At Last
- BRYAN LOREN—Lollipop Luv
- THE CARS—You Might Think
- TALK TALK—It's My Life

Y-100 WHYI—Miami/Ft. Lauderdale

- SHANNON—Give Me Tonight
- DEBARGE—Love Me In A Special Way

WSFL—New Bern

- THE ROMANTICS—One In A Million
- JOHN LENNON—I'm Steppin' Out
- BILLY JOEL—The Longest Time
- THE TEMPTATIONS—Sail Away
- ELBOW BONES AND THE RACKETEERS—A Night In New York
- MR. MISTER—Hunters Of The Night
- GENESIS—Illegal Alien

WNVZ—Norfolk

- MADONNA—Borderline
- RICK SPRINGFIELD—Love Somebody
- YES—Leave It
- THE ALAN PARSONS PROJECT—Don't Answer Me
- THE CARS—You Might Think

WBJW—Orlando

- BILLY JOEL—The Longest Time
- TONEY CAREY—A Fine Fine Day
- KOOL AND THE GANG—Tonight

I-100 WNFJ—Paletka, Fla

- RICK SPRINGFIELD—Love Somebody
- THE CARS—You Might Think

- KOOL AND THE GANG—Tonight
- THE GO GO'S—Head Over Heels
- YES—Leave It

WRVQ—Richmond

- MATTHEW WILDER—The Kid's American
- BILLY JOEL—The Longest Time
- YES—Leave It
- TRACEY ULLMAN—They Don't Know
- IRENE CARA—Breakdance
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

WAEV—Savannah

- GENESIS—Illegal Alien
- BILLY JOEL—The Longest Time
- BERLIN—No More Words
- THE GO GO'S—Head Over Heels
- MICHAEL GORE—Terms Of Endearment
- JOSIE COTTON—Jimmy Loves Maryann

WZAT—Savannah

- JEFFREY OSBORNE—We're Going All The Way
- MADONNA—Borderline
- TALK TALK—It's My Life

Q105 WRBQ—Tampa

- BILLY JOEL—The Longest Time
- RICK SPRINGFIELD—Love Somebody
- IRENE CARA—Breakdance
- THE GO GO'S—Head Over Heels

WSEZ—Winston-Salem

- LIONEL RICHIE—Hello
- PHIL COLLINS—Against All Odds/Take A Look At Me Now

North Central Region

TOP ADD ONS

- JOHN COUGAR MELLENCAMP—The Authority Song (Riva/Mercury)
- IRENE CARA—Breakdance (Geffen)
- LIONEL RICHIE—Hello (Motown)
- BERLIN—No More Words (Geffen)

WKDD—Akron

- REAL LIFE—Catch Me I'm Falling
- MISSING PERSONS—Give
- DAVID GILMOUR—Blue Light
- SLADE—Run, Runaway
- IRENE CARA—Breakdance
- THE PRETENDERS—Show Me

WBWB—Bloomington

- IRENE CARA—Breakdance
- BILLY JOEL—The Longest Time
- WEIRD AL YANKOVIC—Eat It

WCIL—Corbondale

- JOSE CARA—Breakdance
- JOSIE COTTON—Jimmy Loves Maryann
- THE GO GO'S—Head Over Heels
- THE ALARM—68 Guns
- JOHN COUGAR MELLENCAMP—The Authority Song

B-96 W

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (3/20/84)

- BILLY JOEL—The Longest Time
- KOOL AND THE GANG—Tonight
- THE PRETENDERS—Show Me
- SCORPIONS—Rock You Like A Hurricane

KRNA—Iowa City

- (Bart Goynshor—P.D.)
- NIGHT RANGER—Sister Christian
- REAL LIFE—Catch Me I'm Falling
- JOHN LENNON—I'm Steppin' Out

Q104 (KBQE)—Kansas City

- (Pat McKay—P.D.)
- JOHN LENNON—I'm Steppin' Out
- THE GO GO'S—Head Over Heels

KDWB-AM—Minneapolis

- (Lorin Palagi—P.D.)
- BERLIN—No More Words
- IRENE CARA—Breakdance

WL0L—Minneapolis

- (Tac Hammer—P.D.)
- THE POINTER SISTERS—Automatic
- NIGHT RANGER—Sister Christian
- JOHN COUGAR MELLENCAMP—The Authority Song

KS103 KJYO—Oklahoma City

- (Dan Wilson—P.D.)
- IRENE CARA—Breakdance
- SCORPIONS—Rock You Like A Hurricane

KQKQ—Omaha

- (Jerry Dean—P.D.)
- THE GO GO'S—Head Over Heels
- IRENE CARA—Breakdance
- SHALAMAR—Dancing In The Sheets
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

KKLS-FM—Rapid City

- (Randy Sherwyn—P.D.)
- THOMPSON TWINS—Hold Me Now
- JOHN LENNON—I'm Steppin' Out
- BERLIN—No More Words
- TALK TALK—It's My Life

KKRC—Sioux Falls

- (Dan Kiley—P.D.)
- THE CARS—You Might Think
- KOOL AND THE GANG—Tonight

KHTR—St. Louis

- (Bob Tarratt—P.D.)
- BONNIE TYLER—Holding Out For A Hero
- JOHN COUGAR MELLENCAMP—The Authority Song
- TONEY CAREY—A Fine Fine Day
- IRENE CARA—Breakdance

V-100 KDVV—Topeka

- (Tony Stewart—P.D.)
- BILLY JOEL—The Longest Time
- BERLIN—No More Words
- NIGHT RANGER—Sister Christian
- REAL LIFE—Catch Me I'm Falling

KAYI—Tulsa

- (Phil Williams—P.D.)
- IRENE CARA—Breakdance
- NIGHT RANGER—Sister Christian
- REAL LIFE—Catch Me I'm Falling

KRAV—Tulsa

- (Rick Alan West—P.D.)
- BILLY JOEL—The Longest Time

KFMW—Waterloo

- (Kipper MaGee—P.D.)
- MADONNA—Borderline
- SLADE—Run, Runaway
- REAL LIFE—Catch Me I'm Falling
- MR. MISTER—Hunters Of The Night

KEYN—Wichita

- (Ron Eric Taylor—P.D.)
- THE CARS—You Might Think
- YES—Leave It
- BONNIE TYLER—Holding Out For A Hero
- NIGHT RANGER—Sister Christian
- JOHN COUGAR MELLENCAMP—The Authority Song
- BILLY JOEL—The Longest Time

Southwest Region

TOP ADD ONS

- JEFFREY OSBORNE—We're Going All The Way (A&M)
- THE PRETENDERS—Show Me (Sire)
- BON JOVI—Runaway (Mercury)
- REAL LIFE—Catch Me I'm Falling (MCA/Curb)

WQID—Biloxi

- (Mickey Coulter—P.D.)
- THE PRETENDERS—Show Me
- IRENE CARA—Breakdance
- BERLIN—No More Words
- NIGHT RANGER—Sister Christian
- BILLY JOEL—The Longest Time
- BON JOVI—Runaway
- MATTHEW WILDER—The Kid's American

WXXX—Birmingham

- (Kevin McCarthy—P.D.)
- THE PRETENDERS—Show Me
- BON JOVI—Runaway
- NIGHT RANGER—Sister Christian
- JEFFREY OSBORNE—We're Going All The Way
- SHALAMAR—Dancing In The Sheets

KITE—Corpus Christi

- (Ron Chase—P.D.)
- REAL LIFE—Catch Me I'm Falling
- MADONNA—Borderline
- IRENE CARA—Breakdance
- KIDD GLOVE—Good Clean Fun

KAFM—Dallas

- (John Shomby—P.D.)
- BON JOVI—Runaway
- THE PRETENDERS—Show Me
- GENESIS—Illegal Alien
- JEFFREY OSBORNE—We're Going All The Way

KAMZ—El Paso

- (Bob West—P.D.)
- THE GO GO'S—Head Over Heels
- LAID BACK—White Horse

KSET-FM—El Paso

- (Cat Simon—P.D.)
- NIGHT RANGER—Sister Christian
- BILLY RANKIN—Baby Come Back
- LAID BACK—White Horse
- GENESIS—Illegal Alien
- SHANNON—Give Me Tonight

KISR—Fort Smith

- (Rick Hayes—P.D.)
- BON JOVI—Runaway
- THE PRETENDERS—Show Me
- JOHN COUGAR MELLENCAMP—The Authority Song
- REAL LIFE—Catch Me I'm Falling
- IRENE CARA—Breakdance

Q104 WQEN—Gadsden

- (Roger Gaither—P.D.)
- MADONNA—Borderline
- NIK KERSHAW—Wouldn't It Be Good
- NIGHT RANGER—Sister Christian
- TALK TALK—It's My Life

KILE—Galveston

- (Scott Taylor—P.D.)
- THE ROMANTICS—One In A Million
- IRENE CARA—Breakdance
- REAL LIFE—Catch Me I'm Falling
- TALK TALK—It's My Life

93FM KKBBQ-FM—Houston

- (John Lander—P.D.)
- TALK TALK—It's My Life
- LAID BACK—White Horse
- BERLIN—No More Words

WTYX—Jackson

- (Jim Chick—P.D.)
- UB 40—Red, Red Wine
- THE PRETENDERS—Show Me
- IRENE CARA—Breakdance

KKYK—Little Rock

- (Ron White—P.D.)
- LIONEL RICHIE—Hello
- CHRISTINE McVIE—Got A Hold On Me
- PHIL COLLINS—Against All Odds (Take A Look At Me Now)

KBFM—McAllen/Brownsville

- (Bob Mitchell—P.D.)
- BILLY JOEL—The Longest Time
- MR. MISTER—Hunters Of The Night
- REAL LIFE—Catch Me I'm Falling
- JEFFREY OSBORNE—We're Going All The Way

Q101 WJDQ-FM—Meridian

- (Tom Kelly—P.D.)
- THE PRETENDERS—Show Me
- BONNIE TYLER—Holding Out For A Hero
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- IRENE CARA—Breakdance
- NIK KERSHAW—Wouldn't It Be Good
- MICK FLEETWOOD'S ZOO—Angel Come Home

WABB-FM—Mobile

- (Leslie Fran—P.D.)
- IRENE CARA—Breakdance
- THE GO GO'S—Head Over Heels

WHHY-FM—Montgomery

- (Mark St. John—P.D.)
- BERLIN—No More Words
- NIGHT RANGER—Sister Christian
- JEFFREY OSBORNE—We're Going All The Way
- LAID BACK—White Horse

KX104 WWKX—Nashville

- (Michael St. John—P.D.)
- SHALAMAR—Dancing In The Sheets
- QUEEN—Radio Ga-Ga
- THE GO GO'S—Head Over Heels
- REAL LIFE—Catch Me I'm Falling
- JEFFREY OSBORNE—We're Going All The Way
- NIGHT RANGER—Sister Christian

B-97 WEZB-FM—New Orleans

- (Nick Bazoo—P.D.)
- THE PRETENDERS—Show Me
- JEFFREY OSBORNE—We're Going All The Way

WTIX—New Orleans

- (Robert Mitchell—P.D.)
- SPANDAU BALLET—Communication
- THE CARS—You Might Think
- TONEY CAREY—A Fine Fine Day

KITY—San Antonio

- (Joe Nastly—P.D.)
- DENICE WILLIAMS—Let's Hear It For The Boy
- GENESIS—Illegal Alien
- MADONNA—Borderline
- BON JOVI—Runaway
- BILLY JOEL—The Longest Time
- THE GO GO'S—Head Over Heels

KTFM—San Antonio

- (Phil Thorman—P.D.)
- REAL LIFE—Catch Me I'm Falling
- GENESIS—Illegal Alien
- NIK KERSHAW—Wouldn't It Be Good
- BILLY JOEL—The Longest Time
- FRANKIE GOES TO HOLLYWOOD—Relax
- BILLY RANKIN—Baby Come Back
- SHALAMAR—Dancing In The Sheets

KROK—Shreveport

- (Peter Stewart—P.D.)
- IRENE CARA—Breakdance
- BILLY RANKIN—Baby Come Back
- NIK KERSHAW—Wouldn't It Be Good
- BON JOVI—Runaway
- THE GO GO'S—Head Over Heels

Pacific Southwest Region

TOP ADD ONS

- IRENE CARA—Breakdance (Geffen)
- TALK TALK—It's My Life (EMI-America)
- NIGHT RANGER—Sister Christian (MCA)
- THE PRETENDERS—Show Me (Sire)

KKXX—Bakersfield

- (Dave Kamper—P.D.)
- PAUL SIMON—Think Too Much
- BILLY JOEL—The Longest Time
- DWIGHT TWILLEY—Girls
- THE PRETENDERS—Show Me
- LAID BACK—White Horse

KIMN—Denver

- (Doug Erickson—P.D.)
- THE GO GO'S—Head Over Heels
- BERLIN—No More Words
- IRENE CARA—Breakdance
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- TALK TALK—It's My Life

KOAQ—Denver

- (Jack Regan—P.D.)
- NIGHT RANGER—Sister Christian
- BILLY IDOL—Rebel Yell
- IRENE CARA—Breakdance
- REAL LIFE—Catch Me I'm Falling
- THE GO GO'S—Head Over Heels

KPKC—Denver

- (Tim Fox—P.D.)
- THOMPSON TWINS—Hold Me Now
- BON JOVI—Runaway
- BERLIN—No More Words

KLUC—Las Vegas

- (Dave Anthony—P.D.)
- ROGER DALTRY—Walking In My Sleep
- GOLDEN EARRING—When The Lady Smiles
- LAID BACK—White Horse
- HOWARD JONES—New Song
- SPANDAU BALLET—Communication
- TALK TALK—It's My Life

KIIS-FM—Los Angeles

- (Gerry DeFrancesco—P.D.)
- BILLY JOEL—The Longest Time
- JOHN COUGAR MELLENCAMP—The Authority Song
- TALK TALK—It's My Life
- THE ALAN PARSONS PROJECT—Don't Answer Me
- THE PRETENDERS—Show Me
- IRENE CARA—Breakdance

KRTH—Los Angeles

- (Bob Hamilton—P.D.)
- JOHN LENNON—I'm Steppin' Out

KZZP-FM—Messer

- (Charlie Quinn—P.D.)
- THE PRETENDERS—Show Me
- BERLIN—No More Words
- BONNIE TYLER—Holding Out For A Hero

KOPA-FM—Phoenix

- (Reggie Blackwell—P.D.)
- BERLIN—No More Words
- 38 SPECIAL—Back Where You Belong
- DWIGHT TWILLEY—Girls
- THE ALAN PARSONS PROJECT—Don't Answer Me
- BILLY JOEL—The Longest Time

K96 KFMY—Provo

- (Scott Gentry—P.D.)
- MR. MISTER—Hunters Of The Night
- BILLY RANKIN—Baby Come Back
- NIGHT RANGER—Sister Christian
- THE PRETENDERS—Show Me

KDZA—Pueblo

- (Rip Avila—P.D.)
- BILLY JOEL—The Longest Time
- JOHN LENNON—I'm Steppin' Out
- NIGHT RANGER—Sister Christian
- MISSING PERSONS—Give
- TALK TALK—It's My Life
- REAL LIFE—Catch Me I'm Falling

KS103 KSDD-FM—San Diego

- (Mike Preston—P.D.)
- LAID BACK—White Horse
- SHALAMAR—Dancing In The Sheets

XTRA-AM—San Diego

- (Jim Richards—P.D.)
- IRENE CARA—Breakdance
- JOHN LENNON—I'm Steppin' Out
- SHALAMAR—Dancing In The Sheets
- NIGHT RANGER—Sister Christian

KSly-AM—San Luis Obispo

- (Joe Collins—P.D.)
- GENESIS—Illegal Alien
- BILLY JOEL—The Longest Time
- REAL LIFE—Catch Me I'm Falling
- TALK TALK—It's My Life
- SCORPIONS—Rock You Like A Hurricane
- SPANDAU BALLET—Communication

KIST—Santa Barbara

- (Dick Williams—P.D.)
- BERLIN—No More Words
- BILLY JOEL—The Longest Time
- JOHN COUGAR MELLENCAMP—The Authority Song
- SPANDAU BALLET—Communication
- REAL LIFE—Catch Me I'm Falling
- TALK TALK—It's My Life
- SCORPIONS—Rock You Like A Hurricane

13-KHYT—Tucson

- (Sherman Cohen—P.D.)
- BON JOVI—Runaway
- THE CARS—You Might Think
- STACY LATTISAW & JOHNNY GILL—Perfect Combination
- SHALAMAR—Dancing In The Sheets
- SPANDAU BALLET—Communication
- NIK KERSHAW—Wouldn't It Be Good
- QUEEN—Radio Ga-Ga

KRQQ—Tucson

- (Guy Zapoleon—P.D.)
- THE GO GO'S—Head Over Heels
- IRENE CARA—Breakdance
- SHALAMAR—Dancing In The Sheets
- NIGHT RANGER—Sister Christian
- REAL LIFE—Catch Me I'm Falling

KTKT—Tucson

- (Bobby Rivers—P.D.)
- THE PRETENDERS—Show Me
- NIGHT RANGER—Sister Christian
- JOHN COUGAR MELLENCAMP—The Authority Song
- IRENE CARA—Breakdance
- ROGER DALTRY—Walking In My Sleep
- TALK TALK—It's My Life

Pacific Northwest Region

TOP ADD ONS

- IRENE CARA—Breakdance (Geffen)
- BERLIN—No More Words (Geffen)
- NIGHT RANGER—Sister Christian (MCA)
- BILLY JOEL—The Longest Time (Columbia)

KYYA—Billings

- (Jack Bell—P.D.)
- BONNIE TYLER—Holding Out For A Hero
- THE PRETENDERS—Show Me
- NIGHT RANGER—Sister Christian
- IRENE CARA—Breakdance

KBBK—Boise

- (Tom Evans—P.D.)
- TALK TALK—It's My Life
- REAL LIFE—Catch Me I'm Falling
- DEBARGE—Love Me In A Special Way
- MR. MISTER—Hunters Of The Night
- LAID BACK—White Horse
- SERGIO MENDEZ—Olympia
- PAUL SIMON—Think Too Much
- MADONNA—Borderline

KTRS—Casper

- (Bill Cody—P.D.)
- JEFFREY OSBORNE—We're Going All The Way
- BILLY IDOL—Rebel Yell
- BILLY JOEL—The Longest Time
- MR. MISTER—Hunters Of The Night
- BERLIN—No More Words
- TONEY CAREY—A Fine Fine Day

KMGX—Fresno

- (John Berry—P.D.)
- BON JOVI—Runaway
- DENICE WILLIAMS—Let's Hear It For The Boy
- SHANNON—Give Me Tonight
- NIGHT RANGER—Sister Christian
- DEBARGE—Love Me In A Special Way

KWSS—Gilroy

- (Dave Van Stone—P.D.)
- THE GO GO'S—Head Over Heels
- THE ALAN PARSONS PROJECT—Don't Answer Me
- NIGHT RANGER—Sister Christian
- MR. MISTER—Hunters Of The Night

KGHO-FM—Hoquiam

- (Steve Larson—P.D.)
- BILLY JOEL—The Longest Time
- MICHAEL JACKSON—The Lady In My Life
- NIGHT RANGER—Sister Christian
- BERLIN—No More Words
- MADONNA—Borderline
- TALK TALK—It's My Life
- SLADE—Run, Runaway

KOZE-FM—Lewiston

- (Jay McCall—P.D.)
- IRENE CARA—Breakdance
- JOHN LENNON—I'm Steppin' Out
- NIGHT RANGER—Sister Christian
- BILLY JOEL—The Longest Time

KHOP—Modesto

- (David Allyn Kraham—P.D.)
- MR. MISTER—Hunters Of The Night
- TRACEY ULLMAN—They Don't Know
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- BERLIN—No More Words
- TONEY CAREY—A Fine Fine Day

KOSO—Modesto

- (Stan Maine—P.D.)
- RICK SPRINGFIELD—Love Somebody
- DEBARGE—Love Me In A Special Way

KIDD—Monterey

- (John Morgan—P.D.)
- BERLIN—No More Words
- MADONNA—Borderline
- ADAM ANT—Strip
- BILLY JOEL—The Longest Time
- IRENE CARA—Breakdance
- TONEY CAREY—A Fine Fine Day

KSFM—Sacramento

- (Rick Gillette—P.D.)
- LAID BACK—White Horse
- BILLY JOEL—The Longest Time
- DWIGHT TWILLEY—Girls

KW0D—Sacramento

- (Tom Chase—P.D.)
- QUEEN—Radio Ga-Ga
- GENESIS—Illegal Alien
- IRENE CARA—Breakdance

CASCADE 105 (KSKD-FM)—Salem

- (Len E. Mitchell—P.D.)
- IRENE CARA—Breakdance
- BILLY JOEL—The Longest Time
- GENESIS—Illegal Alien
- TALK TALK—It's My Life
- SPANDAU BALLET—Communication
- MIDNIGHT STAR—No Parking On The Dance Floor
- MODERN ENGLISH—Hands Across The Sea
- SLADE—Run, Runaway

KFRC—San Francisco

- (Gerry Cagle—P.D.)
- IRENE CARA—Breakdance

KPLZ-FM—Seattle

- (Jeff King—P.D.)
- IRENE CARA—Breakdance
- SLADE—Run, Runaway
- BONNIE TYLER—Holding Out For A Hero
- TALK TALK—It's My Life

KUBE—Seattle

Billboard®

Survey for Week Ending 3/31/84

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 | 12 | VAN HALEN—1984, Warner Bros. | 9 | 1 | 1 | 4 | TONY CAREY—A Fine Fine Day, MCA | 2 |
| 2 | 3 | 6 | SOUNDTRACK—Against All Odds, Atlantic | | 2 | 4 | 8 | DWIGHT TWILLEY—Girls, EMI-America | |
| 3 | 9 | 4 | THE CARS—Heartbeat City, Elektra | | 3 | 18 | 2 | THE ALAN PARSONS PROJECT—Prime Time, Arista | |
| 4 | 5 | 22 | YES—90125, Atco | | 4 | 3 | 5 | ROGER DALTRY—Walking In My Sleep, Atlantic | |
| 5 | 2 | 9 | SOUNDTRACK—Footloose, Columbia | | 5 | 5 | 4 | THE CARS—You Might Think, Elektra | |
| 6 | 4 | 16 | THE PRETENDERS—Learning to Crawl, Sire | | 6 | 2 | 8 | BON JOVI—Runaway, Mercury | |
| 7 | 13 | 5 | SCORPIONS—Love At First Sting, Mercury | | 7 | 6 | 6 | PHIL COLLINS—Against All Odds, Atlantic | |
| 8 | 6 | 9 | DWIGHT TWILLEY—Jungle, EMI/America | | 8 | 8 | 8 | YES—Leave It, Atco | |
| 9 | 7 | 18 | MANFRED MANN—Somewhere In Afrika, Arista | | 9 | 9 | 2 | GOLDEN EARRING—When The Lady Smiles, 21 Records (Polydor) | |
| 10 | 11 | 3 | THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista | | 10 | 10 | 3 | DAVID GILMOUR—All Lovers Are Deranged, Columbia | |
| 11 | 10 | 8 | DAN FOGELBERG—Windows and Walls, Full Moon/Epic | | 11 | 13 | 2 | NIGHT RANGER—Sister Christian, MCA | |
| 12 | 18 | 5 | TONY CAREY—Some Tough City, MCA | | 12 | 17 | 9 | MANFRED MANN'S EARTH BAND—Runner, Arista | |
| 13 | 14 | 28 | HUEY LEWIS AND THE NEWS—Sports, Chrysalis | | 13 | 33 | 2 | RICK SPRINGFIELD—Love Somebody, RCA | |
| 14 | 12 | 6 | DAVID GILMOUR—About Face, Columbia | | 14 | 31 | 7 | THE PRETENDERS—Show Me, Sire | |
| 15 | 8 | 10 | CHRISTINE McVIE—Christine McVie, Warner Bros. | | 15 | 7 | 2 | HAGAR/SCHON/AARONSON/SHRIEVE—Top Of The Rock, Geffen | |
| 16 | 17 | 7 | QUEEN—The Works, Capitol | | 16 | 16 | 6 | DAN FOGELBERG—The Language Of Love, Full Moon/Epic | |
| 17 | 16 | 9 | BON JOVI—Bon Jovi, Mercury | | 17 | 52 | 2 | JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury | |
| 18 | 24 | 22 | NIGHT RANGER—Midnight Madness, MCA | | 18 | 14 | 5 | SCORPIONS—Rock You Like A Hurricane, Harvest | |
| 19 | 15 | 7 | ROGER DALTRY—Parting Should Be Painless, Atlantic | | 19 | 21 | 9 | SOUNDTRACK—Footloose, Columbia | |
| 20 | 20 | 6 | THOMPSON TWINS—Into The Gap, Arista | | 20 | 15 | 9 | VAN HALEN—'I'll Wait, Warner Bros. | |
| 21 | 22 | 8 | APRIL WINE—Animal Grace, Capitol | | 21 | 19 | 4 | THOMPSON TWINS—Hold Me Now, Arista | |
| 22 | 19 | 21 | 38 SPECIAL—Tour De Force, A&M | | 22 | 24 | 2 | BILLY RANKIN—Baby Come Back, A&M | |
| 23 | 34 | 3 | SOUNDTRACK—Hard To Hold, RCA | | 23 | 22 | 9 | THE PRETENDERS—Time, The Avenger, Sire | |
| 24 | 28 | 24 | JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury | | 24 | 20 | 4 | JON BUTCHER AXIS—Don't Say Goodnight, Polydor | |
| 25 | 31 | 1 | HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen | | 25 | 46 | 3 | HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis | |
| 26 | 21 | 24 | GENESIS—Genesis, Atlantic | | 26 | 41 | 2 | THE ALAN PARSONS PROJECT—Don't Answer Me, Arista | |
| 27 | 23 | 8 | WANG CHUNG—Points On A Curve, Geffen | | 27 | 26 | 2 | STEVIE NICKS—Violet And Blue, Atlantic | |
| 28 | 44 | 2 | SLADE—Keep Your Hands Off My Power Supply, CBS Associated | | 28 | 32 | 3 | WANG CHUNG—Dance All Day, Geffen | |
| 29 | 27 | 11 | JUDAS PRIEST—Defenders Of The Faith, Columbia | | 29 | 11 | 7 | APRIL WINE—This Could Be The Right One, Capitol | |
| 30 | 29 | 7 | DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part 1 RCA | | 30 | 37 | 2 | MISSING PERSONS—Give, Capitol | |
| 31 | 26 | 10 | EURYTHMICS—Touch, RCA | | 31 | 47 | 2 | CHRISTINE McVIE—One In A Million, Warner Bros. | |
| 32 | 35 | 28 | THE ROMANTICS—In Heat, Nemperor | | 32 | 23 | 11 | VAN HALEN—Panama, Warner Bros. | |
| 33 | 33 | 6 | BILLY RANKIN—Growin' Up Too Fast, A&M | | 33 | 55 | 6 | SLADE—My, Oh My, RCA | |
| 34 | 36 | 8 | HOWARD JONES—Humans Lib, Elektra | | 34 | 51 | 2 | THE ROMANTICS—One In A Million, Nemperor | |
| 35 | 25 | 7 | GOLDEN EARRING—N.E.W.S., 21 Records (Polydor) | | 35 | 53 | 2 | SLADE—Run, Runaway, CBS Associated | |
| 36 | 30 | 7 | JOHN BUTCHER AXIS—Stare At The Sun, Polydor | | 36 | NEW ENTRY | | THE CARS—Magic, Elektra | |
| 37 | 38 | 2 | THE GO-GO'S—Talk Show, I.R.S. | | 37 | 12 | 9 | CHRISTINE McVIE—Got A Hold On Me, Warner Bros. | |
| 38 | 32 | 10 | SOUNDTRACK—A Night In Heaven, A&M | | 38 | NEW ENTRY | | CHEAP TRICK—Up The Creek, Pasha | |
| 39 | 41 | 4 | WEIRD AL YANKOVIC—In 3-D, Rock & Roll | | 39 | 40 | 4 | THOMAS DOLBY—Hyperactive, Capitol | |
| 40 | 49 | 9 | TED NUGENT—Penetrator, Atlantic | | 40 | 28 | 2 | THE ALARM—68 Guns, I.R.S. | |
| 41 | 40 | 5 | THE ALARM—Declaration, IRS | | 41 | 27 | 6 | QUEEN—Radio Ga-Ga, Capitol | |
| 42 | 42 | 3 | PAUL YOUNG—No Parlez, Columbia | | 42 | 45 | 5 | JUDAS PRIEST—Some Heads Are Gonna Roll, Columbia | |
| 43 | 47 | 16 | CYNDI LAUPER—She's So Unusual, Portrait | | 43 | 35 | 2 | MI-SEX—Castaway, Columbia | |
| 44 | 43 | 4 | THOMAS DOLBY—The Flat Earth, Capitol | | 44 | NEW ENTRY | | DAVID GILMOUR—Murder, Columbia | |
| 45 | 50 | 3 | MISSING PERSONS—Rhyme And Reason, Capitol | | 45 | 29 | 11 | EURYTHMICS—Here Comes The Rain Again, RCA | |
| 46 | 37 | 11 | JOHN LENNON—Milk & Honey, Polydor | | 46 | 30 | 2 | THE GO GO'S—Head Over Heels, I.R.S. | |
| 47 | 46 | 24 | MOTLEY CRUE—Shout At The Devil, Elektra | | 47 | 60 | 2 | MODERN ENGLISH—Hands Across The Sea, Sire | |
| 48 | 48 | 21 | BILLY IDOL—Rebel Yell, Chrysalis | | 48 | NEW ENTRY | | THE CARS—Hello Again, Elektra | |
| 49 | NEW ENTRY | | MI-SEX—Where Do They Go, Epic | | 49 | NEW ENTRY | | JOE JACKSON—You Can't Get What You Want, A&M | |
| 50 | NEW ENTRY | | MODERN ENGLISH—Ricochet Days, Sire | | 50 | 36 | 2 | GENESIS—Home By The Sea, Atlantic | |

Top Adds

| | |
|----|---|
| 1 | THE CARS—Heartbeat City, Elektra |
| 2 | JOE JACKSON—Body And Soul, A&M |
| 3 | SOUNDTRACK—Hard to Hold, RCA |
| 4 | THE GO GO'S—Talk Show, I.R.S. |
| 5 | HOWARD JONES—Humans Lib, Elektra |
| 6 | INXS—Original Sin, Atlantic (12 Inch) |
| 7 | HAGAR,SCHON,AARONSON,SHRIEVE—Through The Fire, Geffen |
| 8 | MISSING PERSONS—Rhyme And Reason, Capitol |
| 9 | SLADE—Keep Your Hands Off My Power Supply, CBS Associated |
| 10 | FRANKIE AND THE KNOCKOUTS—Outrageous, MCA (45) |

| | |
|----|-----------|
| 51 | NEW ENTRY |
| 52 | 49 |
| 53 | 57 |
| 54 | NEW ENTRY |
| 55 | 25 |
| 56 | 54 |
| 57 | 34 |
| 58 | 42 |
| 59 | 56 |
| 60 | 39 |

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

Radio

Pro-Motions

Station: WSEN-AM-FM Syracuse (country)

Contact: Pat Klenz, promotion director

Concept: April Fools Day

Execution: In one of the more clever executions of the classic holiday prank, WSEN invited listeners to give them a call or send them a card in order to be eligible for an all-day extravaganza, April 1.

Produced promos heralded the great event in greater detail. Yes, lucky winners would indeed be treated to a dizzying array of local attractions. In a recreation of those field trips of junior high school days gone by, listeners were packed into a Golden Arrow Line school bus for the once-in-a-lifetime chance at touring the following attractions: The Salt Museum (closed for the season), the tram rides at Onondaga Lake Park (likewise closed until June), a tour of the French Fort (opens Memorial Day), the Burnett Park Zoo (renovation should be complete in mid-'85), a ride on the roller coaster at famed Suburban Park (famed mostly because it burned to the ground in 1969) and a stop at the awesome harnessing of nature found only at the Nedrow Dam (which is really a neat trick, since this wonderful WPA project is at least five miles from any body of water).

Additionally, the thrilled spectators were entertained by the WSEN Staff Chorus' tape recorded rendition of the best of those old bus riding tunes ("100 Bottles Of Beer On The Wall"). They were also treated to a box lunch prepared by those culinary experts at the local school district food service.

As a memento of the excursion, winners received a souvenir (ranging from AP wire copy to broken carts to warped records to old transmitter tubes), as well as a notarized excuse explaining their absence from work, which stated that due to the overwhelming excitement of the trip the participant was unable to attend.

Station: WDHA Dover, N.J. (AOR)

Contact: Bob Linder

Concept: St. Patrick's Day

Execution: To hear Bob Linder tell it, "We had all this green money sitting around, and a shopping center that felt advertising on our station wouldn't work, so we went on the air and told our listeners that anyone who brought us a one-dollar bill with our frequency (1055) in the serial number would get a \$5 bill in exchange. And anyone with the numbers in a consecutive series would also get a record album."

Linder promoted the idea for a week prior to St. Patrick's Day and arranged for the exchange location at a record store in the mall. Within two hours, Linder had handed out \$1,000, and being that the record store was having a special on all Irish music (U2, the Alarm, etc.), most winners spent the balance right there.

Not only did Linder serve his purpose on both counts, but he got a \$1,000 spot schedule from the record outlet, making his cost zero.

★ ★ ★

Station: WCAU-AM Philadelphia (news/talk)

Contact: Lynda Dartnell

Concept: St. Patrick's Day

Execution: Taking over the Philadelphia Zoo, and inviting all listeners to drop on by free of charge all day on March 17, WCAU-AM personalities hosted a day of festivities in honor of St. Patrick's Day. Upon entering, everyone was given a kazoo for the noontime march around the complex hosted by the WCAU personalities, led by Marc Rosenberg, "the Phillie Phanatic." Prior to the march, Harry Gross attempted to feed the sea lions, while Maxine Schall milked a cow in front of the multitudes afterwards.

Basically, it was a day of planned, humorous activities designed to involve the station with listeners on a family holiday while promoting the local zoo, which offered memberships at a 10% discount during the promotion.

★ ★ ★

Station: KDKB Phoenix (AOR)

Contact: Cindy Spodek

Concept: St. Patrick's Day

Execution: In a more traditional but equally humorous approach, KDKB hosted the fourth annual St. Patrick's Day Snake Race. With over 60 snakes in competition for the coveted "Fastest Snake In Phoenix" title, the event was hosted at a local club by KDKB's morning team of John Giese and Tim Hatrick.

Station: CJME Regina (contemporary)

Contact: Harry Dekker

Concept: Trip to Hawaii

Execution: With prizes such as a trip to Hawaii being almost commonplace on radio stations these days, CJME challenged its listeners to tell them on the air what they'd be willing to do in order to win. For a week the station took calls, with listeners offering everything from mud wrestling in downtown Regina to holding a luau in Victoria Park (average winter temperature: below freezing).

The winners turned out to be an engaged couple who were willing to move up the date in order to spend their honeymoon in Hawaii. In addition to the trip, CJME will co-host the wedding, with listeners invited to witness the ceremony and take part in the world's longest receiving line.

'Burger Wars' On Menu For ANA/RAB Meet

NEW YORK—The 17th annual Assn. of National Advertisers-Radio Advertising Board workshop (ANA-RAB) will be held here on June 6 at the Waldorf Astoria Hotel.

Keynoting the day-long event, which is expected to draw over 1,000 registrants, will be J. Jeffrey Campbell, president/CEO of Burger King, who will discuss radio's role in marketing the "burger wars."

The program, which includes such leading advertisers as Beatrice Foods' Pat Kane, Pitney Bowes' David Anderson and luncheon speaker F.G. "Buck" Rogers, VP/corporate marketing for IBM, is designed to spotlight trends and traditions in radio advertising. For more information, contact Bud Heck at the RAB at (212) 599-6666.

Billboard



RADIO PROGRAMMING CONVENTION

July 5-8, 1984
L'Enfant Plaza
Washington, D.C.

Radio

Featured Programming

The cross-country excitement in Jeff Leve's voice was clearly contagious as he discussed the many features that distinguish his new show, a 24-hour holiday special called "The British Invasion," which he's syndicating on disk for his NSBA Productions firm in the Los Angeles suburb of Playa del Rey (213-306-8009).

The bartered program, scheduled for broadcast June 28 through July 8, will feature chart-topping hits from 1964-70, plus over 150 interviews with the U.K. artists who made the music (members of the Jimi Hendrix Experience, the Stones, the Beatles, the Who, the Kinks, the Dave Clark Five, the Searchers) and the U.S. performers caught in the invasion's tidal wave (James Brown, Martha Reeves, Darlene Love, Frankie Valli, the Beach Boys and Billy Preston). The show is hosted by Brian Beirne of KRTH Los Angeles and scripted by Sandy Stert Benjamin.

"It works not only because of the scope and the hits but because it's everybody's favorite period of music," says Leve, who went to England two months ago to conduct "a s---load of interviews." Most of the acts, he notes, were more than receptive: "They were really pleased I made the trip, although some managers made their clients seem harder to reach than they really were."

Leve believes that he has "recreated" a period in time. "You live through it," he says of the show, which is targeted to the 18-34 album rock, contemporary hit, adult contemporary and oldies listener and is still looking for a sponsor. "A gum, jeans, television, radio, records, beer, soft drink or picnic supplier will do."

★ ★ ★

Lee Bailey Productions, whose "Radioscope" feature is heard in 63 markets on such stations as WKTU New York, KACE Los Angeles and WGCI Chicago, says its March 31-

April 1 weekend edition addresses the problems reportedly plaguing the Jacksons camp as the boys from Encino prepare for their summertime "Victory" tour. Reporter Steve Ivory, who has contributed to these pages and served as an editor of Black Beat, discusses the in-fighting taking place in advance of what promises to be the richest (\$100 million) concert tour in history. James Jack handles marketing for the syndicator in Los Angeles (213-256-2778).

★ ★ ★

Images Presentations of Jericho, N.Y., is making demonstration tapes available for its new "Sports Notes" series, hosted by sportscaster Howard Cannon, an NBC alumnus. A weekly run of two-minute shows will bring "investigative journalism to sports issues of national significance," according to producer Raymond Bono. "It's a lot more than scores and trades," says Images president Robert Braverman. "From drug use by the stars to promotional payments for so-called amateurs to uneducated college athletes, we'll get into the issues by interviewing those involved." The executive, whose company motto is "Enlightenment and entertainment," promises to augment your local sports department if you call him at (516) 935-2801.

★ ★ ★

No sooner was Jamie Wenner hired as NBC Radio's new press administrator in New York than she was spreading the word that Steven Soule has been named vice president and general manager of the NBC Radio Network. He was vice president of the company's affiliate relations department. The United Stations has honored Ed Salamon and Frank Murphy with new titles. Salamon is now executive vice president of programming. Murphy is United's new executive vice president of marketing.

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 25-31, Roger Daltrey, Rock Over London, London Wavelength, one hour.
- March 26, Huey Lewis & the News, Inner-View, Inner-View 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, Police, Great Guitar Players, Southern Rock 'n' Roll, History Of Rock & Roll, Drake-Chenault, one hour.
- March 30-31, Rick Springfield, The Hot Ones, RKO Radioshows, one hour.
- March 30-31, Fixx, The Source, NBC, 90 minutes.
- March 30-April 1, Judas Priest, Dan Fogelberg, Rock Album Countdown, Westwood One, two hours.
- March 30-April 1, Cameo, Dennis Edwards, The Countdown, Westwood One, two hours.
- March 30-April 1, Jerry Reed, Solid Gold Country, United Stations, three hours.
- March 30-April 1, Paul Young, Rick Dees' Weekly Top 40, United Stations, four hours.
- March 30-April 1, Alan Freed, Murray the K, Sixties Top 40, Don & Deanna On Bleecker Street, one hour.
- March 30-April 1, Molly Hatchet, Captured Live!, RKO Radioshows, one hour.
- March 30-April 1, Pat Benatar, Superstars Rock Concert, Westwood One, 90 minutes.
- March 30-April 1, Opening Acts, Rock Chronicles, Westwood One-one hour.
- March 30-April 1, Fast Food, Dr. Demento, Westwood One, two hours.
- March 30-April 1, David Gates & Bread, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- March 30-April 1, George Strait, Weekly Country Countdown, United Stations, three hours.
- March 30-April 1, Al Hirt, The Great Sounds, United Stations, four hours.
- March 31, Eurythmics, The Source, NBC, one hour.
- March 31, Merle Haggard, Silver Eagle, ABC Entertainment Network, one hour.
- March 31, Dusty Springfield, Solid Gold Saturday, RKO Radioshows, five hours.
- March 31-April 1, Jule Styne, part one, Music Makers, Narwood Productions, one hour.
- March 31-April 1, Dottie West, Tom T. Hall, Leon Everette, Mel Tillis, Loretta Lynn, Willie Nelson, Lee Arnold On A Country Road, Mutual Broadcasting, one hour.
- March 31-April 1, Dick Clark's National Music Survey, Top 30 Countdown, Mutual Broadcasting, three hours.

Billboard

Survey for Week Ending 3/31/84

TOP 50 Adult Contemporary

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| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|---|
| 1 | 1 | 9 | GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP) |
| 2 | 2 | 5 | HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP) |
| 3 | 4 | 5 | AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS) |
| 4 | 3 | 11 | THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI) |
| 5 | 6 | 6 | UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI) |
| 6 | 10 | 4 | TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP) |
| 7 | 7 | 7 | I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP) |
| 8 | 11 | 8 | HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP) |
| 9 | 5 | 13 | YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP) |
| 10 | 9 | 13 | SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP) |
| 11 | 8 | 17 | ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI) |
| 12 | 12 | 9 | THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP) |
| 13 | 13 | 8 | BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI) |
| 14 | 14 | 8 | THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP) |
| 15 | 20 | 6 | HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba) |
| 16 | 21 | 4 | DON'T ASK ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI) |
| 17 | 17 | 7 | DONNA Cliff Richard, EMI-America 8193 (Beechwood, BMI) |
| 18 | 28 | 5 | WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad) |
| 19 | 25 | 4 | MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP) |
| 20 | 35 | 2 | THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI) |
| 21 | 30 | 2 | TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI) |
| 22 | 29 | 3 | THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS) |
| 23 | 15 | 15 | AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI) |
| 24 | 16 | 16 | THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP) |
| 25 | 19 | 10 | NOBODY TOLD ME John Lennon, Polygram 817254-7 (Polygram) (Ono, BMI) |
| 26 | 32 | 5 | I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI) |
| 27 | 37 | 2 | THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI) |
| 28 | 36 | 2 | MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP) |
| 29 | 34 | 3 | YOU'RE LOOKING HOT TONIGHT Barry Manilow, Arista AS1-9185 (Townsway, BMI) |
| 30 | 38 | 2 | 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) |
| 31 | 27 | 10 | WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI) |
| 32 | 22 | 20 | JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI) |
| 33 | 18 | 8 | YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI) |
| 34 | NEW ENTRY | | LOVE ME IN A SPECIAL WAY DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP) |
| 35 | 40 | 3 | A NIGHT IN NEW YORK Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial August, BMI) |
| 36 | 31 | 10 | LOVE HAS A MIND OF IT'S OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI) |
| 37 | NEW ENTRY | | SOMEONE IS FALLING IN LOVE Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas Canyon/Criterion/Space Case, BMI/ASCAP) |
| 38 | NEW ENTRY | | SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI) |
| 39 | 24 | 13 | YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-AI/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP) |
| 40 | 43 | 3 | AUTOMATIC Pointer Sisters, Planet 13730 (RCA) (Music Corp. of America/Fleedledele/MCA, BMI/ASCAP) |
| 41 | 26 | 6 | PAPA, CAN YOU HEAR ME NOW Barbra Streisand, Columbia 38-04357 (Ennes/Emanuel/Threesome, ASCAP) |
| 42 | 23 | 16 | THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP) |
| 43 | 33 | 8 | THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP) |
| 44 | 42 | 3 | 99 LUFTBALLONS Nena, Epic 34-04108 (April, ASCAP) |
| 45 | 44 | 22 | I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros./Warner-Tamerlane, BMI/Intersong, ASCAP) |
| 46 | 45 | 18 | RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI) |
| 47 | 39 | 17 | KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Warner-Tamerlane, BMI) |
| 48 | 41 | 9 | TALK Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP) |
| 49 | 47 | 19 | I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP) |
| 50 | 46 | 8 | BOGGIE PIANO MAN George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, 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).



PIZZA TIME—Participants in ABC Rock Radio Network's national rock poll take a pizza break. Pictured from left are ABC director Bill Gately, WAPP New York's Chip Hobart, ABC writer and editor Dave Alpert, ABC Rock Radio Network PD Denise Oliver, WYSP Philadelphia's Pam Merly; ABC engineer Dino Tortu and Bob Donnelly, director of satellite operations for ABC Radio.

April 1 Deadline For CMA Balloting

NASHVILLE—April 1 is the deadline for those members of the Country Music Assn. wishing to participate in balloting to determine the organization's annual broadcast personality of the year competition.

This award is presented each year to winners in small, medium and large markets. Final nominees are determined through a series of ballots sent out to CMA members listed in the broadcast personality and audio/video divisions. Airchecks from the five finalists in each market size are then reviewed by an anonymous panel of broadcast executives to determine the winners, who are announced during the annual CMA Awards telecast in October.

A broadcast personality does not need to be a CMA member to be nominated. However, only CMA members in the broadcast and audio/video fields may vote.

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Florida Dealers Seeing Big Spring Break Sales

By FRED GOODMAN

NEW YORK—Spring break has traditionally been a good period for Florida's Ft. Lauderdale and Daytona Beach record retailers. But this year, with vacationing college students expected to top the 600,000 figure on the area's beaches, the annual homage to overactive teenage hormones is surpassing all sales expectations.

"This is probably the best spring break we've had yet," says Faith Haines, manager of Camelot #34, located five miles from Daytona Beach. "We started seeing more and more people coming in here Monday, March 12, and it just got better through the 18th. The weekend was real good, especially at night."

The scene is much the same in Ft. Lauderdale, where Terry Grinnell, assistant manager of Sid's Record & Tape Centre, describes weekends as "amazing." Sales at the store, located a block from the beach, are surpassing the December holiday mark. "This is our Christmas," says Grinnell.

While retailers located right on the ocean are doing a brisk walk-up business, those a little further away have been using promotions to draw vacationing students off the beach and into the store.

Both the Peaches in Ft. Lauderdale and Camelot in Daytona Beach have hosted in-store appearances by

Sire recording group Modern English. At Camelot, Haines reports that the group's half-hour appearance sold about 75 albums for them, as well as generating "quite a bit of extra business." And while Peaches manager Mitch Watkins was loath to discuss sales figures, he says that the group's appearance coupled with a live remote by radio station WCKO "kept the boys busy and sold a lot of records."

The high visibility of Modern English, who also played a series of free outdoor concerts with MCA group the Fixx, has spurred sales for other retailers as well.

"We see hundreds of kids a day, and a lot of them are asking for the Modern English record when it hadn't sold a single copy two weeks ago," says Grinnell at Sid's. "We're selling more records by them than by the Fixx."

With retailers reporting a rapid turnover in vacationing students, stores are attempting to keep their profile high. Aside from the Modern English in-store, the Ft. Lauderdale Peaches has teamed up with Capitol Records for a catalog promotion dubbed "The Hyperactive Test." A classroom has been erected in the store, and students are given a trivia quiz concerning Capitol product. Scores are posted on a blackboard,

(Continued on opposite page)

Retailing

FREESTANDING FT. LAUDERDALE STORE

Improvement At Peaches Outlet

By JOHN SIPPEL

LOS ANGELES—The 8,500 square foot freestanding store in Ft. Lauderdale carrying the Peaches logo has improved its operation greatly since Alan Wolk's Hialeah Gardens racker United Tape & Records acquired it less than two years ago. Store director Mitch Watkins, who was employed by Tom Heiman, founder of the nationwide chain, for seven years prior to the takeover, attributes this improvement to "more controls and being closer to our base."

Though Wolk and David Jackowitz, executive vice president of Peaches Entertainment, now a publicly held firm after floating a stock issue about a year ago, would not comment, it's generally acknowledged that the two have attempted to diversify and realign the inventory base.

"For example, we've probably cut down our classical inventory by 25%," Watkins explains, "but we carry the same number of classical titles. Only our backup inventory has shrunk. Then we were able to take the dollars which were invested in classical and apply them to areas like boutique and video."

In Watkins' view, a good retail store never stops making changes. A visit to the store today would create the impression that Peaches is stocking more LPs and prerecorded cassettes. That's true of the cassettes, but not LPs.

The continually ascending rate of cassette sales' increase (Billboard, March 24) has forced even more open display of tape. The illusion that LPs have grown in numbers comes from an adjustment of aisles.

Watkins has his LP aisles going sideways across the shorter area of the store. He feels the shorter aisles are more conducive to persons browsing than were the previous longer rows of browsers. There are 27,000 individual LP titles, as compared to 25,000 cassette titles. "In the field of specialty recordings, there still are many titles not yet on cassette," Watkins says. The Ft. Lauderdale store tiers its \$8.98 list albums at \$5.97, \$6.98, \$7.96, \$8.65 and \$8.94.

Watkins maintains an interesting replenishment concept from the Heiman days in the classics. Such albums are in an outer sleeve. When the customer brings the outer- and inner-sleeved album to the register, the outer sleeve is put into a box, where each night the albums to be re-ordered are tabulated. Watkins keeps a weather eye on his other albums through "A" and "B" books, which contain all titles stocked in the store in categories other than classical. Watkins is autonomous, ordering his own album replacements. He takes physical inventories from once a week to every fifth week, depending upon the sell-through of the albums.

Cutting inventory means conserving vital store sales space to Watkins. In this, the largest of the southern Peaches stores, Watkins likes to reflect the outlet's traffic flow near the front by the register. He has expanded the islands in this area to handle more alternative merchandise.

"Our customers want painter's caps and T-shirts," he says. "We handle T-shirts from Winterland and Nice Man. They sell for from \$6.99 to \$8.99. Hats run \$4.99 to \$5.99. We get them from CP Rock. The new checkerboard hats are especially hot. New wave band T-shirts move well. We sell an awful lot of Famous Amos cookies. Glacier-style sunglasses at \$9.99 and wayfarer-style sunglasses at \$6.99 move out, getting better as summer approaches."

Watkins is high on big overhead signage. That's the way he highlights Compact Discs, with big exaggerated headers to further stir interest in the section. He just got a Sony CD player for demonstration and says store play has greatly increased neophytes' interest. He carries 300 titles at \$18.94 each. CD "is probably 4% of my business. It could be 10% by Christmas," Watkins forecasts.

Peaches Ft. Lauderdale has increased its singles business, adopting the Wayne Volat American Pie system (Billboard, March 17) about four months ago. Oldies are \$1.89, while newer 45s are \$1.79.

Near the register under glass Watkins has introduced music videos. He has about 30 titles, ranging from the Sony 45s through "Thriller" and music-oriented movies like "Flashdance." He sees videos contributing a greater percentage of his inventory in 1985.

Watkins feels Wolk, Jackowitz and retail general manager John London, his former cohort at Peaches under Heiman, reflect a more paternal control than the previous management. "I see them, especially London, more often. I'm not out in the ozone. I like the stronger control because everything they set up is predicted on business. When we get an order from them it's based upon our sales or a forecast of our sales."

"I must admit I was afraid when they decided to open a Peaches six or seven miles from here. I was wrong. It hasn't affected us," Watkins says. "In fact, we are looking awfully good."

"The season is on now. It's been good since it opened in November. We're looking for even more business monthly."



GRAND ILLUSION—Although management has cut inventory in the Peaches flagship store, director Mitch Hawkins' revised aisles give customers the impression that there is more merchandise.

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Retailing

Camelot Scores With Sports-Oriented Promotion New LP/Tape Releases

By EDWARD MORRIS

NASHVILLE—Camelot Enterprises has pronounced its chain-wide "Record-Breaking Days" promotion an across-the-board success. Thematically tied to sports, the Feb. 2-22 sale covered 24 top-selling current albums, midline packages customized to each of the chain's four regions and bulk videotape offerings. During the sale, the advertised items accounted for 20% of volume.

Spring Break Sales In Fla.

Continued from opposite page

with the highest mark earning six months worth of Capitol's new releases. The outlet is also promoting itself with flyers in clubs and at the beaches.

But even without added sales from acts targeting the region, retailers are reporting a wide range of heavy sellers.

"Footloose" is the big one," says Grinnell. "But I'm surprised to see the amount of dance music they're asking for. I figured they'd want Van Halen, but they're buying 'White Horse' by Laid Back. Nena and Missing Persons are also big."

At the Ft. Lauderdale Specs outlet, located in a mall half a block from the ocean, store manager Charles Cohen sees most of the action revolving around established warhorses like Michael Jackson and Duran Duran. But the transient student population has also added an extra surge to cassette sales.

"We're selling a lot more cassettes than LPs," says Cohen. "The students are on the beach where everyone has a Walkman, so they come and buy three or four tapes for the day."



HARD HAT FANS—Former construction worker Nick Rondi, holds a dream come true in his hands as co-workers get ready to buy copies of his Rex Records debut album "These Foolish Things" at a New York King Karol outlet.

The Olympics were the impetus for the promotion, admits advertising director Jeff Mayfield, but no Olympic symbols were used. Camelot opted instead for a general sports motif. The promotion's full title was "Record-Breaking Days With Gold & Platinum Values."

Newspaper ads were placed chain-wide on the first day of the sale and on Feb. 12. All but nine of the 24 titles—which were marked down to \$6.98, \$2 off the shelf price—were featured in the newspaper ads. Those not featured were by such best-selling acts as Billy Joel, Quiet Riot, Michael Jackson and Def Leppard.

The acts that wound up selling best during the promotion included Culture Club, Van Halen, Motley Crue, Michael Jackson and Judas Priest. "In addition to the hot titles," Mayfield reports, "we used our computers to come up with the 15 best-selling midline albums for each region," which were then prepackaged in large quantities and shipped to the stores.

He says there were "definite differences" in the packages, some of which embraced both black and country product. All midline titles—not just the promotional ones—were marked down from \$5.98 to \$4.99.

One of the most successful parts of the sale featured BASF T120 and

L750 blank videotapes on a buy-10-get-one-free deal. Sales were so heavy, Mayfield says, that "we ran through all our reorders." And, he adds, "it got us all excited about bulk sales."

Other sale items included Koss video head cleaners at \$9.99 and Grand Prix personal AM/FM/cassette stereos at \$33.99, as well as personal stereo carrying cases and batteries.

"We didn't focus on one type of music," Mayfield notes. "Most selections except jazz and classical were represented."

A massive amount of point-of-purchase material was provided each store from the chain's central advertising, according to Mayfield. Each store was given a 10-foot-long banner in red, white, blue, gold and silver to spotlight the sale; 200 header cards for the \$4.99 product; and special designation for the hot product, including \$2-off Dayglo stickers and red, white and blue sashes to attach to each album.

There was no television advertising for the promotion and radio ads only in spot markets, Mayfield says.

Camelot store managers and employees also competed for the best BASF displays, using BASF p-o-p material. Grand prize was \$750 worth of ski equipment.

Mainstream Pushing Rock Act

LOS ANGELES—Hoping to break Milwaukee as an incubator of rock acts, Jim Peterson of the eight Mainstream Records stores there is going all out to promote Colour Radio, a local four-piece techno-rock group.

The act, which has a current release on the Gold Mountain label, distributed through A&M, were guests of honor at a listening party March 14 at the downtown Park Ave. Invited were programming personnel from all local stations and some Chicago outlets, along with all employees of Mainstream and marketing and promo persons from Chi-

cago and Milwaukee.

In addition to staging the party, Peterson has ordered 4,000 albums and is awarding 25 albums of their choice to the store that sells the most Colour Radio albums. Second prize is 15 albums and third prize 10 albums.

Peterson points out that the group's success is even more important to Milwaukee's potential in that they are managed by Lee Arnold and John Duncan, general manager and promotion manager, respectively, at WQFM. Their new management firm is Silver Moon Artists.

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

- THE CARS**
Heartbeat City
LP Elektra 1 6029 (WEA) \$8.98
CA 4 6026 \$8.98
- CLARKE, STANLEY**
Time Exposure
LP Epic FE 38688 (CBS) no list
CA FZT 38688 no list
- CHI-LITES**
Stepping Out
LP Private 1 BFZ 39316 (CBS) no list
CA BFT 39316 no list
- CRENSHAW, MARSHALL**
Our Town
EP Warner Bros. W0187T (WEA) \$5.98
- DANKO, HAROLD, & KIRK**
LIGHTSEY
Shorter By Two
LP Sunnyside SSC 1004 \$9.98
- DARQUE**
Jenny's Out Tonight
LP Rock 'N' Roll BFZ 39320 (CBS) no list
CA FZT 39320 no list
- FACE TO FACE**
Face To Face
LP Epic BFE 38857 (CBS) no list
CA BET 38857 no list

- FREUR**
Doot Doot
LP Epic BFE 39295 (CBS) no list
CA BET 39295 no list
- GILL, VINCE**
Turn Me Loose
EP RCA MHL1 8517 \$5.98
CA MHK1 8517 \$5.98
- HENDRYX, NONA**
The Art Of Defense
LP RCA AFL1 4999 \$8.98
CA AFK1 4999 \$8.98
- INNOCENCE IN DANGER**
Innocence In Danger
LP Epic 5E 39275 (CBS) no list
CA 5ET 39175 no list
- THE JONES GIRLS**
Keep It Comin'
LP Philadelphia International
FZ 38555 (CBS) no list
CA FZT 38555 no list
- KLEER**
Intimate Connection
LP Atlantic 80145-1 (WEA) \$8.98
CA 80145-4 \$8.98
- KRYSTOL**
Gettin' Ready
LP Epic BFE 39268 (CBS) no list
CA BET 39268 no list
- LEE, MAGGIE**
White Zone
LP Columbia FC 39317 (CBS) no list
CA FCT 39317 no list
- LIGHTSEY, KIRK**
Lightsey 2
LP Sunnyside SSC 1005 \$9.98
- See Harold Danko
- MARSALIS, BRANFORD**
Scenes In The City
LP Columbia FC 38951 (CBS) no list
CA FCT 38951 no list

(Continued on page 34)

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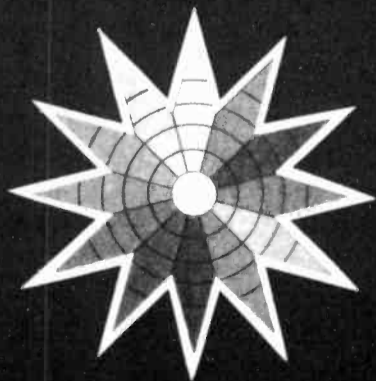
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Retailing

SOFTWARE CHART ANALYSIS

Game Sequels Outdoing Originals

"Exodus: Ultima III," number 6 on this week's Entertainment chart, and "Sargon III," number 12, are examples of sequels that have fared better than their predecessors. "Zork I," at number 3, is an example of the opposite situation: Its followups, "Zork II" and "Zork III," have not done nearly as well.

"Sargon II," which enters the chart at number 20, places a new wrinkle in the sequel scenario; it is the second in a triumvirate believed to be destined for stardom.

According to Kathe Spracklen, who designed the "Sargon" trilogy with her husband Dan, "II" is out-selling "III." Since "II" entered the marketplace in 1979 it has sold nearly 250,000 copies, Spracklen reports: "100,000 sold for the Commodore VIC-20, and 70,000 on the (Commo-

dore) 64. Also, the Apple version has sold about 50,000."

As for "Sargon III" (Billboard, March 10), sales are nearing 50,000, she says. Spracklen attributes the marked success of "II" to the fact that "III" is not yet available on the Commodore 64. "The C-64 has a larger base than any of the other home machines—more prospects to buy the title," she suggests.

"Sargon III" is an updated version of "Sargon II." In "III," the computer has a library of some 68,000 opening moves, while in "II" initial move possibilities are considerably less. Additionally, delay time between moves have been cut down. "The computer, in some cases, responds in less than five seconds," says Spracklen.

The other new entry on the Enter-

tainment chart this week is "Mystery Master: Murder By The Dozen," at 19. It's published by CBS Software and designed and authored by Charles Sanford Goldstein, who is currently working on a sequel. It sells for \$34.95 suggested retail.

Arthur Barnett, vice president of marketing services for CBS, attributes the title's success to the amount of deductive reasoning and thinking skills required to use the software. "The object of the game is to solve 12 crimes," he explains. "Users can attempt solutions in either a cooperative or competitive manner. Additionally, one can play against the computer."

The crimes take place in the city of Micropolis. The player, via a map provided by the computer, selects the city locations to seek clues or question suspects. "To win the game, one must establish motives and supply evidence," Barnett adds.

Neither Goldstein nor Barnett would estimate how many copies have been sold. The title first shipped late last year.

Goldstein attributes the game's success to the fact that it can be played by more than one person. "I wanted to design a computer program where users can talk and share information during game action," he notes.

A self-described game enthusiast, Goldstein combined his non-computer game design skills with computer skills to come up with a multiplayer game that could be enjoyed by "game lovers, not necessarily computer game lovers." It took him about six weeks to write the program. "I completed two cases a week," he says. "While writing the game, I tried to pretend that I was a police detective." **FAYE ZUCKERMAN**

Now Playing A Roundup Of Goings-On In High Technology

By FAYE ZUCKERMAN

For most industries, the annual trade show provides the natural forum for announcements, rollouts and/or new product launches. This is not true for the high technology area, where computer software and hardware firms' critical disclosures are not cyclical. This is probably a result of the number of related conventions occurring yearly. The following is a recap of some recent goings-on in the computer arena.

Educationally speaking: Business software maker Digital Research Inc. of Pacific Grove, Calif. has acquired Owlcat International Corp., a small educational software firm based in Chicago. This marks Digital's second entry into the home/mass market. "Dr. Logo" was the company's first.

The first product from Digital-owned Owlcat will be a series of software packages to help high schoolers prepare for the SAT. The complete version will retail for \$249.95, with basic math and verbal SAT portions separated out for sale at \$89.95 suggested retail. PSAT/SAT diagnostic

(Continued on opposite page)

Video Music Programming

MTV Adds & Rotation

As of 3/21/84

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:

Mary Buffet, "My Boyfriend's Back," Moby Dick
Josie Cotton, "Jimmy Loves Maryann," Elektra
Culture Club, "Miss Me Blind," Virgin/Epic
Andy Fraser, "Do You Love Me," Island
Eddy Grant, "Romancing The Stone," Portrait
Nick Kershaw, "Wouldn't It Be Good," MCA
King Crimson, "Sleepless," Warner Bros.
Night Ranger, "Sister Christian," Camel/MCA
Slade, "Run Runaway," CBS Associated
Bonnie Tyler, "Holding Out For A Hero," Columbia
Verity, "Rescue Me," Compleat
Pat Wilson, "Bop Girl," Warner Bros.
Wire Train, "I'll Do You," 415/Columbia
Yes, "Leave It," Atco

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
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
Rockwell, "Somebody's Watching Me," Motown
Rolling Stones, "She Was Hot," Rolling Stones
Scorpions, "Rock You Like A Hurricane," Mercury
.38 Special, "Back Where You Belong," A&M
Thompson Twins, "Hold Me Now," Arista
Dwight Twilley, "Girls," EMI America
"Weird Al" Yankovic, "Eat It," Rock 'N' Roll/CBS

MEDIUM ROTATION (maximum 3 plays a day):

Alarm, "68 Guns," IRS
Adam Ant, "Strip," Epic
Pat Benatar, "Lipstick Lies," Chrysalis
Bon Jovi, "Runaway," Mercury
Tony Carey, "A Fine Fine Day," MCA
Cars, "You Might Think," Elektra
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
HSAS, "Missing You," Geffen
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
Tracey Ullman, "They Don't Know," MCA
Utopia, "Cry Baby," Passport/Jem
Wang Chung, "Don't Let Go," Geffen
Paul Young, "Come Back And Stay," Columbia

LIGHT ROTATION (maximum 2 plays a day):

Accept, "Balls To The Wall," Portrait
Alcatraz, "Hiroshima," Rocshire
April Wine, "This Could Be The Right One," Capitol
John Butcher Axis, "Don't Say Goodnight," Polydor
Toni Basil, "Over My Head," Chrysalis
Berlin, "No More Worlds," Geffen
Blue Oyster Cult, "Take Me Away," Columbia
Broken Edge, "Time For A Change," Polydor
Coup, "Imagination," A&M
Dead Or Alive, "I Do Anything," Epic
EBN/OZN, "Bag Lady," Elektra
Echo & the Bunnymen, "Killing Moon," Sire
Exotic Birds, "No Communications," Saturn
Go-Go's, "Head Over Heels," IRS
Great White, "Stick It," EMI America
Heavy Pettin', "In And Out Of Love," Polydor
Icicle Works, "Whisper To A Scream," Arista
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America
Jump 'n' the Saddle, "Curly Shuffle," Atlantic
Language, "Touch The Radio Dance," A&M
Madonna, "Borderline," Sire
Modern English, "Hands Across The Sea," Sire
Eddie Money, "Club Michelle," Columbia
Mr. Mister, "Hunter Of The Night," RCA
Ozzy Osbourne, "So Tired," CBS Associated
Ratt, "Round And Round," Atlantic
Romantics, "One In A Million," Nempereor
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
Tina Turner, "Let's Stay Together," Capitol
Matthew Wilder, "The Kid's American," Private I/CBS

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|------------|---------------|--------------------------------|---|------------|------------|---------------|---------------|---|--|
| Top 25 | | Video Games | | | | | | | |
| This Week | Last Position | Weeks on Chart | TITLE | Atari 2600 | Atari 5200 | Coleco Vision | Intellivision | These are the best selling home video games compiled from retail outlets by the Billboard research department | |
| | | | Manufacturer, Catalog Number | | | | | | |
| 1 | 1 | 33 | Q-BERT—Parker Brothers 5360 | • | • | • | • | WEEKS AT #1 29 | |
| 2 | 2 | 33 | POLE POSITION—Atari CX 2694 | • | • | | | | |
| 3 | 5 | 11 | CONGO BONGO—Sega 006-01 | • | • | | | | |
| 4 | 4 | 57 | MS. PAC-MAN—Atari CX 2675 | • | | | | | |
| 5 | 9 | 5 | FRONTLINE—Coleco 2650 | | | • | | | |
| 6 | 6 | 21 | DIG DUG—Atari CX 2677 | • | | | | | |
| 7 | 3 | 19 | JOUST—Atari CX2691 | • | • | | | | |
| 8 | 11 | 81 | FROGGER—Parker Brothers 5300 | • | • | • | • | | |
| 9 | NEW ENTRY | | PITFALL II—Activision AB-035 | • | | | | | |
| 10 | 13 | 79 | PITFALL—Activision AX-108 | • | | • | • | | |
| 11 | 8 | 15 | SPACE SHUTTLE—Activision AX 033 | • | | | | | |
| 12 | 7 | 21 | POPEYE—Parker Brothers 5370 | • | • | • | • | | |
| 13 | 10 | 53 | CENTIPEDE—Atari CX 2676 | • | • | • | | | |
| 14 | 14 | 5 | MARIO BROTHERS—Atari CX2697 | • | | | | | |
| 15 | 12 | 63 | RIVER RAID—Activision AX-018 | • | | • | • | | |
| 16 | 16 | 39 | BURGER TIME—Intellivision 4549 | • | | | • | | |
| 17 | 18 | 31 | DECATHLON—Activision AZ 030 | • | | | | | |
| 18 | 19 | 7 | MOON PATROL—Atari CX 2692 | • | • | | | | |
| 19 | NEW ENTRY | | SUBROC—Coleco 2614 | | | • | | | |
| 20 | 23 | 3 | FRENZY—Coleco 2613 | | | • | | | |
| 21 | 17 | 37 | JUNGLE HUNT—Atari C-2688 | • | | | | | |
| 22 | 15 | 27 | MR. DO!—Coleco 2622 | • | | • | | | |
| 23 | 24 | 43 | ENDURO—Activision AX-026 | • | | | | | |
| 24 | 25 | 11 | SUPER ACTION BASEBALL WITH CONTROLERS—Coleco 2491 | | | • | | | |
| 25 | 22 | 31 | KANGAROO—Atari CX 2689 | • | • | | | | |

*Denotes cartridge availability for play on hardware configuration.

Now Playing

• Continued from opposite page

pretest will sell for \$19.95. It's offered on disk for Apple and IBM computers.

Maximus of McLean, Va. reports it has rolled out educational software for the "family." Its "Software Movies" involves the integration of sound and graphics to make entertainment adventure games and drill and practice lessons. It will cost \$39.95 and is offered on Atari, Apple, Commodore and IBM computers.

From Micro Lab's Micro Learn division comes an educational package that teaches youngsters about the U.S. Constitution. Called "U.S. Constitution Tutor," it explains and quizzes users on amendments, judicial branches, elections, and checks and balances.

Educational software developer Davidson & Associates, based in Palos Verdes, Calif., has received the National Educational Assn.'s seal of approval. The NEA stamped "Math Blaster!," "Word Attack!" and "Speed Reader II" "approved."

Entertainment software developments: Datasoft will be rolling out "The Dallas Quest," based on the television series "Dallas." The company says it will be available on most home computer systems.

Sunnyvale's Creative Software is marketing its first strategy-adventure game, "DragonHawk." The object of the game is to conquer a flying serpent that has taken control of a mountain range populated by unfriendly creatures. It is available on the Commodore 64 and has a suggested retail price of about \$30.

One of the first Canadian third party software vendors, Interphase Technologies Inc. of Richmond, B.C., has introduced two titles for Coleco computers. The games, "Squish 'Em" and "Sewer Sam," both feature voice synthesis without the need of additional hardware.

According to company president Stephen R. Willey, the company's designers have developed a speech algorithm for software that "generates voice with full inflection, intonation and tonal quality." He says both titles will sell for about \$40 suggested retail.

Dynacomp, a software company based in Rochester, N.Y., has added 11 new products that range from arcade-style games to business software. Here is a sampling of some of its new titles: "Operations Research Tutorial," "Diggerbook," "Genesis," "The Adventure Creator," "Talking Typewriter" and "Microcomputer Circuit Analysis Program."

After dropping its prices in November to \$19.95, Penguin Software of Geneva, Ill. has announced a price hike to \$29.95, effective April 1. The reason, according to a company spokesperson: growing development and advertising costs.

Imagic has started shipping ColecoVision versions of "Dragonfire," "Fathom," "Moonsweeper," "Nova Blast" and "Wing War."

Distributor action: Softsel has picked up 36 new personal computer software and accessories lines. It now represents some 300 vendors.

At last count, nearly 6,000 companies are developing software. But, according to Jeanne Diestch, president of TALMIS, 93% of the software companies are considered "small boutiques." They account for 19% of all computer software business currently being conducted, she says.

Kapri International Distributors, a Sun Valley, Calif. Commodore distributor, has discontinued distribution on Commodore VIC-20 product.

Billboard Computer Software

Survey for Week Ending 3/31/84

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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 | 11 | FLIGHT SIMULATOR II | Sublogic | Simulation Package | | • | • | • | | | | | |
| 2 | 2 | 26 | LODE RUNNER | Broderbund | Arcade-Style Game | | • | ◆ | | | | | | |
| 3 | 3 | 26 | ZORK I | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 4 | 4 | 10 | BEACH-HEAD | Access | Strategy Arcade Game | | | | • | | | | | |
| 5 | 5 | 12 | JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE | Electronic Arts | Arcade Style Sports Game | | • | | | | | | | |
| 6 | 6 | 25 | EXODUS:ULTIMA III | Origins Systems Inc. | Fantasy Role-Playing Game | | • | | | | | | | |
| 7 | 9 | 26 | PINBALL CONSTRUCTION SET | Electronic Arts | Educational Arcade Game | | • | • | • | | | | | |
| 8 | 8 | 21 | ARCHON | Electronic Arts | Strategy Arcade Game | | | • | • | | | | | |
| 9 | 7 | 26 | BLUE MAX | Synapse | Diagonal Scrolling Arcade Game | | | ◆★ | ◆★ | | | | | |
| 10 | 12 | 17 | Q*BERT | Parker Bros. | Arcade-Style Game | | | ◆ | ◆ | | ◆ | | | |
| 11 | 11 | 22 | CASTLE WOLFENSTEIN | Muse | Arcade Adventure Game | | • | • | | | | | | |
| 12 | 15 | 4 | SARGON III | Hayden | Chess Game | | • | | | • | | | | |
| 13 | 16 | 26 | CHOPLIFTER | Broderbund | Arcade-Style Game | | • | ◆ | ◆ | | | | | |
| 14 | 10 | 11 | DEADLINE | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 15 | 19 | 20 | TEMPLE OF APSHAI | Epyx | Fantasy Role-Playing Game | | • | ◆★ | ◆★ | • | | | | |
| 16 | 13 | 19 | FLIGHT SIMULATOR | Microsoft | Simulation Package | | | | | • | | | | |
| 17 | 17 | 9 | DONKEY KONG | Atari | Arcade Style Game | | • | ◆ | ◆ | • | ◆ | | | |
| 18 | 14 | 26 | WIZARDRY | Sir-Tech | Fantasy Role-Playing Game | | • | | | | | | | |
| 19 | NEW ENTRY | | MYSTERY MASTER: MURDER BY THE DOZEN | CBS Software | Adventure Strategy Game | | • | | • | • | | | | |
| 20 | NEW ENTRY | | SARGON II | Hayden | Chess Game | | • | ◆★ | ◆★ | | | | | |

EDUCATION TOP 10

| | | | | | | | | | | | | | | |
|----|----|----|-------------------------------------|------------------------------|---|--|---|----|----|---|--|----|--|--|
| 1 | 1 | 26 | 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 | 8 | 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 | 26 | KINDERCOMP | Spinnaker | Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard. | | • | ◆ | ◆ | • | | | | |
| 4 | 4 | 26 | 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 | 6 | 17 | 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. | | • | • | • | • | | | | |
| 6 | 5 | 26 | EARLY GAMES | Counterpoint Software, Inc. | No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6. | | • | ◆★ | ◆★ | • | | ◆★ | | |
| 7 | 7 | 26 | 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 | 10 | 5 | 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. | | • | • | • | • | | | | |
| 9 | 9 | 13 | 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 | 8 | 18 | COMPUTER SAT | Harcourt, Brace & Jovanovich | Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test). | | • | • | | • | | • | | |

HOME MANAGEMENT TOP 10

| | | | | | | | | | | | | | | |
|----|----|----|---------------------|---------------------|--|--|---|---|---|---|---|---|---|---|
| 1 | 1 | 26 | THE HOME ACCOUNTANT | Continental | Home & Small Business Financial Management Program | | • | • | • | • | • | • | • | • |
| 2 | 2 | 15 | THE TAX ADVANTAGE | Continental | Tax Preparation Program | | • | • | • | • | • | | | • |
| 3 | 3 | 26 | PFS:FILE | Software Publishing | Information Management System | | • | | | • | • | | | |
| 4 | 4 | 26 | BANK STREET WRITER | Broderbund | Word Processing Package | | • | • | | | | | | |
| 5 | 6 | 16 | HOMEWORD | Sierra On-Line | Word Processing Package | | • | | • | | | | | |
| 6 | 5 | 18 | DOLLARS AND SENSE | Monogram | Home Financial Package | | • | | | • | | | | |
| 7 | 9 | 17 | MULTIPLAN | HesWare | Electronic Spreadsheet | | | | • | | | | | |
| 8 | 10 | 13 | ATARIWRITER | Atari | Word Processing Program | | | ◆ | | | | | | |
| 9 | 7 | 19 | PFS:REPORT | Software Publishing | Information Management System | | • | | | • | • | | | |
| 10 | 8 | 24 | PFS:WRITE | Software Publishing | Word Processing Package | | • | | | • | | | | |

MARCH 31 1984, BILLBOARD

A Look At Software History

Keynoter 'Trip' Hawkins Offers Overview

A chronology of critical events for the computer software industry, ending with current widespread consumer reluctance to purchase microcomputers, highlighted the second keynote speech, delivered by W.M. "Trip" Hawkins, president of Electronic Arts, a software publisher based in San Mateo, Calif.



RETROSPECTIVE—W.M. "Trip" Hawkins, president of Electronic Arts, reviews computer software's past, recalling 1982's shakeout among video game firms.

In 1979, Hawkins pointed out, the first personal computers brought versatility to offices and homes. "VisiCalc" was one of the first software packages to give a universal purpose to computers in business. Since then, many third party software vendors have introduced updates on the original "VisiCalc" electronic spreadsheet design. Software designer Bill Budge was credited by Hawkins with establishing the first third party software vendor, BudgeCo., to market his own creation "Raster Blaster," an electronic pinball game. Added Hawkins: "Budge is an example of a software artist, an individual with creative freedom, who, back then, was badly in need of a good marketing outlet."

By the early '80s, according to Hawkins, who masterminded Apple's initial push into the business market with the Apple II Computer, the booming video game industry had overshadowed computer software's consistently steady growth. In 1982, he noted, revenues for the coin-operated and home video game industry exceeded earnings for both the

film and record industries.

By the start of 1984, the video game industry had tumbled, Hawkins said. "Retailers ordered more than they could handle. Manufacturers gave little attention or thought to products. One example was 'E.T.' It came home to Atari."

As for the state of computer software today, Hawkins advised that makers keep programs simple and "hot." He noted, "Few consumers see obvious benefits to get a computer. There is a lot of confusion about why one needs a computer."

FAYE ZUCKERMAN

'CATEGORICALLY SPEAKING'

Execs Debate Marketing Trends

By SAM SUTHERLAND

Anticipated marketing and programming trends for entertainment, education and home management software were debated by seven top computer software executives during a panel moderated by Faye Zuckerman, conference director and Billboard's computer software editor.

In mulling the emergence of the educational market, the rise of "education" programming concepts drew both analysis and some criticism. Edu-Ware co-founder and vice president Sherwin Steffin set the tone by distinguishing between "educational gaming" titles and true instructional programs, noting that the success of firms such as Spinnaker in mining the former segment will be challenged in the long term.

As consumers become more sophisticated, he argued, the failure of some "edutainment" programs will place a greater premium on educational titles aimed at fulfilling true learning goals. "If they want to buy education, they'll want to buy education programs that do what they purport to do... What I'm expecting will happen is that 'edutainment' will get recategorized as entertainment."

Steffin also stressed the need for "user responsive" programs designed to anticipate their users' most basic problems in operating computers, a need that will be addressed by the



CATEGORICALLY SPEAKING—The various software categories and piracy underscore this panel, which includes, from left, Ihor Wolosenko, president, Synapse; Ken Williams, president, Sierra On-Line; Russell S. Werner, marketing manager, Microsoft; Sherwin Steffin, co-founder, Edu-Ware; Hank Scheinberg, executive vice president, Continental Software, a division of Arrays; Stan Goldberg, president, Micro Lab; and Martin Dean, chief executive officer, Select Information Systems.

rise of "artificial intelligence" software technology.

Both Steffin and Sierra On-Line president Ken Williams agreed that pricing for educational and instructional programs will remain comparatively high, even as market pressure brings entertainment titles into lower price points. Warned Williams, "Once you've passed the \$30 price point, you've taken yourself out of 80% of the mass merchants."

Hank Scheinberg, executive vice president of Continental Software, added that market pricing pressure will also vary with the computer hardware format addressed, offering the prospect for downward pricing trends on Commodore-related products. By contrast, he projected an upward pricing trend for IBM PC and PCjr software. Overall, Scheinberg said, home management and business titles will not be subject to such pricing pressures.

To Synapse Software president Ihor Wolosenko, pricing will be linked to a program's perceived value as a "commodity." As long as a specific title has market appeal, prices will remain high or flat; once a program becomes generic in its nature, pressure for lower pricing will be greater.

A review of storage technologies, in which the relative merits of ROM (read only memory) devices and floppy disks were discussed, raised the

specter of piracy. Microsoft marketing director Russell Werner noted that floppies have become "practically mandatory" for current production needs owing to the high data storage requirements of many home software programs. Micro Lab president Stan Goldberg concurred, noting the higher cost of manufacturing for ROM, as well as the more flexible inventory control possible with floppy disk media.

However, warned Goldberg, the swing to disk media is mirrored by the growth of computer piracy. He asserted that piracy is "widespread in all product categories," suggesting the software trade's current estimated annual worth of \$2 billion might have reached several times that figure without rampant program piracy.

Moderator Zuckerman asked whether the primary area for software piracy remained in schools and colleges, a prospect Steffin only partially endorsed. He noted that the development of the Sony/Philips digital Compact Disc as a computer storage medium offering 528 megabytes per disk could dramatically reduce program piracy, due to the complexity of CD manufacturing techniques.

Martin Dean, chief executive officer of Select, warned that current piracy, primarily at the consumer level, could be dwarfed if dealers and distributors begin making counterfeit copies of top titles in volume.

Opening Panel Takes Crack At 'Keying In The Future'

By JACK McDONOUGH

A wide-ranging discussion at the conference's opening panel, "Keying In The Future: Hardware & Software Trends," covered everything from the "shakeout" in the industry to decisions on what hardware to write for and crossovers into computer books.

Most everyone agreed with Imagic's Bruce Davis, who said that "1984 will be another tumultuous year for software producers. One of the most difficult tasks will be in choosing the systems to sell through."

Tom Restaino of Activision concurred, saying, "We have to reconceptualize the needs of consumers. The consumers whom we are not serving will determine our collective fate, and we must ask ourselves if they will even be a part of our market."

David Gordon of Datamost strongly countered the prevailing theme of shakeout by reading from a software magazine editorial. "A shakeout," said Gordon, "is defined as a saturated market when established companies with good products have trouble. But all we're seeing now is the first signs of competition among companies that for various reasons have not been very competitive."

Early discussion, led by Alex Weiss of Spectravideo, focused on the new MSX prepackaged delivery system, a predefined hardware configuration that resulted from agreements among a score of manufacturers. "Rather than one company being everything to everybody," said Weiss,

"each company will concentrate on its strengths," and, as in the audio business, "you can interchange any peripheral or software with any hardware."

John Garcia of Datasoft agreed that "the days of the single programmer-packager are over. Now different elements will be handled by specialists, and we'll be following whatever the hardware designers come up with. In general, things will become more complex. 64k to 128k machines becoming standard will affect software trends dramatically."

Moderator Adam White, editor of Billboard, asked how one decides which machines to write for, to which Garcia replied, "To us, there are four machines—the Commodore 64, Atari, Apple and IBM."

Weiss added, "So far as we can tell, Coleco's Adam is not going anywhere," and he described the IBM PC as "basically an office business machine with limited graphics and sound capability."

Davis said that software firms "will be looking to niche marketing, and that gets you into a guessing game with the competition as to who will go where." An antidote would be "if hardware developers would come to the software people and tell us what they're doing, to provide us the lead time to do the right things. We're starting to see some of that emerge."

As for Europe, Restaino said that the best software opportunities lay with Commodore and Sinclair. But, he warned, "You'll find a highly fractionalized hardware market which will make it hard to justify major efforts there."

Gordon provided an extended sidelight on computer books, a field Datamost "backed into." He said that book buyers will respond to the cover, title, table of contents and illustrations before they get into the actual content.

Conference keynoter Dave Ruckert of Atari, asked if the arcade comeback was attributable to video-disk, said, "We can capitalize on making home hits from arcade hits regardless of videodisk. I'm encouraged by any hit in the arcades."

MARCH 31 1984, BILLBOARD

Venture Capital Vagaries Viewed

Joseph Horowitz of U.S. Venture Partners touched on the vagaries of seeking venture capital for software startups by ad-libbing, "If the first three things you look for in real estate are location, location and location, the first three things you look for in a venture software deal are people, people and people."

Following up on this theme in "Staying Alive: Securing Venture Capital," Horowitz added, "If you really believe that it's people that make these things succeed, then you're evaluating personalities and there can be very subjective reasons why some things get turned down. The process is not as logical as we like to make it sound, and it's impossible to keep track of everything that's going on."

Horowitz illustrated his point by noting that U.S. Venture's decision to back EPYX—whose president, Michael Katz, was also on the panel—"came through another company. We did not make a search and then decide on EPYX. We were interested because their games were more strategy and thinking-oriented, instead of

being knockoffs of arcade games. But the company didn't really have a management team, so we recruited Mike Katz."

Katz, who said that "raising money is no different from making an effective sales presentation" and that "it's not easy to raise money when every time you opened the Wall Street Journal you'd find gloom and doom articles," put forth three key reasons for his company's success:

- First, he said, "We changed from being designer-driver to being marketing-driven. You have to know how to sell product through retail, not just into retail."
- Second, "We were able to grow and show a profit."
- Third, "We're in entertainment and not afraid to say it."

Pete Thomas of Technology Venture Investors emphasized that, in addition to capital, venture firms "can also provide financial advice and can help ferret out the weaknesses in a company. They can advise on when to refinance. They can assist in recruiting talent. They can serve as a sounding board and they can provide

business contacts, since a venture firm might have anywhere from 30 to 80 clients in its portfolio."

Jeff Chambers of TA Associates echoed Horowitz, noting, "In recent years capital firms have strayed into consumer electronics rather than coming in by careful design, and some people have found that their backers didn't understand their companies as well as they thought."

The first audience question was on the current mood among investors, given recent increases in budget needs for advertising and promotion. Horowitz replied, "Everyone is nervous as hell about startups in software. The risks are exacerbated by the noise level you have to find your way through, and that requires advertising."

The panel was moderated by Lee Isgur, first vice president of Paine Weber Mitchell Hutchins.

Photo coverage of Billboard's Computer Software/Video Game Conference was provided by Leslie Soutanian.

Billboard



COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE

Westin St. Francis
San Francisco, California

Packages, Titles Honored

Infocom's "outrageous" packaging style and Electronic Arts' album-format packages took center stage at Billboard's awards ceremony. Both companies were honored for their packaging strategies.

Awards in the video game area included best sound and graphics for a video game title, awarded to "B.C. Quest For Tires" from Sierra On-Line and authored by Sydney. "Q-Bert" from Parker Brothers, designed by Western Technologies/Smith Engineering, was named best overall video game.

"Zork I" by Infocom received accolades as the best computer entertainment title. "Lode Runner" won as best arcade-style title. For best use of graphics, Bruce Artwick's "Flight Simulator II" was honored.

In the educational category, "Mastertype" from Scarborough Systems authored by Bruce Zweig, received recognition. "The Home Accountant" from Continental Software, a division of Arrays, won the award in the home management/personal productivity category.

Activision was honored for its packaging, advertising and in-store promotions for video game titles.



WALL STREET—Stock analysts and market researchers predict bright horizons for the software industry. Panel participants are, from left, Fun & Games' Ken Uston; Barbara Isgur of Paine Webber Mitchell Hutchins; Jeanne Diestch of TALMIS; and William Coggshall. Not pictured is moderator Esther Dyson, publisher and editor of RElease 1.0 magazine.

An Entertaining Look At New Programming

"Sight & Sound: Computers' Use In The Entertainment Industry" was true to its name, with most panel members presenting videotapes or slides to illustrate "how computers streamline the process of creating programming," as moderator Sam Sutherland, head of Billboard's Los Angeles bureau, put it.

Sutherland noted that the spectrum of applications was covered, with, for instance, Stephen Beck of Beck-Tech working in video, Ellen Lapham of Syntauri in audio and Michael Arent of Aaron Marcus and Lee Marrs of Lee Marrs Artwork in graphics generation. The panel was rounded out by Ed Pacio of Catzel Thomas, who is focusing on the integration of computer graphics with live action, and Mark Turpin of HUMM, who is also working on the audio side, stressing "the effect music has on communicating the personality of computer-based figures."

Lapham and Beck set the tone for the panel in stressing the ability provided by computers to programmers in opening up the concepts of entertainment, either to draw in the consumer in a more active way or to turn around the consumer's expectations of what a piece of entertainment can deliver.

"We're seeing a revolution in the ways of getting the technology to have an impact on how people entertain themselves," Lapham said. "It's a power-to-the-people way of using technology. It's not the old top-down model that shuts the user out, but a bottom-up model that brings the user in." She said that "25% to 30% of Syntauri systems are being used as development systems for people to come up with their own musical tools."

Beck got to the heart of the matter by asking, "What is entertainment?" He said he prefers the dictionary definition of entertainment as "that

which engages the mind. That's exactly what our work is meant to do."

To illustrate, Beck showed segments of some of his well-known "illuminated music" creations, including the computer-assisted visuals he did to accompany "The Jimi Hendrix Concert Album." He explained how it was possible to hook a synthesizer "right to the transmitter" to create "purely visual, video jazz" screen images "that will expand us far beyond MTV."

Marrs showed off several of her company's ads—some done to promote local television news programs—that utilized her Aurora System, a "paint" system that allows the programmer to make use of a wide variety of resources from the standard visual library such as photographic stills or frame-by-frame images from existing film. With the system, she said, "Whatever you can think up, you can make real."

Pacio caught the audience's attention by showing one of his firm's recent creations, the video clip for Matthew Wilder's current Private I/CBS hit single, "The Kid's American," which effectively fuses typical MTV script action with computer-assisted graphics.

In his slide presentation, Arent showed samples of his firm's uses of computer graphics, breaking such uses down into what he classified as "outer, inter and inner-faces," depending on the level of complexity and sophistication desired. The object, he said, "is a heightening of visual awareness through approaches to typography, mythology, color, temporal sequencing and so forth."

In his turn, Turpin showed a tape of a benign robot-like figure moving toward the viewer on a computer-graphic treadmill, with two different cycles of music to alter the viewer's feelings about the possible personality of the figure.

JACK McDONOUGH

Design History, Trends Examined

The evolution of design techniques for computer software and video games was illustrated through program case histories and demonstrations. Reviewing those projects and the underlying design trends they reflect were those closest to the programs—top designers in the game and software field.

Moderator Steve Levy, author of "Hackers," directed the panel, which comprised 11 designers representing seven software publishers and several independent firms.

Michael Becker, art director of Imagic, recounted the development of the newer collaborative approach to software design from the traditional practice of allowing a single designer/programmer to handle all aspects of design. Becker noted how the partnership between artists and engineers has led to a multi-step approach in which games are storyboarded, focus-tested and then created in "rough cut" form before the finished program is made.

Imagic game designer Dave Johnson called that approach preferable, because he can tap into the diverse resources of other team members.

Overall, suggested Marc Blank, Infocom vice president of product development, designers are reaping the benefits of continued improvements in base technology. In the process, new categories of games are being created. However, Blank cautioned, designers need to avoid the trap of mistaking technical dazzle for overall product quality. Game playing, he stressed, should remain the foremost benchmark.

Animator Don Bluth, showing clips from his two optical videodisk arcade games, "Dragons' Lair" and "Space Ace," linked his interest in in-

teractive programming to basic entertainment—the goal of mirroring the audience."

Bill Budge, one of the first designers to receive prominent billing as author of Electronic Arts' "Pinball Construction Set," described his own career as rooted in programming more than design. Hence, he said, that hit computer program departed from conventional games by allowing users to design their own pinball games.

Designer Jon Freeman, a partner in FreeFall Associates with Anne Westfall, stressed basic game concepts as starting points for new programs. Using the duo's own "Archon," a strategy game developed for Electronic Arts, Freeman noted how basic decisions dictating its design were made.

To Synapse Software's Kelly

Jones, vice president of program development and a successful designer, the lure of game development remains the "intuitive excitement" of computer graphics, which enable users to enter fantasy worlds. Jones demonstrated how he created such a "window into fantasy" for "Drelbs."

Another proponent of team design, Interactive Picture Systems president Guy Nouri, stressed the value of building a programming "tool base" so that new programs can be created utilizing elements of past projects.

For the educational market, special technical hurdles exist with respect to hardware compatibility. To insure that a game concept will translate well to myriad different formats, Designware chief Dr. James Schuyler also emphasized the importance of a broad tool base.

Marketing Opportunities: Worldwide View Offered

There is no unified international market, but rather a series of discreet foreign markets. That summation of home computer software opportunities overseas, offered by Atarisoft's Nancy Garrison as first speaker in a panel discussion on that subject, was the common thread woven by all participants.

Garrison, international marketing manager, urged U.S. software firms to develop "an international mind set" rather than view overseas territories merely as an aftermarket for domestic products. Such an approach, she said, dictates greater sensitivity to cultural differences between foreign territories, as well as a willingness to edit and adapt software

with the specific needs of foreign users—a need that extends beyond simple linguistic translations.

Norman Stollman, senior vice president of CBS Electronics, agreed that astute software marketers need to step beyond exploitation of existing U.S. software programs. To differentiate between simple product export and long-range software marketing, he noted, "Importers (overseas) don't market, whereas licensees would. The importer takes a fairly short margin and does very little with it."

Licensees, however, can supply marketing, merchandising and programming expertise to back up their

(Continued on page 30)

Value Of Store Demos Cited Dealers, Distributions Discuss Need For Hands-On Marketing

By PAUL GREIN

In-store demonstration of computer software titles continues to be an important sales tool. That was the consensus of the panel "Making The Connection: Retailing & Distribution," moderated by Martin Brochstein, editor of Computerware.

Randy Rosenberg, president and chief executive officer of Software Emporium, noted that demonstration in the computer software field is more important than in related industries.

"In the record industry, television and radio pre-sell records," Rosenberg said. "But computer software is different—it's an intangible item. The only way to sell it is through demonstration. And unlike in the record industry, it's vital to have qualified salespeople."

Glenn Johnson, founder and chairman of Software Centre International, noted that demonstration was especially critical from 1980-82, when the market was driven by language and utility software. "All of our stores have game tables (for demonstration) which are equivalent to listening rooms in old record stores," he said.

Neil Yellin, president of Access To Software, said the need for demonstration is especially acute with business software. "With entertainment software, customers have probably played it in arcades and already know it," he said.

"A year ago, you had to demonstrate everything," Yellin added. "Now more people walk in pre-sold. The market is maturing. The consumer is becoming more price-con-

scious. Just as in the stereo and hardware businesses, there's pressure on the retailer to be more innovative and helpful."

Tom Gross, director of computer products for Lieberman Enterprises, said that sales for mass merchants are in popular titles. "Most mass merchants are geared to selling washer/driers and tv sets," he said. "They're not as good at controlling individual titles. But when a title does become popular, mass merchants can deliver the tonnage."

Lieberman services Sears, Walmart and K Mart. "The average department is 16 to 20 linear feet," Gross said, "and carries only \$11,000 of inventory at retail. All the merchant does is give us floor space and the checkout clerk. We're partners, and if it doesn't sell, we'll replace it."

Joe Barrett, buyer for Platt Music Corp., summarized the panelists' views by noting: "As retailers in software, we need to focus on stability and products with long shelf life. That will help make us a more mature business."



RETAILING DISTRIBUTING—Martin Brochstein, editor of Computerware, leads panel discussion on computer software retailing and distributing. Panelists are, from left, Tom Gross, computer software program director, Lieberman Enterprises; Neil Yellin, president, Access To Software; Randy Rosenberg, president, Software Emporium; Spencer Leyton, director of new programs, Softsel; Glenn Johnson, founder, Software Centres International; W.M. "Trip" Hawkins, president, Electronic Arts; Joe Barrett, buyer, Platt Music Corp.; and Brochstein.

Billboard



COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE

Westin St. Francis
San Francisco, California

Electronic Distribution Spotlighted

Panelists Confront Problems Of Hardware, High Costs

Hardware limitations and costs continue to hamper general consumer acceptance of teledelivery and electronic distribution, warned participants on the panel "A Step Beyond: The Evolution Of Teledelivery."

Tim Baskerville, editor and publisher of the Video Marketing Game Letter, directed panel discussion that also focused on electronic distribution to retailers. Paul Terrell, chairman of Romox, the first company to set up electronic disbursement in retail outlets, described how his system was updated to include a color

monitor.

Terrell said he found that customers returned to retail outlets after about eight weeks to re-program a new game onto the company's erasable cartridges. Nearly 70% of the company's catalog is computer software titles, with 20% being VCS games.

As for hardware limitations, Richard Adler, director of videotex/teletext program for the Institute For The Future, noted the high cost of modems, which are used to connect computers to telephone lines for outside communications.

Adler observed that it takes about five minutes to load a simple 8K arcade game via the telephone lines on current technology. "Imagine how long 64K of software would take," he added.

In agreement with Adler was David Lamb, director of home electronics/entertainment for LINK, who pointed out that "modem penetration is a crucial issue for teledelivery." He described a recent study by LINK, which polled 290 home computer owners and 275 video game console owners, revealing that 50% were not interested in signing on for teledelivery services; 25% evinced interest; 6% did not know what a modem was; 11% said they wanted teledelivery; and 8% owned modems.

Furthermore, Lamb lamented, "Dollars need to be spent on advertising to create awareness of teledelivery (communications through a computer). It is alien to most consumers."

Randall Wise of The Games Network described his company's system, which sends computer software to cable subscribers. He noted that cable transmissions allow for faster delivery of software.

The Games Network will begin test marketing the system, which comes with a computer keyboard, in Los Angeles this spring. It will cost about \$16 a month, Wise said.

FAYE ZUCKERMAN



TELE-DISCUSSION—Tim Baskerville, center, takes charge of discussion on teledelivery and electronic distribution. Panel participants include, from left, David Lamb, LINK; Randall Wise, The Games Network; Paul Terrell, Romox; and Richard Adler, Institute For The Future.

Ad Campaigns Getting Increasingly Sophisticated

As the computer software market becomes more sophisticated, so are its advertising campaigns. That was the central theme of the panel "Madison Avenue: Understanding The Advertising Game," moderated by Ron Willman, Billboard's director of sales, video and sound business.

Bruce Silverman, BBDO/West's executive vice president and creative director, noted that a strong brand identification can increase over-the-counter sales. "It's a level of expectation," he observed, "a question of what you stand for."

Henry A. Kaplan, CBS Software's executive vice president, said that CBS has adopted a strategy of appealing to people's competitive nature in selling its educational and self-enrichment software.

"Our tag line is 'We're making you the best,'" he said. "Our experience is that the real reason people buy computer software is to get a leg up on their friends and neighbors."

Theodore N. Voss, Atari's senior vice president of marketing and advertising, said it's important to take risks in advertising. "When you're fat

and prosperous it's harder to take a risk," he noted. "But it's possible to build a franchise."

Robert D. Botch, EPYX's director of marketing, said EPYX concentrates its advertising on computer and game books. "We hope market penetration reaches 15% so we can justify television advertising," he said, "but that's not going to happen in the foreseeable future. We're pretty much a slave to the hardware people."

Peter Bates, senior vice president and management supervisor at Ally & Gargano Inc., said that it's important not to over-inflate customers' expectations. He said he never retouches photographs of computer game software, to avoid causing disappointment when customers see the actual images on their own screens.

CBS Software's Kaplan summarized many of the panelists' points when he noted: "These days markets mature at a much more rapid rate than before. Consumers become aware of products more quickly, and products can also move up and down more quickly."

OPPORTUNITIES DISCUSSED

Worldwide View For Marketing

Continued from page 29

sales effort. Development of a strong network of licensing ties, while more costly, can represent an investment in longterm market growth. According to Stollman, publishers will make less money initially through licensees than they might on product dumps through import/export channels.

Colin Aldridge of Marketing Microsoft Ltd. again stressed the overseas marketplace as diverse, observing, "There is no United States of Europe. In the end, if you're going to be serious about the markets, and be taken seriously by them, you've got to tailor the product."

For smaller software publishers, the pressure to distinguish between foreign territories is greater, according to Ted Morgan, president of Human Engineered Software (HESWare). "To market a product in Germany, France or Italy the same way you would here would be suicidal," he warned.

Morgan noted that his firm's strategy has built upon basic licensing to create co-publishers in partnership with overseas companies. Under these alliances, the partner firm may take over program translation and manufacturing as well as marketing.

Elliot Dahan, marketing vice president for Creative Software, offered his company's somewhat typical,

sometimes harrowing experiences abroad: "We were dragged into international distribution. We were originally a Commodore company, and Commodore was very big in the U.K." After entering that market, however, Dahan learned that effective marketing partners were hard to come by.

Some early overseas publishers, while happy to handle hits like "Chop Lifter", were unwilling or unable to support creative software's entire product line. Now, nearly two years later, Dahan has a revamped network of overseas affiliates. He suggested that U.S. companies need to study closely their prospective li-

censee's overall operations, financial stability and existing ties to rival U.S. software suppliers before cutting deals.

U.S. firms may also face significant hurdles in the realm of customs and duties. David Horowitz, director of software marketing development for Scholastic Inc., noted tough export control regulations, which view computers and computer product as high technology product. Customs duties in some territories may meanwhile render certain products non-competitive, he said.

Fred D'Ignazio, associate editor of Compute! magazine, moderated the panel.



MADISON AVENUE—Theodore Voss of Atari, at podium, presents his company's point of view when it comes to advertising. Participants also include, from left, Bruce Silverman, BBDO/West; Henry Kaplan, CBS Software; Robert Botch, Epyx; Peter Bates, Ally & Gargano; and Ron Willman, Billboard.

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Help us see the future.
Give to Prevent Blindness.

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Video



ROUND THREE—John Cougar Mellencamp works on the third video from his current Riva PolyGram album "Uh-Huh," "Authority Song." Shot in black and white, the clip was produced by Jon Small and directed by Jay Dubin.

UCLA Seminar Looks At Impact Of Clips On Sales

LOS ANGELES—Escalating costs for video clips, and the clips' impact on record sales, took center stage at a March 17 UCLA seminar, "The Art & Business of Music Video Production."

To an audience of nearly 125 film students and independent visual artists, Michelle Peacock, director of national press and artist development for Capitol Records, said that clip costs will average about \$50,000 this year. Last year, she noted, most video productions cost about \$30,000.

It is estimated that Capitol spent more than \$3 million on video clip production last year. According to Robert Reitman, vice president of marketing services for A&M Records, that record company made 155 clips last year. "Only about five, I believe, proved to recoup the cost," he said.

"There isn't any technical market research that supports the notion that clips sell records," Reitman observed. "You could point out the few examples, but those are only a few examples."

As for making long-form music videos for sale, Reitman noted that A&M has set up a video division. "No doubt that is becoming a new entertainment medium," he said.

"But we are still waiting to see our return on our (video clip) investments."

The panelists generally agreed that "K-tel-like" compilation reels of clips for sale are not viable. All noted that the number of licensing issues and rights clearances required for such a reel makes it a money-losing proposition.

But most said that they will be watching the sales on a compilation reel Vestron has introduced to see its potential. Meanwhile, Peacock explained, ownership of clips varies.

"Sometimes the label owns the rights, sometimes the artist and sometimes the management company."

Ellen Berkowitz, representing the music video show "Night Tracks," responded to the notion of having to pay to air clips. "We are in the promotion business," she said, comparing her show to a radio station.

Reitman noted that "Night Tracks" airs the same clip only twice a week. "A radio station plays songs over and over again," he pointed out.

Peacock said she gets frustrated with video shows that play only the "Billboard hits." She added, "In that case, yes, they can pay for my clips."

FAYE ZUCKERMAN

MGM/UA Set To Distribute BBC's Catalog In Britain

LONDON—MGM/UA is to distribute BBC Video's videocassette catalog here, following the withdrawal of former distributor 3M. Physical distribution will be handled by CBS Records. The deal, effective April 1, is linked with a new pricing structure designed to encourage straight sale.

BBC Video has also reached new joint duplication arrangements with Rank Phicom Video Duplication and Fraser Peacock Associates, two leaders in the European duplication sector.

Under the BBC's new scheme, all music titles, which include concerts by Toyah, Sky, Deep Purple and Dave Brubeck, will retail below the crucial 20-pound (roughly \$29) mark, while even Category A product, largely comedies and features, will cost no more than \$45 to buy.

The U.K. market has been moving steadily away from its early dependence on rental trade in recent months. CIC has released three low-price blockbusters, "Raiders Of The

Lost Ark," "Flashdance" and most recently "Airplane II," and even die-hard rental backer Warner Home Video is rumored to be planning de-restricted non-lease availability for selected cartoon and B-movie titles this summer. In addition, practically all music video suppliers are now firmly committed to the view that music video is a sale item.

Newest BBC Video music title is "Alexis Korner: Eat A Little Rhythm 'n' Blues," a tribute to the legendary British bluesman and disk jockey, who died earlier this year, which will be released as part of the first batch of three titles under the new deal. BBC Video head John Ross Barnard expects to release three or four titles a month.

Despite being hamstrung until mid-1983 by lack of residuals agreements with the British talent unions, the company's catalog now runs to over 60 titles, including sports, children's programming, self-improvement, general interest, comedies and music.

Giveaway Gives Boost To Sony Firm Says 'Raiders' Promotion Has Helped VCR Sales

By TONY SEIDEMAN

NEW YORK—Giving away software to move hardware, traditionally a videodisk marketing tactic, has proven a success in helping Sony Corp. of America move its Beta Hi-Fi VCRs off the shelves.

For the last three months, Sony has been giving consumers who've purchased Beta Hi-Fi machines a free copy of "Raiders Of The Lost Ark" with each unit. Executives of Sony and other companies close to the promotion say that it proved a success, but refuse to give out specific numbers on sales. Sony marketing manager Tom Harvey says that the numbers impressed his company enough that when the right title hits the market, he'll play the giveaway card again.

The effort was concentrated at the dealer and distributor level, using posters, tent cards and some ad mats. Local retailers were given the option of participating, then shipped copies of "Raiders" to hand out to customers after the sale had been made. Although the targeted nature of the promotion insured that it did not make a big splash on the national

scene, the tactic proved an effective means of selling a specialized video playback device.

Several factors determined Sony's choice of "Raiders" as its giveaway item. "It's a great demo tape and a great tape for the customer to take home," says Sony marketing manager Tom Harvey. Specifically, as a hit feature film, "Raiders" was perceived as a high-value item by consumers. But the low price of \$39.95 Paramount Home Video put on the title meant that it was an inexpensive item to use for a promotion.

Additionally, "Raiders" as a motion picture features constant action and a dynamic soundtrack, qualities that made it a good title to use to show consumers what Beta Hi-Fi VCRs could do.

Because of the combination of elements needed, Harvey says that although the promotion has been "very successful," he doesn't know whether Sony will make a similar effort soon.

The main problem, he says, is the extremely time-sensitive nature of the prerecorded feature film on videocassette. Harvey says he is afraid that if he doesn't use a superhit like

"Raiders," the title he does use will be dead by the time all the arrangements needed to set up the marketing effort are complete.

Sony and the Beta videocassette format have been fighting a long and hard battle against the inroads of VHS. In a recent survey, the newsletter TV Digest reported that Beta's U.S. market share had slipped below 20%.

The sagging hardware sales have had devastating impact in the software marketplace, with many retailers cutting Beta out of their inventory entirely. The video specialty store situation was one reason for the creation of Sony's Video Software Operations wing, and many of its other programming efforts.

In the Sony promotion, cassettes weren't given directly to consumers but instead were shipped to dealers on the condition that they would then give the cassettes away with the VCRs. Sony engaged in a heavy-duty promotional campaign for the effort, printing up over 50,000 posters for its distribution network.

Last year Sony used a rental soft-

(Continued on page 33)

| Billboard Videodisk Top 20 | | | | | | | | | |
|--|---------------|----------------|--|--|--------------------------------------|-----------------|--------|-----------|--------------------|
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| Survey for Week Ending 3/31/84 | | | | | | | | | |
| This Week | Last Position | Weeks on Chart | TITLE | Copyright Owner, Distributor, Catalog Number | Principal Performers | Year of Release | Rating | Format | Price |
| 1 | 3 | 12 | MAKING MICHAEL JACKSON'S THRILLER (ITA)▲ | Vestron 1000 | Michael Jackson | 1983 | NR | CED Laser | 29.95 29.95 |
| 2 | 1 | 7 | TOOTSIE | RCA/Columbia Pictures Home Video 5955 | Dustin Hoffman Jessica Lange | 1982 | PG | CED | 29.95 |
| 3 | 2 | 5 | STAYING ALIVE | Paramount Pictures Paramount Home Video 1303 | John Travolta Cynthia Rhodes | 1983 | PG | CED Laser | 19.95 29.95 |
| 4 | 12 | 3 | MR. MOM | Vestron 5025 | Michael Keaton Teri Garr | 1983 | PG | CED | 29.95 |
| 5 | 16 | 2 | TRADING PLACES | Paramount Pictures RCA Video Disc 1551 | Dan Ackroyd Eddie Murphy | 1983 | R | CED Laser | \$19.95 \$29.95 |
| 6 | 4 | 14 | RAIDERS OF THE LOST ARK | Paramount Pictures RCA Video Disc 1376 | Harrison Ford Karen Allen | 1981 | PG | CED Laser | 29.95 |
| 7 | 7 | 16 | WAR GAMES | MGM/UA Home Video CBS-Fox Video 4714 | Matthew Broderick Dabney Coleman | 1983 | PG | CED Laser | 19.98 34.98 |
| 8 | 5 | 13 | OCTOPUSSY | MGM/UA Home Video CBS-Fox Video 4715 | Roger Moore Maud Adams | 1983 | PG | CED Laser | 39.98 34.98 |
| 9 | 11 | 21 | BLUE THUNDER ● | RCA Video Disc 13052 | Roy Scheider | 1983 | R | CED Laser | 19.98 29.95 |
| 10 | 8 | 4 | EASY MONEY | Vestron 5029 | Rodney Dangerfield | 1983 | R | Laser | 34.95 |
| 11 | 9 | 5 | PORKY'S II: THE NEXT DAY | CBS-Fox Video 1294 | Dan Monahan Tony Gamos | 1983 | R | CED Laser | 19.98 34.98 |
| 12 | 17 | 3 | NEVER SAY NEVER AGAIN▲ | Warner Brothers Pictures Warner Home Video DC 11337 | Sean Connery Barbara Carrera | 1983 | PG | CED Laser | 39.98 |
| 13 | 13 | 8 | CUJO | Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331 | Dee Wallace Daniel Hugh-Kelly | 1983 | R | CED Laser | 34.98 |
| 14 | 6 | 14 | RISKY BUSINESS | The Geffen Company Warner Home Video DC11323 | Tom Cruise Rebecca de Mornay | 1983 | R | CED Laser | 34.98 |
| 15 | 14 | 24 | FLASHDANCE | Paramount Pictures RCA Video Disc 11362 | Jennifer Beals | 1983 | R | CED Laser | 29.98 29.95 |
| 16 | 15 | 2 | KRULL | RCA Video Disc 10364 | Ken Marshall Lysette Anthony | 1983 | PG | CED | 19.95 |
| 17 | 10 | 17 | NATIONAL LAMPOON'S VACATION | Warner Bros. Pictures Warner Home Video DC11315 | Chevy Chase Christie Brinkley | 1983 | R | CED Laser | 34.98 34.98 |
| 18 | 20 | 25 | 48 HRS. | Paramount Pictures RCA Video Disc 13612 | Nick Nolte Eddie Murphy | 1983 | R | CED Laser | 29.98 29.95 |
| 19 | 18 | 5 | CLASS | Vestron 5026 | Jacqueline Bisset Cliff Robertson | 1983 | R | Laser | 34.95 |
| 20 | 19 | 6 | TWIST OF FATE | MCA Home Video 40066 | Olivia Newton-John | 1983 | NR | CED Laser | 16.98 19.98 |

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Billboard Videocassette Top 40

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Survey for Week Ending 3/31/84

SALES

| This Week | Last Position | Weeks on Chart | TITLE | Copyright Owner, Distributor, Catalog Number | Principal Performers | Year of Release | Rating | Format | Price |
|-----------|---------------|----------------|---|--|----------------------------------|-----------------|--------|----------|----------------|
| 1 | | | MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA) | Vestron 1000 | Michael Jackson | 1983 | NR | VHS Beta | 29.95 |
| 2 | 2 | 98 | JANE FONDA'S WORKOUT ▲ (ITA) | KVC-RCA Karl Video Corporation 042 | Jane Fonda | 1982 | NR | VHS Beta | 59.95 |
| 3 | 3 | 15 | RAIDERS OF THE LOST ARK | Paramount Pictures Paramount Home Video 1376 | Harrison Ford Karen Allen | 1981 | PG | VHS Beta | 39.95 |
| 4 | 13 | 2 | TRADING PLACES | Paramount Pictures Paramount Home Video 1551 | Dan Ackroyd Eddie Murphy | 1983 | R | VHS Beta | 39.95 |
| 5 | 6 | 14 | RISKY BUSINESS | The Geffen Company Warner Home Video 11323 | Tom Cruise Rebecca de Mornay | 1983 | R | VHS Beta | 39.98 |
| 6 | 7 | 8 | TOOTSIE | RCA/Columbia Pictures Home Video 10535 | Dustin Hoffman Jessica Lange | 1982 | PG | VHS Beta | 79.95 |
| 7 | 14 | 3 | WAR GAMES | CBS-Fox Video 4714 | Matthew Broderick Dabney Coleman | 1983 | PG | VHS Beta | 79.98 |
| 8 | 4 | 6 | STAYING ALIVE | Paramount Pictures Paramount Home Video 1302 | John Travolta Cynthia Rhodes | 1983 | PG | VHS Beta | 39.95 |
| 9 | 5 | 27 | FLASHDANCE | Paramount Pictures Paramount Home Video 1454 | Jennifer Beals | 1983 | R | VHS Beta | 39.95 |
| 10 | 9 | 4 | NEVER SAY NEVER AGAIN ▲ | Warner Brothers Pictures Warner Home Video 11337 | Sean Connery Barbara Carrera | 1983 | PG | VHS Beta | 79.95 |
| 11 | 15 | 3 | EASY MONEY | Vestron 5029 | Rodney Dangerfield | 1983 | R | VHS Beta | Not Listed |
| 12 | 11 | 5 | MR. MOM | Vestron 5025 | Michael Keaton Teri Garr | 1983 | PG | VHS Beta | No listing |
| 13 | 8 | 36 | DURAN DURAN | Thorn/EMI TVD 1646 | Duran Duran | 1983 | NR | VHS Beta | 29.95 |
| 14 | 16 | 40 | 48 HRS. | Paramount Pictures Paramount Home Video 1139 | Nick Nolte Eddie Murphy | 1983 | R | VHS Beta | 39.95 |
| 15 | 10 | 7 | DO IT DEBBIE'S WAY | Raymax Prod. P. Brownstein Prod. Video Assoc. 1008 | Debbie Reynolds | 1983 | NR | VHS Beta | 39.95 |
| 16 | 18 | 2 | THE JANE FONDA WORKOUT CHALLENGE | KVC-RCA Karl Video Corporation 051 | Jane Fonda | 1984 | NR | VHS Beta | 59.95 |
| 17 | 12 | 6 | THE CARE BEARS IN THE LAND WITHOUT FEELINGS | Family Home Entertainment MGM/UA Home Video F357 | Animated | 1983 | G | VHS Beta | 29.95 |
| 18 | 24 | 17 | PINK FLOYD THE WALL | MGM/UA Home Video MV-400268 | Pink Floyd | 1979 | R | VHS Beta | 39.95 |
| 19 | 35 | 58 | AN OFFICER AND A GENTLEMAN ▲ (ITA) | Paramount Pictures Paramount Home Video 1467 | Richard Gere Debra Winger | 1982 | R | VHS Beta | 39.95 29.95 |
| 20 | 30 | 20 | BLUE THUNDER • | RCA/Columbia Pictures Home Video 10026 | Roy Scheider Malcolm McDowell | 1983 | R | VHS Beta | 79.95 |
| 21 | 21 | 4 | DEAL OF THE CENTURY • | Warner Brothers Pictures Warner Home Video 11339 | Chevy Chase Sigourney Weaver | 1983 | PG | VHS Beta | 69.95 |
| 22 | 36 | 10 | CUJO | Sunn Cassio-Pictures/Warner Bros. Inc. Warner Home Video 11331 | Dee Wallace Daniel Hugh-Kelly | 1983 | R | VHS Beta | 69.95 |
| 23 | 19 | 6 | BILLY JOEL: LIVE FROM LONG ISLAND | CBS-Fox Video 6297 | Billy Joel | 1983 | NR | VHS Beta | 29.98 |
| 24 | 29 | 14 | SUPERMAN III | Warner Brothers Pictures Warner Home Video 11320 | Christopher Reeve Richard Pryor | 1983 | PG | VHS Beta | 69.95 |
| 25 | 17 | 2 | EURYTHMICS-SWEET DREAMS (THE VIDEO ALBUM) | RCA/Columbia Pictures Home Video 91132 | Eurythmics | 1983 | NR | VHS Beta | 29.95 |
| 26 | 22 | 9 | BRAINSTORM | MGM/UA Home Video 800314 | Natalie Wood Christopher Walken | 1983 | PG | VHS Beta | 79.95 |
| 27 | 31 | 22 | POLICE AROUND THE WORLD | I.R.S. Video 001 | The Police | 1982 | NR | VHS Beta | 33.95 |
| 28 | 27 | 49 | THE COMPLETE BEATLES | MGM/UA Home Video 700155 | The Beatles | 1982 | NR | VHS Beta | 69.95 |
| 29 | 38 | 8 | EDDIE AND THE CRUISERS | Embassy Pictures Embassy Home Entertainment 2066 | Tom Berenger Michael Paré | 1983 | PG | VHS Beta | 79.95 |
| 30 | 40 | 14 | TWILIGHT ZONE—THE MOVIE | Warner Brothers Pictures Warner Home Video 11314 | John Lithgow Kevin McCarthy | 1983 | PG | VHS Beta | 69.95 |
| 31 | 34 | 17 | EDDIE MURPHY—DELIRIOUS | Paramount Home Video 2323 | Eddie Murphy | 1983 | R | VHS Beta | 59.95 |
| 32 | 32 | 17 | NATIONAL LAMPOON'S VACATION | Warner Brothers Pictures Warner Home Video 11315 | Chevy Chase Christie Brinkley | 1983 | R | VHS Beta | 69.95 |
| 33 | 20 | 6 | TWIST OF FATE | MCA Home Video 80066 | Olivia Newton-John | 1983 | NR | VHS Beta | 19.95 |
| 34 | 37 | 6 | PORKY'S II: THE NEXT DAY | CBS-Fox Video 1294 | Dan Monahan Tony Ganos | 1983 | R | VHS Beta | 79.98 |
| 35 | 26 | 3 | STAR CHAMBER | CBS-Fox Video 1295 | Michael Douglas Hal Holbrook | 1983 | R | VHS Beta | 59.98 |
| 36 | 33 | 20 | DUMBO | Walt Disney Home Video 24 | Animated | 1947 | G | VHS Beta | 39.95 |
| 37 | 23 | 13 | A HARD DAY'S NIGHT | Walter Shenson, Maljack Productions, Inc. 1064 | The Beatles | 1964 | G | VHS Beta | 69.95 |
| 38 | 39 | 5 | CROSS CREEK | Thorn/EMI Home Video 2184 | Mary Steenburgen Rip Torn | 1983 | R | VHS Beta | 79.95 |
| 39 | 25 | 4 | SALEM'S LOT: THE MOVIE | Warner Brothers Pictures Warner Home Video 11336 | David Soul James Mason | 1979 | NR | VHS Beta | 59.95 |
| 40 | 28 | 8 | CLASS | Vestron 5026 | Jaqueline Bisset Cliff Robertson | 1983 | R | VHS Beta | No listing |

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Video

Media Home Entertainment In \$2.6 Million 'Santa' Deal

NEW YORK—Media Home Entertainment has given producer Alexander Salkind a special kind of Christmas present, laying out \$2.6 million for the home video rights to his yet-to-be-filmed "Santa Claus—The Movie," and boosting home video rights payments to a new record high in the process.

The Media payment is probably the highest sum ever laid out for a single film prebuy in home video history. Such a concentrated application of capital was made possible by MHE's recent purchase by the British firm Heron PLC.

"I don't think it's crazy," says MHE president Ron Safinick. The scope of the payment is sensible, he claims, because "Santa Claus" is not scheduled to go into release until late 1985, and the videocassette won't hit the market until 1986 at the earliest.

Thus Media will be dealing with a far different home video marketplace than now exists, says Safinick. His projections show a population of between 25 million and 40 million VCRs by then. Given that the 1986 market will be several times the size of the present one, "we feel confident that we should exceed the sales of a 'Raiders,'" Safinick says. "Raiders Of The Lost Ark" sold 420,000 cassettes on pre-order, and has so far moved over 600,000 units, according to reports from Paramount Home Video, video distributors and retailers.

Also giving MHE confidence, says Safinick, is "the key example of Alexander Salkind's other product": "Superman," "Superman II," and "Superman III." In going for "Santa Claus," Salkind has picked another highly marketable name, says Safinick, who predicts that home video sales of the movie will not burn out

quickly, but keep up in a constant flow that will see a peak every Christmas season.

And a program bearing a name with such a wide appeal will be a natural for mass merchandisers, Safinick claims. He says the big buyers will be a major force in the home video marketplace by 1986.

The Media Home Entertainment "Santa Claus" buy is the latest in a series of high-ticket rights purchases by home video manufacturers. In January, Embassy Home Entertainment reportedly paid \$1.3 million for the home video rights to "Silkwood." Multi-picture prebuys by such indies as Vestron Video have reportedly come close to or passed the \$1 million per title mark.

Every important home video manufacturer is facing a shortage of top-line product. Release schedules that put 60 titles a year per firm on the marketplace consume high quality product at a rate several times faster than it is being made. One result of this, says Safinick, is that more joint production deals and home video made-fors are in the offing.

"Why spend \$2.6 million when I could make it for that much?" he asks. While having a supertitle in a company's inventory is essential if it is to maintain its image with retailers and distributors, Safinick sees alternative production becoming an increasingly important factor.

Computer Software Chart
Every Week
In Billboard

Piracy Crackdown In France

PARIS—French police have made what is considered their biggest raid so far against organized video piracy, which is estimated to control 25% of the industry here and be worth an annual \$70 million.

In the swoop, police from Paris held 24 people on charges of counterfeiting, complicity and theft, seized 300 master tapes and 350,000 cassettes, and uncovered two illicit copying laboratories. Among the titles seized was "Two Of A Kind," the John Travolta/Olivia Newton-John feature, which was not due for release in France until the end of March.

The police action comes after a number of smaller operations in the

past few months and amid hardening attitudes by the courts against piracy.

In one of the cases, a suspended prison sentence of 18 months was imposed, along with a fine of \$4,000. This was far higher than the cautionary sentences passed in the first spate of arrests, about 50 in all, in 1982.

The authorities now plan to bring in legislation that could raise the prison sentence for a first offense to as high as two years.

Police say that in this latest case the pirate cassette network spread far beyond the frontiers of France to as far away as Africa and included Belgium and Switzerland, where there are French-speaking communities.



STRIP TEASE—Adam Ant, left, makes an appearance on Atlanta's Video Music Channel to judge suggestions sent by viewers as to how Ant's "Strip" album should be depicted. Helping him out is VJ John Gradick.



THAT'S THE BREAKS—RCA act the Breaks perform a few cuts from their current album during Nickelodeon's teen talk/variety show "Livewire."

Small Biggie Burns Hits Clip Production Big Time

NEW YORK—Artists Charley Pride and K.C. (formerly of K.C. & the Sunshine Band) are among the first acts utilizing the services of a new music video production firm, Small Biggie Burns, formed recently by industry veterans Robert Small, Alan Hecht and James Burns.

Small Biggie Burns will specialize in writing, directing and producing music video programming for television, films, cable and home video. For Charley Pride, the firm created an urban concept piece shot in Manhattan on his single, "Every Heart Should Have One." To help kick off K.C.'s solo career, the firm shot the video for his current Meca release, "Give It Up." The video has debuted on NBC's "Friday Night Videos" and is in rotation on HBO, Showtime and USA Network's "Night Flight."

Other clients of Small Biggie Burns include the new Cleveland-based band Exotic Birds, whose new single is "No Communication," and the B.E. Taylor Band, whose video promotes the single, "Vitamin L."

Explaining the decision to join

forces in a music video company, Burns says, "It seemed to us to represent a perfect troika of talents. Bob Small directs, Alan Hecht writes, and I produce." The trio first collaborated as creative consultants for "One Night Stand: A Keyboard Event," featuring Eubie Blake and a number of jazz stars, which received a 1981 Grammy nomination in the video of the year category.

Other credits earned by Small Biggie Burns executives are Calamity Jane's "I've Just Seen A Face" (Columbia), art direction for "Rock This Town" by the Stray Cats (EMI America), Rachel Sweet's "Be My Baby/And Then He Kissed Me" (Columbia), and the Producers' clip, "What's He Got" (Portrait).

The company hopes to expand its video production interests in Nashville and to work more closely with record companies in developing conceptual clips for country acts. As a result of its recent work with Pride, Small Biggie Burns is now involved with additional long-form videos for him.

Giveaway Gives Boost To Sony

• Continued from page 31

ware tie-in to help push its VCRs, offering consumers 20 free rentals in an effort themed "Sony Takes You To The Movies." The power of "Raiders" as a sell-through title was one reason the company decided to go with a giveaway this year, says Harvey.

More giveaways may be possible in the future, but Harvey says Sony is not aware of any titles going into release "in the next 60 to 90 days that would have the impact that 'Raiders' did." A program allowing consumers to pick any titles they want would be "extremely hard to administrate," and thus a doubtful candidate as a marketing campaign, he says.

The Beta format's position as the

number two VCR format behind VHS has long been one of the forces behind Sony's push into software. With VCR sales up by more than 80% for the first 10 weeks of 1984, most VHS manufacturers are making few, if any, extraordinary promotion efforts. Harvey denies that the Beta format is in trouble, saying that sales for the first part of this year were significantly better for the format than for the industry as a whole.

Sony Video Software Operations also releases Sony "Video 45s" and "Video LPs." Sony executives say it is doubtful any of this music product will be involved in giveaway promotions. The goal is to use programming with the widest appeal possible, they say, and even hit music has a narrower home video appeal than feature films.

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Billboard Videocassette Top 40

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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 | 8 | TOOTSIE | RCA/Columbia Pictures Home Video 10535 | Dustin Hoffman Jessica Lange | 1982 | PG | VHS Beta |
| 2 | 1 | 5 | MR. MOM | Vestron 5025 | Michael Keaton Teri Garr | 1983 | PG | VHS Beta |
| 3 | 4 | 3 | WAR GAMES | CBS-Fox Video 4714 | Matthew Broderick Dabney Coleman | 1983 | PG | VHS Beta |
| 4 | 3 | 4 | NEVER SAY NEVER AGAIN | Warner Brothers Pictures Warner Home Video 11337 | Sean Connery Barbara Carrera | 1983 | PG | VHS Beta |
| 5 | 18 | 2 | TRADING PLACES | Paramount Pictures Paramount Home Video 1551 | Dan Ackroyd Eddie Murphy | 1983 | R | VHS Beta |
| 6 | 5 | 15 | RISKY BUSINESS | The Geffen Company Warner Home Video 11323 | Tom Cruise Rebecca de Mornay | 1983 | R | VHS Beta |
| 7 | 6 | 16 | RAIDERS OF THE LOST ARK | Paramount Pictures Paramount Home Video 1376 | Harrison Ford Karen Allen | 1981 | PG | VHS Beta |
| 8 | 7 | 6 | STAYING ALIVE | Paramount Pictures Paramount Home Video 1302 | John Travolta Cynthia Rhodes | 1983 | PG | VHS Beta |
| 9 | 9 | 14 | MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA) | Vestron 1000 | Michael Jackson | 1983 | NR | VHS Beta |
| 10 | 8 | 3 | EASY MONEY | Vestron 5029 | Rodney Dangerfield | 1983 | R | VHS Beta |
| 11 | 10 | 8 | BRAINSTORM | MGM/UA Home Video 800314 | Natalie Wood Christopher Walken | 1983 | PG | VHS Beta |
| 12 | 13 | 10 | CUJO | Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331 | Dee Wallace Daniel Hugh-Kelly | 1983 | R | VHS Beta |
| 13 | 16 | 18 | NATIONAL LAMPOON'S VACATION | Warner Brothers Pictures Warner Home Video 11315 | Chevy Chase Christie Brinkley | 1983 | R | VHS Beta |
| 14 | 12 | 3 | DEAL OF THE CENTURY | Warner Brothers Pictures Warner Home Video 11339 | Chevy Chase Sigourney Weaver | 1983 | PG | VHS Beta |
| 15 | 24 | 2 | STAR CHAMBER | CBS-Fox Video 1295 | Michael Douglas Hal Holbrook | 1983 | R | VHS Beta |
| 16 | 11 | 27 | FLASHDANCE | Paramount Pictures Paramount Home Video 1454 | Jennifer Beals | 1983 | R | VHS Beta |
| 17 | 14 | 6 | PORKY'S II: THE NEXT DAY | CBS-Fox Video 1294 | Dan Monahan Tony Ganius | 1983 | R | VHS Beta |
| 18 | 17 | 2 | KRULL | RCA/Columbia Pictures Home Video 10364 | Ken Marshall Lysette Anthony | 1983 | PG | VHS Beta |
| 19 | 25 | 3 | CROSS CREEK | Thorn/EMI Home Video 2184 | Mary Steenburgen Rip Torn | 1983 | R | VHS Beta |
| 20 | 19 | 8 | EDDIE AND THE CRUISERS | Embassy Pictures Embassy Home Entertainment 2066 | Tom Berenger Michael Paré | 1983 | PG | VHS Beta |
| 21 | 22 | 21 | BLUE THUNDER • (ITA) | RCA/Columbia Pictures Home Video 10026 | Roy Scheider Malcolm McDowell | 1983 | R | VHS Beta |
| 22 | 21 | 15 | SUPERMAN III | Warner Brothers Pictures Warner Home Video 11320 | Christopher Reeve Richard Pryor | 1983 | PG | VHS Beta |
| 23 | 15 | 8 | CLASS | Vestron 5026 | Jaqueline Bisset Cliff Robertson | 1983 | R | VHS Beta |
| 24 | 23 | 25 | TENDER MERCIES • | Thorn/EMI 1640 | Robert Duvall Betty Buckley | 1983 | PG | VHS Beta |
| 25 | 26 | 40 | 48 HRS. | Paramount Pictures Paramount Home Video 1139 | Nick Nolte Eddie Murphy | 1983 | R | VHS Beta |
| 26 | NEW ENTRY | | SALEM'S LOT: THE MOVIE | Warner Brothers Pictures Warner Home Video 11336 | David Soul James Mason | 1979 | NR | VHS Beta |
| 27 | 20 | 15 | TWILIGHT ZONE—THE MOVIE | Warner Brothers Pictures Warner Home Video 11314 | John Lithgow Kevin McCarthy | 1983 | PG | VHS Beta |
| 28 | 29 | 11 | THE GREY FOX | Media Home Entertainment M258 | Richard Farnsworth Jackie Burroughs | 1983 | PG | VHS Beta |
| 29 | 30 | 48 | JANE FONDA'S WORKOUT | KVC-RCA Karl Video Corporation 042 | Jane Fonda | 1982 | NR | VHS Beta |
| 30 | 28 | 24 | GANDHI • (ITA) | RCA/Columbia Pictures Home Video 10237 | Ben Kingsley | 1982 | PG | VHS Beta |
| 31 | 27 | 4 | THE CARE BEARS IN THE LAND WITHOUT FEELINGS | Family Home Entertainment MGM/UA Home Video F357 | Animated | 1983 | G | VHS Beta |
| 32 | 38 | 16 | 10 TO MIDNIGHT | MGM/UA Home Video MV-800282 | Charles Bronson Lisa Eilbacher | 1983 | R | VHS Beta |
| 33 | 37 | 17 | BREATHLESS • (ITA) | Vestron V5017 | Richard Gere | 1983 | R | VHS Beta |
| 34 | 34 | 18 | EDDIE MURPHY—DELIRIOUS | Paramount Home Video 2323 | Eddie Murphy | 1983 | R | VHS Beta |
| 35 | 31 | 12 | DAWN OF THE DEAD | Dawn Associates Thorn/EMI Video 1977 | David Emge Gaylen Ross | 1978 | R | VHS Beta |
| 36 | 35 | 17 | THE SURVIVORS | RCA/Columbia Pictures Home Video 10521 | Walter Matthau Robin Williams | 1983 | R | VHS Beta |
| 37 | 39 | 17 | PINK FLOYD THE WALL | MGM/UA Home Video MV-400268 | Pink Floyd | 1979 | R | VHS Beta |
| 38 | 33 | 25 | THE YEAR OF LIVING DANGEROUSLY | MGM/UA Home Video 800243 | Mel Gibson Sigourney Weaver | 1983 | PG | VHS Beta |
| 39 | 36 | 20 | MAX DUGAN RETURNS | CBS-Fox Video 1236 | Jason Robards Marsha Mason | 1983 | PG | VHS Beta |
| 40 | 32 | 17 | THE HUNGER | MGM/UA Home Video MV-800281 | David Bowie Catherine Deneuve | 1983 | 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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New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product.

- AMERICANA David Carradine, Barbara Hershey Beta & VHS Vestron no list
AMITYVILLE 3D Tony Roberts, Tess Harper Beta & VHS Vestron no list
THE BELL JAR Marilyn Hassett, Julie Harris, Anne Bancroft Beta & VHS Vestron no list
CALIGULA Malcolm McDowell, Sir John Gielgud, Peter O'Toole Beta & VHS Vestron no list
COME PLAY WITH ME Simone Sanson, Brigitte Lahaie, Celine Wood Beta & VHS Private Screenings (Media Home Entertainment) \$39.95
DAVID BOWIE: SERIOUS MOONLIGHT Beta & VHS Music Media (Media Home Ent.) \$39.95
D.C. CAB Mr. T, Irene Cara, Max Gail Beta & VHS MCA Home Video \$69.95 LED & CED \$29.98
DOOZER MUSIC Beta & VHS Muppetmusic Home Video \$19.95
THE EVERLY BROTHERS REUNION CONCERT Beta & VHS MGM/UA Home Video \$59.95
FANNY & ALEXANDER Beta & VHS Embassy Home Entertainment NA
FRANK SHORTER'S RUN Frank Shorter Beta & VHS Media Home Entertainment \$49.95
THE GREAT ADVENTURE Jack Palance, Joan Collins, Fred Romer Beta & VHS Media Home Entertainment \$49.95
THE GUESS WHO REUNION The Guess Who Beta & VHS Music Media (Media Home Entertainment) \$39.95
HEAT AND DUST Julie Christie, Greta Scacchi, Shaski Kapoor Beta & VHS MCA Home Video \$59.95
THE IRISHMEN Bryan Brown Beta & VHS Vestron no list
THE KINKS: ONE FOR THE ROAD Beta & VHS Vestron no list
THE LAMAZE METHOD: TECHNIQUES FOR CHILDBIRTH PREPARATION Beta & VHS Embassy Home Entertainment NA
THE LAST HORROR FILM Beta & VHS Media Home Entertainment 59.95
LA TRAVIATA Teresa Stratas, Placido Domingo, Cornell MacNeil Beta & VHS MCA Home Video \$69.95 LED \$29.98 CED \$24.98
LONELY HEARTS Norman Kaye, Wendy Hughes Beta & VHS Embassy Home Entertainment NA
THE LOVELESS Robert Gordon, Willem Dafoe, J. Don Ferguson Beta & VHS Media Home Entertainment \$59.95
NEIL DIAMOND: LOVE AT THE GREEK Beta & VHS, LED & CED Vestron no list
NORMAN LOVES ROSE Carol Kane, Tony Owen Beta & VHS Pan Canadian no list
OUT OF THE BLUE Dennis Hopper, Linda Manz, Raymond Burr Beta & VHS Media Home Entertainment \$59.95
PINK FLOYD AT POMPEII Beta & VHS Vestron no list
POPEYE AND FRIENDS IN OUTER SPACE Beta & VHS Media Home Entertainment NA
THE RETURN OF MARTIN GUERRE Gerard Depardieu, Natalie Baye Beta & VHS Embassy Home Entertainment NA
RICH LITTLE'S GREAT HOLLYWOOD TRIVIA GAME Rich Little Beta & VHS Vestron no list
SPANISH FLY Terry Thomas, Leslie Phillips Beta & VHS Pan-Canadian no list
STAR 80 Mariel Hemingway, Eric Roberts, Cliff Robertson Beta, VHS, LED & CED Warner Home Video \$19.98
STARS ON 45 Beta & VHS MCA Home Video \$39.95 LED \$29.98 CED \$24.98

- STORIES AND FABLES Vol. I Beta & VHS Walt Disney Home Video \$49.95
Vol. II Beta & VHS Walt Disney Home Video \$49.95
Vol. III Beta & VHS Walt Disney Home Video \$49.95
SUDDEN IMPACT Clint Eastwood Beta, VHS, LED & CED Warner Home Video \$19.98
TENDRES COUSINES Beta & VHS Vestron no list
THAT WAS ROCK (THE T.A.M.I./T.N.T. SHOW) Chuck Berry, James Brown, Ray Charles, etc. Beta & VHS Music Media \$29.95
THERE'S NO SEX LIKE SNOW SEX Beta & VHS Private Screening (Media Home Entertainment) \$39.95

- TREASURE OF THE YANKEE ZEPHYR Donald Pleasance, Ken Wahl, George Peppard Beta & VHS Vestron no list
UNDER FIRE Gene Hackman, Joanna Cassidy, Nick Nolte Beta & VHS Media Home Entertainment \$49.95
VIGILANTE Robert Forster, Fred Williamson, Carol Lynley Beta & VHS Pan-Canadian no list
ZELIG Woody Allen Beta, VHS, LED & CED Warner Home Video \$19.98

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

New LP/Tape Releases

- Continued from page 25
PERRY, STEVE Street Talk LP Columbia FC 39334 (CBS) no list CA FCT 39334 no list
PRESLEY, ELVIS Elvis' Golden Records, Vol. 5 LP RCA AFL 1 4941 \$8.98 CA AFK 1 4941 \$8.98
ROGERS, STAN From Fresh Water LP Cole Harbour Music CHM 001 \$9.98 CA CHM 001c \$9.98
SIMMONS, ROGER One More Time LP RogerSound AS 901 \$7.98
STARPOINT It's All Yours LP Elektra 1 60353 (WEA) \$8.98 CA 4 60353 \$8.98
STEVENS, SHAKIN' The Bop Won't Stop LP Epic BFE 39286 (CBS) no list CA BET 39286 no list
SYLVIA Surprise LP RCA AHL 1 4960 \$8.98 CA AHK 1 4960 \$8.98
SYSTEM X-Periment LP Mirage 90146-1 (Atco) \$8.98 CA 90146-4 \$8.98
VARIOUS ARTISTS Against All Odds Soundtrack LP Atlantic 80152 1 E (WEA) \$8.98 CA 80152-4 \$8.98
VARIOUS ARTISTS The Far Pavilions LP Chrysalis FV 41464 (CBS) no list CA FVT 41464 no list
VARIOUS ARTISTS Up The Creek Soundtrack LP Pasha SZ 39333 (CBS) no list CA SZT 39333 no list
ULTRAVOX Lament LP Chrysalis FV 41459 (CBS) no list CA FVT 41459 no list

- VARIOUS COMPOSERS Romantic Favorites Paula Robinson, flute; Tokyo Akademi-miker Ensemble; Asanjuma LP CBS Masterworks M 39006 (CBS) no list CA MT 39006 no list

COMPACT DISC

- ALABAMA Mountain Music CD RCA PCDI 4229 no list
BACH Toccata, Fugue in D Min., Concerto #2 in A Min., etc. Michael Murray, organ CD Telarc 80088 no list
DENVER, JOHN Seasons Of The Heart CD RCA PCK 1 4319 no list
JEFFERSON AIRPLANE Surrealistic Pillow CD RCA PCD 1 3766 no list
JENNINGS, WAYLON Waylon And Company CD RCA PCD 1 4826 no list
LISZT & BEETHOVEN Battle Of The Huns & Wellington's Victory Cincinnati Symph. Orch.; Kunzel CD Telarc 80079 no list
MILSAP, RONNIE There's No Gettin' Over Me CD RCA PCK 1 4060 no list
REED, LOU Transformer CD RCA PCK 1 4807 no list
SPRINGFIELD, RICK Working Class Dog CD RCA PCD 1 3697 no list

MISCELLANEOUS

- FORD, EARLSTON Before Your Life Is Too Far Gone LP Atlanta International AIR 10070 \$7.98 CA AIR 10070 \$7.98
GRAVES, BISHOP DONNIE & THE DELIVERANCE TEMPLE OF TRUTH MASS CHOIR LP Savoy Gospel SL 14756 \$7.98 CA SL 14756 SA \$7.98
ORRALL, ROBERT ELLIS Contain Yourself LP RCA AFL 1 4853 \$8.98 CA AFK 1 4853 \$8.98
REV. CLAY EVANS AND THE FELLOWSHIP CHOIR Be Still And Know That I Am God LP Jewell O184-2 \$9.98
REV. EARNEST FRANKLIN AND THE SOUTH CENTRAL MUSIC CHOIR LP Jewel O180 \$7.98
REV. W. LEO DANIELS Step By Step LP Atlanta International AIR 10071 \$7.98 CA AIR 10071 no list
Down In The Dumps With The Blues LP Atlanta International AIR 10072 \$7.98 CA AIR 10072 \$7.98
SOUL STIRRERS Holy Spirit LP Atlanta International AIR 10069 \$7.98 CA 10069 \$7.98
WALKER, ALBERTINA & THE CHRIST UNIVERSAL TEMPLE ENSEMBLE LP Savoy Gospel SL 14745 \$7.98

COUNTRY

- BANDY, MOE Motel Matches LP Columbia FC 39275 (CBS) no list CA FCT 39275 no list
GILLEY, MICKY, & CHARLY McCLAIN It Takes Believers LP Epic FE 39292 (CBS) no list CA FET 39292 no list
RODRIGUEZ, JOHNNY Foolin' With Fire LP Epic FE 39172 (CBS) no list CA FET 39172 no list

CLASSICAL

- BACH Toccata, Fugue in D Min., Concerto #2 in A Min., etc. Michael Murray, organ LP Telarc 10088 no list
BOYD, LIONA Live In Tokyo LP CBS Masterworks IM 39031 (CBS) no list CA IMT 39031 no list
HOFFMAN, PETER Wagner: Arias Radio-Sinfonieorchester Stuttgart; Fischer LP CBS Masterworks IM 38931 (CBS) no list CA IMT 38931 no list
LISZT & BEETHOVEN Battle Of The Huns & Wellington's Victory Cincinnati Symph. Orch.; Kunzel LP Telarc 10079 no list

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.

Pro Equipment & Services

AES Keys On European Firms

Wide Range Of Specialist Product At Paris Convention

By JANET ANGUS

PARIS—With about 150 exhibitors offering probably the widest range of specialist product yet, the 75th Audio Engineering Society (AES) convention here this Tuesday through Friday (27-30) gives special emphasis to the importance of its role in projecting what's happening outside the U.S. and U.K.

As its doors open, there's firm evidence that the event in its annual European manifestation has increased not just in size but in status and influence. Many important audio innovations are being unveiled, and several AES awards for innovative exhibits are being given.

Just a year ago, the industry was buzzing with excitement over the arrival of the Compact Disc. Many companies, indeed, have been preoccupied with this format ever since. But as usually happens in an essentially chaotic industry, the anticipated overnight takeover of the CD hardware range and its related software hasn't quite come to fruition.

Even so, AES in Paris is revealing further developments in this sector, particularly from market leader

Upgrading Continues At Skyline Studios

NEW YORK—Skyline Studios continues to upgrade its control room and available musical instrument facilities with the addition of a Lexicon 224X digital reverb, a Marshall Time Modulator & Tape Eliminator, a rack of API equalizers and a DeltaLab Effectron II.

New musical instruments include a completely restored 1896 Steinway B grand piano, an Oberheim OB8, Linn drums, a custom-built McIntosh/Alembic bass amp and a new set of Yamaha recording series drums and Zildjian cymbals.

Sony, which is also exhibiting its new digital mastering systems.

Philips is taking this year's European AES as an opportunity to demonstrate, among other things, the professional versions of its Compact Disc player. Other digital demonstrations built into the show: JVC's Series 90 digital mastering and editing systems and Sony's PCM-3324 digital multitrack machine.

Of special interest in the Paris showcase of mixing consoles is a complete new range of simple-to-operate in-line consoles from Trident Audio. Additionally, Soundout Laboratories from the U.K., a relative newcomer to the professional studio field, sees the event as a showcase for the CM4400 mixer, which is expandable up to 32/24/2, with 24-track monitoring. This particular mixer uses a digital routing system which gives storage of up to 30 patches. It may also be interfaced with an external computer which can then display, for instance, track sheet information.

Soundtrack is introducing its new TS24 in-line console, along with Calrec, whose new M Series mini-rack mounting mixers are aimed at the broadcast production market.

Exhibition visitors looking for new analog tape machines might be a little disappointed, as most manufacturers are showing current ranges. However, Soundcraft will introduce a new stereo mastering machine, the Series 20, featuring microprocessor control enabling extremely fast pre-set adjustments.

Tandberg is on line to introduce the TD50 quarter-inch three-speed, two-channel mastering machines, featuring microprocessor controlled transport.

Another incentive to view the AES event is a large number of new products in the outboard equipment area, where the race clearly is on to establish who can achieve the most out-

geously long delay time. Publison, in a pre-AES assessment, seems to be winning with its new Infernal Machine 90, which gives a maximum delay time of five minutes. Besides this useful feature, there is also a wide range of audio effects functions.

Adding further weight to the European side, Bel Marketing is introducing its long-awaited digital delay line, the DD80, which is expandable up to 16 seconds with various editing and truncating facilities.

Interest is running high in Klark Teknik's first showing of the DN780 Reverberation Room Simulator, with remote control. AMS also showcases the RMX Digital Reverb, with its bar code reader. Also on hand: details of the new reverb programs as well as audio/visual sync three-channel digital delays for use with video synchronizers.

Scamp addicts will be able to see the new range of modules from Audio & Design, as well as the full Ambisonic Master System for Ambisonic mixing.

The automation people are committed to interesting exhibits. Audio Kinetics, for instance, is having its first operational showing of the Mastermix console automation system, and an automated post-production demonstration of the Q-Lock 3.10L time code synchronizer. From BTX comes the Softouch synchronizing system; from Optimix another new automation system.

The 1984 European AES convention promises product of interest to the widest kind of audience, encompassing studio recording, broadcast, disco, PA, disk mastering, studio design, tape duplication and other areas. Even the musician has a corner or two this year, with home recording equipment of various shapes and sizes, as well as the latest software for Fairlight's CMI and New England Digital's Synclavier.



DENIECE & DUKE—Producer George Duke, Deniece Williams and engineer Tommy Vicari listen to the mix of Williams' forthcoming Columbia single, "Let's Hear It For The Boy," from the Paramount film "Footloose." Pictured standing are songwriters Dean Pitchford, left, and Tom Snow.

Ramsa To Supply Sound At L.A. Summer Olympics

NEW YORK—Ramsa, Panasonic's professional audio division, has signed an agreement with the United States Olympic Committee to provide all sound reinforcement and audio equipment for the 1984 Summer Olympics in Los Angeles.

The pact, finalized a little more than two weeks ago, makes Ramsa the only company being paid for services supplied to the Los Angeles Olympics. All other suppliers operate under the standard arrangement with the Olympic Committee that calls for payment on the part of the sponsoring company in exchange for the use of the Olympic logo in promotional and advertising material.

According to Gene Juall, Ramsa's director of marketing, the Olympic Committee became interested in Ramsa after receiving positive feedback on the company's performance as audio supplier to the 1983 World's Fair in Knoxville, Tenn.

"We were able to give solid, reliable performance even in the extreme heat and humidity of Knoxville during the summer months. That appealed very much to the Olympic


Committee, as the weather conditions in L.A. during the summer are very similar to those in Knoxville," says Juall.

The Olympic connection will be put to use by Ramsa's promotional and marketing staffs. In addition to having its logo clearly displayed on the Olympic site, the company will insert the legend "audio supplier to the 1984 Summer Olympics" in all its subsequent advertising and promotional literature. Giveaways and promo items such as pins and jackets will also be employed to further publicize Ramsa's association with the Olympics.

One factor that worked strongly in Ramsa's favor in the eyes of the Olympic Committee is the manufacturer's versatility in terms of product. "They were interested in dealing with a company that could do the whole thing for them," says Juall. "Yamaha, for example, could have definitely provided speakers, mixing consoles, and amplifiers, but they would have been unable to supply their own microphones as we are able to do."

STEVEN DUPLER

MARCH 31 1984, BILLBOARD

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Pro Equipment & Services

MONTAGE'S PICTURE PROCESSOR

VCA Installs New Editing System

NEW YORK—A new computer editing system, Montage Corp.'s Picture Processor, has been installed at Video Corp. of America Teletronics' post-production facility here.

The multi-tasking computer-operated Picture Processor utilizes seven conventional half-inch Beta Hi-Fi Sony 2500 tape transports for picture "storage," allowing use of computer information management techniques in much the same way a word processor program allows storage and manipulation of written information.

Rather than the present process of sequential editing, the Picture Processor operates on a "random access" principle which allows editors to change the order of program material an infinite number of times before deciding upon the final version.

According to Ron Barker, president of Montage, "It isn't until all the decisions are made and the editor, producer and director are completely satisfied with the entire program that the material is committed to tape."

The Picture Processor was developed early in 1982 with the aid of seed money provided by Prudential Life Insurance Co. So far, 11 systems have been sold: five in New York, five in Los Angeles and one in Chicago. All sales have been made to independent facilities rather than to the networks.

Barker offers a twofold explanation for the paucity of network sales: "Networks tend to have very specific editing requirements and techniques, and Montage felt it was important to have the system used in broadly-

based, general application post-production facilities in order to complete the Picture Processor's evolution."

VCA Teletronics figures to be heavily involved in that evolutionary process. The firm has agreed to provide input to Montage on a regular basis for one year to aid the manufacturer in deciding what sort of software and application packages will be most useful to post-production facilities.

VCA Teletronics has already ordered a second Picture Processor system, to be installed by this summer. The first commercial application of the system already in place at VCA Teletronics will occur at the end of the month. There is, as yet, no estimated per hour cost for use of the system to clients.

STEVEN DUPLER



NO STATIC—Plastic Reel Corp. of America, Elmwood Park, N.J., introduces a new line of anti-static videotape reels. By repelling dust, dirt and debris, the reels are said to eliminate tape drop, edge damage and damage to tape guides and heads caused by particle accumulation. The reels are produced in anti-static grey in a variety of sizes.



OF MICE AND MEN—Former Mouseketeer Annette Funicello oversees the production of her new Starview album with producer Phil Gaugh, center, and the label's president Coy Fowler at the Sound Factory in Nashville.

Studio Track

NEW YORK

The **Peech Boys** are at **Planet Sound** for a Garage release, with **Michael De Benedictus** and **Larry Levan** producing and **Robert Kasper** at the board. **Daisy Chain** is recording a project for Ze Records, with **Davitt Sigerson** producing and **Carl Beatty** engineering. And **Steps Ahead** is working on an Elektra/Musician album with producer **Mike Mainieri** and engineer **Rick Kerr**. . . . Meanwhile, that group is mixing the first single from that album at **Greene Street Recording** with **Michael Brecker**, **Mainieri**, **Craig Peyton** and **Nelson Cruz** producing, **Rod Hui** engineering and **James Mase** assisting. Also, **Moto Sano Lyon** is doing vocals there for a CBS International album, with **Frank Doyle** producing, **John Potoker** engineering and **Joe Arnold** assisting. . . . At Duplex Sound, **Eumir Deodato** is wrapping up a self-produced album for Warner Bros. And **Chuck Mangione** is in cutting tracks for Columbia, with Deodato producing. **Mallory Earl** is engineering both projects.

Holly Ronick is recording at **Secret Society** with producer **Douglas Pell** of Q.A.C. Records and engineer **Steve Ettenger**. . . . The **Dynamic Breakers** are doing their first rap single for Webb Records at **Quadrasonic Sound**, with **Joe Webb** and **Frank Fair** producing. **Dave Ogrin** is at the board. And **Hi Fi Tie** are completing their debut EP, with **Steve Kahn** producing and engineering and **Mathew Kasha** at the console. Finally, **Crossing Point** is there recording an album of songs written by **Richard Reiter**. Reiter is the executive producer, with **Barry Hirschberg** producing, **Alan Myerson** engineering and **Lee Friedman** assisting. . . . **Alan Merrill** has wrapped a solo album at the **Hit Factory** for Tugboat Music, with **Dave Still** as chief engineer.

Krank is producing its second EP at the **Song Shop** with engineer **Frankie J.** And **Richard Brooks & the Jades** are there with a project. . . . The **Waitresses** are cutting tracks for a new release at **Unique Recording**, with **Jimmy Rodeo** producing. **Steve Ettenger** and **Roey Shamir** engineering and **Mike Nicoletti** assisting. Projects recently finished there include the **Boogie Boys'** Capitol album, with producer **Ted Currier** and **David Spradley**, **Bob Rosa** engineering and **Steve Pecorella** and **Jeff Neiblum** assisting; a Streetwise disk from **Dominatrix**, with **Ivan Ivan** producing, **Jay Burnett** engineering and **Nicoletti** assisting; and the **Force MD's** Tommy Boy project, with label president **Tom Silverman**, **Robin Halpin** and **Frank Heller** producing. Heller's doubling at the boards with help from **Kennan Keating** and **Steve Griffin**. Also there, former Blood, Sweat & Tears singer **David Clayton Thomas** is working on a Street King release with producer **Billy Terrell**, engineer **Peter Robbins** and assistant **Cathy Gazzo**.

"New York Hot Tracks" host **Carlos De Jesus** and **Jose Diaz** are recording two singles at **Power Play**, with **Tag Hoyle** engineering.

Earl Toon, formerly of Kool & the Gang, is cutting tracks for a new single with Hoyle assisting. And **Richie Weeks** is mixing a dance disk for Salsoul with studio president **Tony Arfi** engineering.

LOS ANGELES

Nine artists are at **Village Recorders**. **Joe Cocker** is working on a Capitol album with producer **Gary Katz**, with **Daniel Lazerus** engineering and **Robin Laine** assisting. **Michael Ruff** is in with a Warner Bros. album; **Tommy Lipuma** producing, **Elliot Scheiner** engineering and **Laine** assisting. **Kenny Loggins** is cutting tracks there with producer **Albhy Galuten**; engineers **Scheiner**, **Jack Puig** and **Ed Thacker**; and assistant **Cliff Jones**. Producer **Phil Ramone** is overseeing overdubs by **Karen Kamon**, with help from engineer **Brad Leigh** and assistant **Jones**. A&M group **Arrow** is mixing an album, with **David Moore** producing, **Scott Litt** at the console and **Laine** assisting. **Rodney Crowell** is doing another Warner Bros. release with producer **David Malloy**, engineer **Peter Granet** and assistant **Doug Williams**. **Linda Green** is overdubbing tracks for Capitol with producer **Harvey Fuqua**, engineer **John Kovarek** and assistants **Jim Faraci**

and **Laine**. **Lee Eagleton** is working on overdubs for **Chris Bond** Productions with **Bond** producing, **John Mills** engineering and **Faraci** assisting. **Mental Visions** are working on a project with **Barry Levine** and **Mark Hudson** producers, engineer **Jeff Harris** and assistant **Doug Williams**.

Four artists are at work at **Capitol**. A&M act **Level 42** is mixing in Studio B, with producers **Verdine White** and **Larry Dunn**, engineer **Larry Levan** and assistant **Peter Doell**. **J.J. Cale** is producing his own project with engineer **Charlie Paakari**. Motown's **Dazz Band** is whipping it up in Studio C with **Reggie Andrews** producing, **Frank Clark** and **Gene Wooley** assisting. And **Scandal** is mixing an album for Columbia, with **Mike Chapman** producing, **Bill Whitman** at the board and **Wooley** helping out. . . . **Crossover** is finishing tracks at **Excalibur** with **Eugenio Toussaint**, **Greg McNeely** and **Heyward Collins** producing. . . . Atlantic artist **Robbie Patton** is recording an album at **Image Recording** with producer **Harry Maslin**, assisted by **Keith Buckley**. . . . **Joel Goldsmith** is producing tracks for **Frenz** at **EFX**, with **Darwin Foye** at the board.

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Talent

Upswing Seen In Spring Tours Economic Revival Called Key Factor In Concert Boom

By KIM FREEMAN

NEW YORK—The number of acts touring this spring is up over last year, with ABC, FBI, Regency Artists and Variety Artists calling this season their best to date. The nation's economic revival is credited with being the biggest factor in this upswing, with video programs and the increased number of all-age clubs also cited.

Among the headliners on the road or planning extensive tours are the Pretenders, Duran Duran, Eurythmics, Van Halen, Judas Priest, Kool & the Gang, John Cougar Mellencamp and Ashford & Simpson.

Rob Kahane, an agent for Regency Artists describes the booking business as a "madhouse these days" and adds that it serves as a "finger on the pulse of the nation's economy." He credits the economy with creating a

broader base for the firm's new music, r&b and country acts.

Regency's Stan Strickland says that in addition to more acts being on the road, artists are fitting more dates into each month. He notes that several Regency artists are going from 10 appearances a month to 18. Strickland also says that ticket sales for such new music groups as Wang Chung, Berlin and Style Council are especially strong in MTV markets.

However, not all agents polled are bullish about the effect of video on the concert market. While John Huie, vice president of FBI, credits MTV with exposing much of his roster's new talent, he doesn't consider it a prime ticket seller. Huie notes that video has "diminished rock's mystique" by bringing it into most living rooms. "Ticket sales are still based on quality of vinyl product," he says.

FBI has close to 30 acts on the road, including the Go-Go's, the Thompson Twins and Midnight Oil.

Frank Barsalona, president of Premier Talent, notes that the clip boom has put added pressure on new acts to live up to a singular video image. "Videos are made under optimum conditions," he says. "So kids go out with preconceived notions and are often disappointed."

While Barsalona agrees that video was instrumental in exposing Pre-

mier artists the Clash and Cyndi Lauper, he doubts its ability to boost ticket sales. And he suggests that some new artists have been put out on the road too quickly, often on the strength of one video, to the detriment of their careers.

Barsalona is the only agent polled who sees no difference in concert market demand between this year and last. Premier had Journey, Pat Benatar, the J. Geils Band and Billy Squier, among others, on the road last year.

Barsalona, Huie and Strickland agree that club and college tours are benefitting with the rise of rooms like the Palace in Los Angeles and First Avenue in Minneapolis. These clubs and others have dealt with restrictive insurance policies and liquor laws by separating drinking areas from the stage. This development has helped create a new and younger audience, which has predictably boosted new music ticket sales the most.

All agents polled note that this season will see a wide range of acts on tour, from relative newcomers Midnight Oil, the Headpins, New Edition and Re-Flex to veterans like the Everly Brothers, B.B. King, the Four Tops and George Jones, to narrow-market draws like "Weird Al" Yankovic, rappers Run-D.M.C. and Alien Sex Fiends.



OUT OF CONTROL—The Pointer Sisters (from left, Ruth, June and Anita) shake a leg or two during the taping of "Soul Train," slated to air this weekend.

U.K. SINGER ON U.S. CHARTS

Young's Heart Belongs To Soul

By MARY ANNA FECZO

NEW YORK—"I played Otis Redding to death," says English pop-soul artist Paul Young, whose current single, "Come Back And Stay," from his Columbia debut album "No Parlez," jumps to number 24 on the Hot 100 this week. Yet, just a decade ago, Young's fervid r&b habit proved an ostracizing liability.

"All of my friends were listening to and singing like Led Zeppelin and Deep Purple," recalls the 28-year-old Young. "When I was 16 or 17 I wanted to sing in local groups, and no one would have me because I didn't sound like heavy metal. So I began to play bass instead. I wanted to be in a band that badly. The funny thing is that Robert Plant and other top rock acts at the time were big soul fans themselves."

Young says he "really started get-

ting into music during the British blues boom," and credits Free's 1970 album "Fire And Water" as a turning point. "Paul Rodgers, their lead vocalist, made me want to sing. I read all his interviews and went out looking for his favorite records."

Discoveries weren't hard to come by, for in Young's native Luton, 30 miles north of London, "people were getting married and throwing out their '60s records. You could find Joe Tex and Wilson Pickett for a pound apiece. Music was considered only a teenage pastime, not what you'd call getting on with reality." His vinyl soul finds gave him an "all-round feel for the Stax label," due in no small part to the compilation albums that included selections by Carla Thomas, William Bell and Booker T. & the MGs.

Although Young points out with pride that an Arizona journalist spot-

ted obvious references to Ray Charles' "Hit The Road, Jack" in "Come Back And Stay," Young did at one time entertain doubts about the coherence of his album, which was recorded over a period of 18

(Continued on page 39)

NEW LABEL, HIT SINGLE

K.C. Breaks Four-Year Slump

By PAUL GREIN

NEW YORK—K.C. learned the hard way that, for him at least, bigger isn't necessarily better. The artist signed with CBS Records and the high-powered Katz-Gallin management firm several years ago, thinking they would take his already successful career to another level. Instead, his career went into a four-year slump.

And now that he's again signed to a small, independent label (his own Meca Records) and is again managing his own affairs, he's made it to the top 20 with the hit "Give It Up."

"Look at my record," K.C. says. "From '75 to '80 I was in control of everything. From '80 to '83 other people had control of my life and I was nowhere but in a hole. I take control of my life again in '84 and I'm back out there again. Somewhere something's wrong."

"I learned my lesson hard and well. I had the best of every world (in terms of professional representation) and it was the most depressing and disappointing period of my life. I would never do it again."

K.C.'s frustrations reached a peak after "Give It Up" hit No. 1 in Britain last August. "Because of the English success, I was trying to get Epic to release the record in the U.S. They said it wasn't a hit. So I said, 'Fine, let me off and let me have the record.'

"They gave me my release and we went shopping the single and album around to 13 majors and were turned down by all of them. They all said they didn't think it was a hit. Then I met Richard Osias on an airplane from Las Vegas to Atlanta, and we decided to put the record out ourselves."

The two men formed Meca Records last fall, with K.C. serving as

president and Osias as chairman of the board. The two are equal partners in the company, which K.C. says will go public in about six months.

Meca (which stands for Musical Entertainment Corp. of America) has offices and a studio in Miami, with plans for another facility in Atlanta. K.C. says they hope to pick up both new and name artists—"anybody who's not happy where they are."

K.C. is signed to Meca for just the U.S.; he remains with CBS International. "They do a great job," he says. "In fact, it was on their strength that I signed with the U.S. label."

Actually, K.C. recorded and first released "Give It Up" on Epic. The record was cut in November, 1981 and first appeared a year later on K.C.'s second Epic album, "All In A Night's Work."

After that, the record took hold market by market. "In early 1983 it started happening in Italy, Germany and Switzerland, and then things died down a little," K.C. says. "But then it took off in Britain last summer and was a big hit in Australia last fall."

Both of K.C.'s two Epic albums (the first, "The Painter," was released in 1980) were billed K.C. & the Sunshine Band. "We had the 'K.C.' real big and the 'Sunshine Band' in fine print," he says. "It was a way of fading out the name. I thought 'Sunshine Band' dated me a little too much. With the names that are out there today, 'Sunshine Band' just doesn't sound as hip."

K.C. made another change in his career last August when he made his Las Vegas debut at the Sahara. "I had wanted to get into that circuit," he says. "It used to be that when you

were over and done you went to Vegas, but I don't think it's really that way anymore."

K.C. recently re-signed with ICM after talking to one or two other agencies. "I asked William Morris (with whom he had also worked in the past) to sign me, and they said, 'We'll sign you when you're making \$25,000 a night.' I just thought that was awful," he says.

After 10 years in the business, K.C. still has a few remaining goals. "I want to re-establish myself as an artist," he says; "and to establish the record company. There are other things I haven't done yet, like soundtracks. And I've always had that little itch to be a movie star. I wonder if I can do all these things at once."

Thompson Twins Moving Beyond Dance Club Image

By JEFF TAMARKIN

NEW YORK—The broad-based acceptance of the Thompson Twins' "Hold Me Now," which is listed in the top 20 on Billboard's pop, rock, adult contemporary and dance/disco charts, caps a successful campaign by Arista to broaden the trio's appeal beyond dance clubs and new music radio.

"Hold Me Now" is the first ballad to be released by the racially and sexually mixed English group, which was previously best known for its No. 1 dance/disco hits "In The Name Of Love" and "Lies"/"Beach Culture."

"We're following the band's level of growth," says Lou Mann, Arista's vice president of sales and distribution. "We're not consciously trying to direct the band away from the dance club image, but it is time for them to step out of that image."

For The Record

Due to a printing error, a quotation in a story on Manfred Mann (Billboard, March 24) was cut off mid-sentence. Mann's complete thought, in which he was speaking of his commitment to his music, was: "If I can't be a successful musician in 10 years, I'll be an unsuccessful one."

Tom Bailey, the Thompson Twins' lead singer, agrees that releasing a ballad was a good career move. "'Hold Me Now' is a straight love song," he says. "We kept away from that before, but now we have the experience, confidence and maturity to look into that."

Another new musical area the group is exploring is expanded instrumentation. The Twins were previously known strictly as a synthesizer and percussion group, but when they begin their latest U.S. tour next month, they'll become a seven-piece band. In addition, Bailey will be playing guitar onstage for the first time here.

"Naturally there won't be any big lead breaks," assures Bailey. "After all, we're not Van Halen."

But if Arista and the group have their way, the Thompsons could soon be selling as many records as the L.A. heavy metal group. The group's third album, "Into The Gap," jumps to number 39 in its third chart week. To keep the album going, and to cover the dance clubs, Arista plans to release "Doctor! Doctor!" as the followup single to "Hold Me Now." The dance-oriented track peaked at number three in the U.K. last month.

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Talent

JONES KEEPS UP 'New Song' Singer Surprises By Performing Without Band

By ETHLIE ANN VARE

LOS ANGELES—The most unusual thing about Howard Jones, whose Elektra single "New Song" climbs to number 27 this week, is that he performs without a band, even in large venues.

"Working alone was scary at first," says Jones, "especially when people don't know who you are or how you're doing what you're doing. Now people know what I'm about, so it's gotten easier."

In concert, Jones wears a radio-controlled headset mike and is surrounded by a system which took him three years to design. It consists of

two Drumulators, a Series SDX-6 polysequencer, a Jupiter 8, a Juno 16, a Prophet T8 and an Oberheim DX7.

The only other person on stage when Jones performs is Jed Hoile, a mime, who comes on for four or five songs per set. Hoile's involvement developed naturally: He used to attend all of Jones' gigs and do his routines right in the audience. Now, he's an integral part of both the show and the videos.

At 29, Jones is a veteran songwriter but a neophyte performer. He plans to tour the U.S. at the end of April, increasing his rapport with fans of his album "Human's Lib" and

single "New Song," which is climbing the charts with its positive message and hummable hook.

"I wanted to start with a song that was catchy, that takes two minutes to get into your head," says Jones, a quirky figure in multi-colored hair and harlequin suspenders.

While Jones is only now breaking in the U.S., he's already a big name in Britain. He placed two singles in the top five there before ever releasing an album, and when the "Human's Lib" album did come out in the U.K., it debuted at No. 1.

Jones has an unconventional way of staying in touch with his audience.

He lists an address on the back of every single where record-buyers can send away for a free copy of Risk, his personal magazine.

"It started out as a sheet we'd give away at gigs," explains Jones, "just to tell people where I was playing next and what's happening. Then we started putting a few pictures in. Now it's gotten to be 24 pages. To me, it's very important to keep in contact with the people who like you."

That attitude, and the rest of Jones' "go ahead, have a go" musical philosophy, have caused him to be described as a "one-man mental health movement." Jones is a little leery of that label.

"Personal growth or personal change isn't necessarily something that's boring or a drag," he says. "It can be stimulating and fun. I'm just asking people to open their eyes and decide for themselves."

Wang Chung Aims For New 'Architectural Harmony'

By MARY ANNA FECZO

NEW YORK—Jack Hues of Wang Chung has mixed feelings about Geffen Records' choice of "Don't Let Go" as the first single from the group's debut album "Points On A Curve." Hues agrees that the song is probably the most commercial cut on the album, but he says it reveals little of the group's musical sophistication.

Guitarist and lead vocalist Hues, who is teamed with bassist Nick Feldman and drummer Darren Costin in the three-year-old English trio whose Chinese appellation means "perfect pitch," holds views about harmonic progressions that are as high-minded as the band's name. In fact, Hues would like to see a "branching out away from the traditional harmonies of jazz and rock, into a whole new area of architectural harmony."

Hues, who studied composition at the Royal College of Music, and is the group's only classically trained musician, cites as major inspirations Schoenberg, Stravinsky and especially Berg: "They were working in a worn-out medium and had to put things in a new way." Both Feldman and Costin bring ideas in a fragmented form to Hues, who says his aim is "to balance the whole thing."

Basically happy with the tracks on "Points On A Curve," Hues takes in stride the fact that the English press did not receive the album kindly.

"England is more intellectual about what she stands for socially, and therefore the critical approach that the English take is anti-musical," he says. But he has praise for the "public sorting it out for themselves and buying the record. I like to think that rock is growing up a bit, instead of recycling."

Wang Chung, which hasn't toured in more than a year, is set for a series of concert dates through the West and Southwest and also in Canada, opening for the Romantics. The tour begins in Dallas on April 3.

New On The Charts

MR. MISTER

Mr. Mister made a double debut recently, with their RCA single "Hunter Of The Night" jumping on both the Hot 100 and MTV's rotation. Clean-cut in appearance, the group specializes in a fairly rugged brand of rock'n'roll with haunting undertones.

Nucleus of this quartet is vocalist/bassist Richard Page and keyboardist Steve George, who go back 18 years to their school days in Phoenix. After relocating to Los Angeles, the two released three albums under the name Pages. A few years as studio musicians followed, during which they backed artists ranging from Molly Hatchet to James Ingram, wrote songs for Donna Summer and Al Jarreau and made a Budweiser commercial.

When George and Page formed Mr. Mister in mid-1983, drummer Pat Mastelotta and guitarist Steve Farris joined. Men At Work's producer Peter McIan reportedly offered to produce the group with or without a label deal. RCA was quick to capitalize on McIan's enthusiasm, and

the result can be heard on Mr. Mister's album "I Wear The Face."

The quartet will be appearing next month on tv's "Thicke Of The Night," "Solid Gold" and "American Bandstand." Already lined up are West Coast dates with Berlin.

The group plans to release a second album in late summer, with a national tour to follow in October.

The group is managed by George Ghiz, (213) 874-4261.

PINKARD & BOWDEN

Time was when song parodies were staples of country music, thanks to the comic wizardry of Homer & Jethro, Ben Colder (Sheb Wooley), Don Bowman and other lyrical zannies. Well, it may be that time again.

Sandy Pinkard and Richard Bowden are now doing their best to regenerate that spirit of jolly irreverence through their "Adventures In Parodies" collection of musical japeries. "Adventures" stands at 77 on this week's country singles chart.

Prior to his incarnation as a comic, Pinkard was best known as the writer or co-writer of such country hits as "Coca Cola Cowboy," "Pecos Promenade" and "You're The Reason God Made Oklahoma." Bowden made his name chiefly as a guitarist for Linda Ronstadt, Roger McGuinn, Dan Fogelberg and Blue Steel. The two began to focus their comic visions after they came to Nashville (separately) to write for Jim Ed Norman's publishing company. Norman produced the Warner Bros. "Writers In Disguise" album, from which "Adventures In Parodies" is excerpted.

The duo is managed by the Woody Bowles Co., (615) 754-2044.

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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).

Among the top concert grosses through March 20.

- LUTHER VANDROSS, DEBARGE, DEELE—\$209,444, 15,286 (19,113), \$14 & \$12, Dimensions Unlimited, Capitol Center, Landover, Md., March 17.
- DURAN DURAN—\$193,782, 13,000, \$15 & \$12.50, Cross Country Concerts, Hartford (Conn.) Civic Center, sellout, March 13.
- OZZY OSBOURNE, MOTLEY CRUE—\$191,946, 13,919, \$14.30, \$13.20 & \$12.10, Feyline Presents, McNichols Arena, Denver, sellout, March 12.
- WILLIE NELSON—\$181,617, 12,415 (17,017), \$15 & \$12.50, Concert Promotions/Southern Promotions, Omni, Atlanta, March 3.
- ALABAMA—\$160,000, 12,800, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Cumberland County Coliseum, Fayetteville, N.C., two sellouts, March 14-15.
- BILLY IDOL, GUN CLUB—\$159,825, 13,569, \$13.50, Avalon Attractions, Long Beach (Calif.) Arena, sellout, March 19.
- YES—\$155,865, 12,670 (13,882), \$12.50 & \$11.50, Contemporary Productions, Kemper Arena, Kansas City, Mo., March 12.
- ALABAMA—\$154,762, 12,381, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Carolina Coliseum, Columbia, S.C., sellout, March 16.
- DURAN DURAN, PRINCE CHARLES AND THE CITY BEAT BAND—\$137,166, 10,248 (14,115), \$13.50, \$11.50, Electric Factory Concerts, Spectrum, Philadelphia, March 18.
- OZZY OSBOURNE, MOTLEY CRUE—\$137,500, 11,000, \$12.50, Schon Productions, Omaha (Neb.) Civic Auditorium, sellout, March 10.
- OZZY OSBOURNE, MOTLEY CRUE—\$121,405, 10,557, \$12.50 & \$11.50, Feyline Presents, Tingley Coliseum, Albuquerque, N.M., sellout, March 13.
- WILLIE NELSON—\$114,685, 8,574 (10,596), \$13.50 & \$10, Concert Promotions/Southern Promotions, Orange County Civic Center, Orlando, Fla., March 11.
- LUTHER VANDROSS, DEBARGE, DEELE—\$113,600, 9,543 (12,352), \$12 & \$10.50 C.P.I. Entertainment, Carolina Coliseum, Columbia, S.C., March 18.
- ALABAMA—\$104,364, 8,028, \$13, Keith Fowler Promotions/Salem Spirit Concert Series, Civic Center, Savannah, Ga., sellout, March 17.
- BILLY IDOL, CHEQUERED PAST—\$103,062, 8,500 (8,750), \$12.75 & \$11.50, Fahn & Silva Presents, Del Mar (Calif.) Fairgrounds, March 15.
- ALABAMA—\$101,987, 8,159, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Augusta (Ga.) Civic Center, sellout, March 13.
- BILLY IDOL, DEZ DICKERSON—\$101,916, 8,800, \$13.50 & \$12, Avalon Attractions, The Hollywood Palladium, two sellouts, March 17-18.
- WILLIE NELSON—\$99,356, 6,925 (11,063), \$13.50 & \$11.50, Concert Promotions/Southern Promotions, Sun Dome, Tampa, Fla., March 10.
- WILLIE NELSON—\$94,752, 6,657 (18,724), \$12.50 & \$11.50, Concert Promotions/Southern Promotions, Rupp Arena, Lexington, Ky., March 4.
- WILLIE NELSON—\$94,666, 7,049 (11,834), \$12.50 & \$10.50, Concert Promotions/Southern Promotions, Charlotte (N.C.) Coliseum, March 5.
- ALABAMA—\$90,250, 7,220, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Civic Center, Montgomery, Ala., March 18.
- WILLIE NELSON—\$88,316, 7,301 (12,352), \$12.50 & \$10.50, Concert Promotions/Southern Promotions, Carolina Coliseum, Columbia, S.C., March 7.
- .38 SPECIAL, GOLDEN EARRING—\$83,454, 6,710 (9,626), \$12.50 & \$11.50, Concert Promotions/Southern Promotions, Omni, Atlanta, March 8.
- WILLIE NELSON—\$81,062, 6,528 (10,276), \$12.50 & \$11.50, Concert Promotions/Southern Promotions, Jacksonville (Fla.) Coliseum, March 9.
- WILLIE NELSON—\$74,661, 5,975 (11,766), \$12.50 & \$10.50, Concert Promotions/Southern Promotions, Univ. of Tenn.-Chattanooga Arena, March 6.
- CONWAY TWITTY, RONNIE MCDOWELL—\$74,310, 7,431, \$10, Jayson Promotions, Columbus (Oh.) Veterans Memorial Auditorium, two sellouts, March 17.
- TED NUGENT, MICHAEL SHANKER GROUP—\$70,998, 5,200 (6,400), \$15 & \$13.50, Bill Graham Presents, San Jose (Calif.) Civic Center, two shows, March 18-19.
- TOM JONES, GEORGE WALLACE—\$70,311, 4,424, \$20, \$17.50, \$16, \$14 & \$12, Sound Seventy Productions, Grand Ole Opry, Nashville, sellout, March 13.
- BARBARA MANDRELL, LEE GREENWOOD—\$69,204, 5,991 (12,200), \$12.50 & \$10.50, Varnell Enterprises, Baltimore (Md.) Civic Center, March 18.
- JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES—\$68,389, 5,982, \$12, \$11 & \$10, In-house/Jam Productions, Elliott Hall of Music (Purdue Univ.), W. Lafayette, Ind., sellout, March 17.
- TOM JONES—\$63,130, 4,211 (10,584), \$15 & \$12.50, Concert Promotions/Southern Promotions, Albany (Ga.) Civic Center, March 5.
- JUDAS PRIEST, GREAT WHITE—\$55,721, 5,300 (6,000), \$11.50 & \$10.50, Cross Country Concerts, Springfield (Mass.) Civic Center, March 18.
- CONWAY TWITTY, RONNIE MCDOWELL—\$53,850, 5,385 (5,862), \$10, Jayson Promotions, Cincinnati Gardens, March 16.
- JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES—\$53,422, 4,424, \$13.50, \$12.50 & \$10.50, Sound Seventy Productions, Grand Ole Opry, Nashville, sellout, March 11.
- TED NUGENT, MICHAEL SHANKER GROUP—\$52,942, 3,959, \$13.50 & \$12.50, Bill Graham Presents, Sacramento Memorial Auditorium, sellout, March 17.

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Talent

Talent In Action

BILLY IDOL

The Palladium, Los Angeles
Tickets: \$12

If, as they say, a performer onstage is making love to his audience, Billy Idol's show is definitely a violent seduction. His threatening sexuality and driving beat make both his image and music a melding of new wave and heavy metal. You've got Steve Stevens' screaming guitar and lots of leather and studs, but at the same time you have a singer who sings. Idol's voice is wedged halfway between David Bowie and Jim Morrison.

Despite the fact that Idol had to wear sunglasses during the March 17 performance ("doing the Michael Jackson," he called it) because he had injured his eyes during a videotaping, he did not lack for rapport with the fist-thrusting crowd. He talked to the audience mostly in well-chosen obscenities, and offered up his wiry body like a sacrifice. The fans went wild.

Though it might be easy to dismiss Idol as all surface and no substance, his music disproves that notion. The material is throbbing rock'n-roll, neither too stripped down nor overly dressed up. If any single person can prove to the metalheads that new wavers are not de facto wimps, this is the guy.

To encore his 75-minute set, Idol dug into his slim catalogue for "Hot In The City" and "Mony Mony." He segued into the Tommy James tune with the Doors' "L.A. Woman," a dangerous undertaking at best. Jim Morrison is idolized (no pun intended) in the City of Angels, but this 28-year-old Briton could be the man's reincarnation.

Idol's booking in this 4,400-capacity room created such demand that he was instantly re-booked for the following night. He also played a third local date immediately thereafter at the 15,000-seat Long Beach Arena.

ETHLIE ANN VARE

THE ROCHESES

The Bottom Line, New York
Tickets: \$9.50

Words like quirky and eccentric are usually used to describe the music of the Roches, the three sisters from New Jersey. But to get a complete picture of their live show you'd have to add words like charming, humorous, insightful and musically stunning.

The Warner Bros. act, though currently between albums, sold out eight shows at the Bottom Line in March. The late show on St. Patrick's Day drew the faithful, who were enthusiastic over the group's letter-perfect harmonies and thoroughly original compositions.

Although they chose to open with the Jamies' 1958 hit "Summertime, Summertime," it was the songs penned by the women,

many of which were from their three albums, that were the most striking. Playing acoustic guitars (with a small synthesizer and syn-drums added for a handful of songs), the Roches delivered songs that were intelligent, witty and entertaining.

Much of their material consisted of wry observations of the ironies and annoyances faced by the average person on any given day. For example, one song dealt with a house guest who repeatedly drops by and talks too much. "Turn off the faucet, you waterfall, I'm no bucket, damn it all," went the chorus.

Perhaps the most impressive feature of the show, however, was the Roches' vocal harmony. The tonal quality of their voices was superb, and the timing was often too intricate to be believed.

JEFF TAMARKIN



GETTING THEIR SHIPS TOGETHER—Graham Nash joins former members of the Jefferson Airplane for a historic rendition of "Wooden Ships" at BAM magazine's seventh Annual Bay Area Music Awards. Pictured from left are Jack Casady, Paul Kantner, Grace Slick, Marty Balin and Nash.

U.K. Singer Paul Young Puts His Heart Into Soul

• Continued from page 37

months. "There were too many different elements thrown in," he says. "I didn't know if they would all fit."

Young found his backing musicians, all of whom met for the first time at the recording session, through mutual friends. Known as the Royal Family, they are now his touring band as well. A short series of U.S. concerts ended last week in New York, and is being followed by a one-month Australian jaunt. Young plans to return to the U.S. for a more extensive schedule of concerts in late spring.

While Young cites the good feelings among the players during the recording of "No Parlez," many of the songs on the album deal with life's brutality. Nowhere is this more apparent than in the title cut's graphic chorus. Young, who is not violent by nature, is philosophical.

"Sometimes people older and above you make it difficult for you to get what you want, and other times things aren't made available to you. I was communicating with a major record company. They had one aim in mind, and I had to convince them of what I was doing—two or three tracks at a time."

The video to the album's first single, Marvin Gaye's "Wherever I Lay My Hat," also depicted calculated violence. But Young asserts that, far from being sexist, his intention was to refute the myth that "men always have the upper hand."

Already laying down tracks for his followup album, also to be produced

by Laurie Latham, Young shows no sign of altering his musical direction. "Soul music is quite me. It's an uplifting experience. I identify with it more than anything."

Manchester Set For TV 'Fame'

LOS ANGELES—Melissa Manchester is set to make her dramatic acting debut on an episode of MGM/UA's television series "Fame." Manchester, a graduate of New York's High School of the Performing Arts (on which the series is based), guest stars in a segment titled "Home Again," which will air during the week of April 2.

In addition to her starring role, Manchester co-wrote the script with her husband Kevin DeRemer and writer Christopher Beaumont. She also performs two of her own compositions, "Better Days" and "City Nights," on the program.

Denver Set For One-Man Tour

NEW YORK—John Denver is set to embark on a 50-city solo tour, in which he provides all of his own accompaniment on three guitars and a grand piano. The tour, "John Denver, The Man And His Music," has already played Europe, Australia, Hong Kong, Japan and a few American outdoor arenas.

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Talent Dance Trax

By BRIAN CHIN

Name an act that's outdone itself two albums in a row. Was it the **Thompson Twins**? Their last, "Side Kicks," had been sleeve-stickered "breakthrough" by Arista, and it would have been if not for the mystifying failure of radio to get on "Love On Your Side." Be that as it may, the new "Into The Gap" represents a maturing of style and material timed perfectly to support the zooming single, "Hold Me Now." Much of the album's impact comes from the writing of **Twin Allannah Currie**: Track after track, her lyrics cut vigorously through the fashionable obscurity of the new wave mainstream, and are cogent, immediate think pieces. For radio and clubs: "The Gap," "You Take Me Up," and "Who Can Stop The Rain." Also, "Doctor! Doctor!" which exists in an import 7:50 version, and the touchingly human "Day After Day." Final rave: "Into The Gap" 's powerful fusion of new wave, gospel and r&b is without peer, except for—dare we say it?—Talking Heads' "Speaking In Tongues."

★ ★ ★

Singles: **Yes' 9:30** "Leave It" remix (Atco, promo only) won't disappoint producer **Trevor Horn's** rapidly growing DJ cult; there's more state-of-the-art studio work here, with lots of Fairlight and murky drum breaks—and an acapella!... Also remixed for clubs: **Irene Cara's** speedy "Breakdance" (Geffen 12-inch), already charting pop, now sports lots of new loop-and-echo work, especially on the short instrumental... **Cameo's** "She's Strange" has been redone by **Mark Berry** for a commercial Atlanta Artists 12-inch; he empties the track out and mixes up a big monster beat.

Hip-hop: **The Boogie Boys'** "Shake And Break," co-produced by **Ted Currier**, may be the street-est rap ever on a major label. The Capitol EP contains a generous five cuts, all in the motoristic beat-box-and-orchestra mode... **Slack's** "Slack" (Streetwise 12-inch) is the work of **John Robie**, pitting a very busy rhythm-and-emulator arrangement with some wild sax work by **Mighty Steve Greenfield**.

★ ★ ★

More singles and notes: Motown has released "Making Trax," a collection of instrumentals which have recently appeared on commercial or non-commercial 12-inches, for mix and sing-along use. Current singles by **Rockwell** and **Lionel Richie** are represented; the instrumental track of "Let It Whip" had been previously unavailable, to our knowledge. We'd love to see a Volume Two with "Love Hangover," "Don't Leave Me This Way" and "Down To Love Town"... **Jocelyn Brown**, a noted New York vocalist who's launched a thousand studio sessions (by Change, Inner Life and Cerrone, among others), has co-produced and released her first solo 12-inch, a mainstream r&b track called "Somebody Else's Guy" (Vinyl Dreams, through Prelude); as ever, she sings skillfully and hard.

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Rock Your Body Down—Juice
Who's Your Boyfriend—Epic
Funky Breakdown—The Awesome Foursome
Doctor's Orders—Megan
What People Do For Money—Divine Sounds
Take Some Time—Sparque
S.O.S.—Matsuhara
Somebody's Watching Me—Main Line
Dominatrix Sleeps Tonight—Dominatrix
You Got Me Running—Lady D
I Want You To Like It—Kid Nice
Jam On It—Newcleus
Horny—The Erotic Drum Band
I Don't Want To Fall In Love Again—Karen Silver
I'm Gonna Getcha—Family Brown
Project 5—Synergy
Gimmick—Deuces Wild
All Night Passion—Alisha
China Doll—Dynasty and Mm.

Don't Waste Your Time—Yarborough and Peoples
Doctor Sex—Pleasure And The Beast
Runaway—Johnny Barnacheck
Precious—Taboo
Don't You Want My Loving—Michael Baker
Talk To Me—Christal Lynn
D-Boo—Spoooge Boys
Ecstasy—Hollie
Reputation—Bobby O
Radio Activity Rap—M.C. Frosty
I've Got To Find A Way—Zena Dejonay
Danger—The Flits
Al-Naafiyah—Hashim

European 12"

The Anglia Remix
Desire—Paul Parker
For All We Know—Norma Lewis
I'm Gonna Love You Forever—Jimmy Ruffin and Jackson Moore
Somebody To Love—Cafe Society
Diamonds and Loving Arms—Boyz n the Aid
Nothing Worse Than Being Alone—Velvette
Whole World Today Is A Mess—New Paradise
If You Leave Me Now—Shirley Ross
The Word Is Out—Germane Stewart
Happiness—Christopher Street
Dance To The Beat—T.C. Curtis

I Love The Piano—Kasso
Wood Bees—Scotti Brothers
I Want It To Be Real—John Rocca
Whole Lotta Love—Bansoff D.J.
Shake It Right—Six Sed Red
I Love The Piano—Claudio Simonetti
Gagolo—Hyno
Shadow Of Your Heart—Risque
Space Effects (sound effects)
Sequential Groove—Tidee T
Countdown—Koh and the Lovelines
Mystery Man—Claus Voo
Lime Medley
I Don't Believe—Carol Kane
Love Trap—Ariare
Naked In Paris—Caza
Shy Dancer—Venus
Unsexappeal—Europe
I'm Young and Beautiful—General Nassa
On The Floor—Tony Cook
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Billboard Dance / Disco Top 80

Survey for Week Ending 3/31/84

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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 | 6 | GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch) | 41 | 55 | 3 | ONE FOR THE TREBLE—Davy DMX—Tuff City/CBS Assoc. 42904955 |
| 2 | 3 | 6 | I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch) | 42 | 44 | 3 | SHE'S STRANGE—Cameo—Atlanta Artists 818-384 |
| 3 | 1 | 9 | GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121 | 43 | 67 | 2 | BORDERLINE—Madonna—Sire PRO A-2120 |
| 4 | 5 | 10 | HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711 | 44 | 46 | 8 | ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch) CR 200 |
| 5 | 9 | 7 | IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373 | 45 | 30 | 15 | BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692 |
| 6 | 6 | 10 | PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089 | 46 | 48 | 2 | RADIO GA GA—Queen—Capitol V-8575 |
| 7 | 7 | 9 | SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG | 47 | 31 | 15 | ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257 |
| 8 | 10 | 8 | SEQUENCER—Al Dimeola—Columbia (12 Inch) 44-4945 | 48 | 28 | 13 | NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977 |
| 9 | 14 | 6 | DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch) | 49 | 50 | 4 | AMOK—Ledernacker—Fourth And Broadway PRO-4028 |
| 10 | 4 | 9 | LET'S STAY TOGETHER—Tina Turner—Capitol 8579 | 50 | 41 | 10 | DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1 |
| 11 | 32 | 3 | THEY ONLY COME OUT AT NIGHT—Peter Brown—Columbia 44 04957 | 51 | 54 | 2 | HYPERACTIVE—Thomas Dolby—Capitol V-8576 |
| 12 | 13 | 6 | JEALOUS LOVE/EVERGREEN—Hazell Dean—Quality QUS 057 (12 Inch) | 52 | 40 | 11 | RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975 |
| 13 | 20 | 4 | ALL NIGHT PASSION—Alisha—Vanguard (SPV-72) | 53 | 39 | 11 | I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053 |
| 14 | 21 | 7 | I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011 | 54 | NEW ENTRY | | TAKE SOME TIME—Sparque—West End 22172 |
| 15 | 15 | 9 | YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819 | 55 | NEW ENTRY | | DOCTOR'S ORDERS—Meagan—Next Plateau/Quality NP 50019 |
| 16 | 24 | 4 | COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830 | 56 | 56 | 3 | TALK TO ME (YOUR BODY SPEAKS MY LANGUAGE)—Casper—Atlantic DND-705 |
| 17 | 27 | 3 | IT'S MY LIFE—Talk Talk—EMI-Liberty V-7821 | 57 | NEW ENTRY | | I WANTED TO BE REAL—John Rocca—Streetwise SWRL 2225 |
| 18 | 19 | 5 | HOLD ME NOW—Thompson Twins—Arista LDP-9158 | 58 | 61 | 6 | SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch) |
| 19 | 23 | 5 | JUMP—Van Halen—Warner Bros. PRO A-2107 | 59 | 47 | 6 | DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415 |
| 20 | 8 | 11 | WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699 | 60 | 60 | 7 | I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes/Streetwise PT 106 |
| 21 | 33 | 4 | THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise STRL-2220 | 61 | 59 | 8 | MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980 |
| 22 | 16 | 7 | WHEN LOVE SURGES—Jules Shear—EMI-America V7818 | 62 | NEW ENTRY | | I GOT THE MESSAGE—Men Without Hats—MCA L33-1164 |
| 23 | 12 | 15 | WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178 | 63 | 68 | 2 | BIG ELECTRONIC BEAT/SYNTHESIZE—S.S.Q.—Enigma/EMI ST17114 |
| 24 | 25 | 5 | IT'S ALL YOURS—Starpoint—Elektra 66973 | 64 | 57 | 24 | TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch) WB-200146 |
| 25 | 17 | 21 | I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705 | 65 | NEW ENTRY | | TELL YOU (TODAY)—Loose Joints—4th and Broadway, Broadway 401 |
| 26 | 34 | 5 | GIVE IT UP—K.C.—Meca 5000 | 66 | NEW ENTRY | | JAM ON IT—Newcleus—Sunnyview, SUN 411 |
| 27 | 36 | 4 | NO MAN IS AN ISLAND—Warp 9—Prism PDS 495 | 67 | NEW ENTRY | | COLLAPSING NEW PEOPLE—Fad Gadget—Mute |
| 28 | 35 | 4 | FOR YOUR LOVE—The S.O.S. Band—Tabu Promo AS 1817 | 68 | 42 | 10 | WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172 |
| 29 | 18 | 10 | YOU'RE LOOKIN' HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168 (12 Inch) | 69 | 69 | 2 | ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon-Import |
| 30 | 29 | 8 | HE'S A SAINT, HE'S A SINNER—Miquel Brown—TSR (LP Cut) TLP 1216 | 70 | 37 | 8 | EVERLASTING LOVE—Vicki Sue Robinson—Profile (12 Inch) 7039 |
| 31 | 26 | 7 | RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839 | 71 | 65 | 7 | THAT'S LOVE—Blancmange—Island |
| 32 | 22 | 9 | THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBE)—Imagination—Elektra 0-66975 | 72 | 49 | 11 | CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140 |
| 33 | 43 | 3 | ORIGINAL SIN—Inxs—Atlantic PR 586-A | 73 | 73 | 2 | WHEN YOU'RE FAR AWAY—Gladys Knight & The Pips—Columbia 440 4965 |
| 34 | 53 | 3 | SHAKE DOWN—Evelyn "Champagne" King—RCA PD 13749 | 74 | 70 | 17 | ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS |
| 35 | 11 | 11 | NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265 | 75 | 62 | 11 | THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055 |
| 36 | 58 | 2 | DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601 | 76 | 64 | 6 | OVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch) |
| 37 | 63 | 2 | LET THIS DREAM BE REAL—Howard Johnson—A&M 12092 | 77 | 52 | 10 | GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146 |
| 38 | 38 | 5 | BAG LADY—Ebn/Ozn—Elektra 66974 | 78 | 75 | 19 | TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal Oh My (12 Inch) P 49804 |
| 39 | 51 | 3 | ONE IN A MILLION—The Romantics—Nemperor 42904967 | 79 | 66 | 9 | SWEET TEMPTATION—Gem—Streetking SKDS-1116 |
| 40 | 45 | 3 | TIME FOR SOME FUN/CONVICTION—Central Line—Mercury 814-749-1 | 80 | 72 | 16 | TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch) |

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Country



SONGWRITER FRIENDS—Host Bobby Bare, left, interviews his songwriter guests Becky Hobbs (who also records for Liberty), Blake Mevis of Blake Mevis Music, and Chick Ranins of Jensing Music during a recent taping of Bare's cable tv show.

AT NASHVILLE MEETING

Talent Directors Told Of Woes

NASHVILLE—The head of a computerized information service for talent buyers painted a potentially bleak future for agents in his address to the Nashville Assn. of Talent Directors here March 13.

David Leonards, executive director of International Entertainment Bureau, Indianapolis, cited such negative trends as the rapid decline of the nightclub circuit, reduction of agency percentages, agency switching by acts and the fact that "acts are

charging more today and drawing less."

Leonards' company, now in its 12th year, aided 6,000 acts to find work in 1983, he said, answering 21,000 requests for information from talent buyers.

Other industry trends he discussed were in-house promotions by concert halls, self-promotion by touring acts and corporate sponsorships of tours.

"In my opinion," Leonards said, "promoters are being forced out of business because the risk is too great on the percentage they allow (performers). The trend is away from guarantees to percentages, and acts are taking more and more."

Leonards also observed that agencies' percentage "is getting smaller and smaller—10% and even less. At the same time, promises are getting bigger and bigger."

Nightclubs are "dying," he declared, because "the cost of an act versus the return is too much. People are finding home entertainment is better, and people just aren't going out on weeknights."

While acts are "charging more and drawing less," Leonards asked rhetorically, "Are the acts giving back the money when they don't draw? Are they working on straight percentage? Of course not."

He also complained that "cancellation clauses are one-sided. If an act

cancels a date for an opportunity to make even more money, it should cover the buyer's expenses. If they deal with my company, they will have to contend with that."

A part of International Entertainment Bureau's service, according to Leonards, is "to let the buyer know the track record" of the acts that are registered with the firm. The bureau makes its money from fees charged to buyers. It takes none from acts and agencies on its list, Leonards said.

According to Leonards, "Overpriced acts are switching from agency to agency to use up each agency's contacts. As soon as that agency's contacts all realize the act is not worth the price it is getting, the act switches agencies."

Leonards' firm provides such information to the talent buyer as an act's availability on a certain date, the act's price and "anything else the buyer needs to know." He added, "All we require from an agency are the act's technical requirements, advance tour information and two complete press kits with ad mats."

Finally, Leonards cited the need for a national trade association of talent agents, managers and promoters "to lobby in Washington, educate its members, develop public awareness and set standards. Your organization is a good idea, but we need it nationally, not just in Nashville."

precisely how large the production staff was, he says he reserved more than 300 hotel rooms just for out-of-town workers on the project.

Most of the work was centered on construction of two identical stages, each 50 feet wide and 40 feet deep, for consecutive performances spanning four hours of live music. The stages were positioned at 70 degree angles to each other, says Oswald, with a giant American eagle cutout 10 feet wide and 40 feet tall, positioned in the middle and flanked by two F-14s.

The idea for staging a country concert with Hank Williams Jr. aboard an aircraft carrier came about after Luckenbach Productions handled a four-date mini-tour of the Southwest for Williams last June. Oswald and his brother Greg, partners in the operation, were offered another week of Williams dates in February.

(Continued on page 45)

www.americanradiohistory.com

RCA Pleased With 'Mini LPs'

Deborah Allen Pacing Sales For Year-Old Configuration

By EDWARD MORRIS

NASHVILLE—After a year of testing it in the bins, RCA appears satisfied with the success of its mid-priced country series of "mini LPs." Recently, the label released six-song albums by the Judds, David Wills and Vince Gill. Upcoming minis are slated for Bill Medley, Keith Whitley and Eddy Raven. Suggested retail price is \$5.98.

Deborah Allen's "Cheat The Night" has been the series' major success story, according to Dave Wheeler, RCA's director of national country sales. Boosted by the crossover single, "Baby I Lied," the album has reportedly sold more than 200,000 units and now stands at

number 13 on the Hot Country LPs chart.

After five weeks on the chart, "The Judds—Wynonna & Naomi" is at 47. David Wills' "New Beginnings" is at 64 in its second week.

We've done extremely well with the Judds, Leon Everette and Gus Hardin," Wheeler reports. He concedes, though, that the sales on these non-crossovers are substantially below those racked up by Allen's effort.

"If I have a question," Wheeler continues, "it's with some of the racks that won't discount the series. Some have actually put it up to \$6.49, and that has been a sore spot with us."

RCA made its debut with the minis early last year via entries from Louise Mandrell, Gus Hardin, Leon Everette and the duet act of Gary Stewart & Dean Dillon. Of these, Mandrell's "Close Up" had the longest chart life (36 weeks) and the highest number (30). Stewart & Dillon's "Those Were The Days," however, stayed on the charts only eight weeks, rising only to 54.

"The series did well initially," reports Jack Flippen, album buyer for Central South, "but it quickly cooled off." The new Leon Everette album, "Doin' What I Feel," is selling about 30 records and 30 cassettes a week in Central South's Sound Shop stores, according to Flippen. Albums by the Judds and David Wills are both "doing better" than those in the debut series, he adds.

Allen's mini is selling the best,

Flippen says—about 90 LPs and an equal number of cassettes each week. So far, the Sound Shop stores have done no special promotions of the minis, which they sell at \$5.98 each.

The Record Bar chain did have a successful promotion in February, says Paul Fussell. Billed as a "Country Prospects" sale, it offered the albums at \$4.99 for one, \$9 for two and \$12 for three. Calling the abbreviated albums "great for developing artists," Fussell reports that Allen has had chainwide sales of about 900 records and 700 cassettes during the past eight weeks.

Don Jensen, album buyer for Fred Meyer/Roundup Music, says that sales of the Allen mini are now slowing a bit in his chain, but that it has registered around 500 album and cassette sales so far. Like Fussell, Jensen views the configuration as a "real strong concept."

Layne Kresser, buyer for Alta Distributing, says the Judds are selling "fairly well" through the stores he supplies. In the past two weeks, the mother-daughter act sold 90 cassettes, while Allen moved 120 cassettes during the same period. (Kresser says his cassette-to-LP ratio is 60/40.) Gus Hardin, who has since graduated to full-length album status, did well at first, but tapered off, Kresser reports. Stewart & Dillon never generated significant sales.

At Alta's retail chain of 25 stores, Eli's Records & Tapes, the RCA minis are priced at \$5.49.

Peer, Talbot Link In Publishing Firm

NASHVILLE—Ralph Peer II and Joe Talbot have formed a joint publishing company here. The Peer-Talbot Music Group, which will commence operation in April, will be headed by Jana Talbot, who is leaving her London post as manager of European operations for the Country Music Assn.

A spokesman for Peer-Southern in New York says that its regular office staff in Nashville will be dismissed as part of the new operation and that there are no longer any staff writers under contract at the Nashville office.

Peer-Talbot Music Group will be located at 7 Music Circle North.

CABLE SPECIAL TO AIR IN APRIL

Showtime For Hank Williams Jr.

By THOMAS K. ARNOLD

SAN DIEGO—Hank Williams Jr. will star in his own Showtime cable special in April, supported by \$500,000-plus production budget and nine guests.

The 3½-hour concert—which will be edited down to an airtime of 90 minutes—was filmed live aboard the U.S.S. Constellation before a crowd of 5,000 crewmen and military personnel and 5,000 civilians. Appearing on the show were Alabama, Waylon Jennings, Dickey Betts, Earl Thomas Conley, Sylvia, Gus Hardin, Mel McDaniel, Justin Tubb and Merle Kilgore.

The unusual staging concept came about, according to co-producer Marc Oswald of the Encinitas-based Luckenbach Productions, as a means of rivaling the "Urban Cowboy" film of 1980 and turning the public's attention back toward country music.

"We wanted to get away from typi-

cal country music productions," says Oswald, 26, whose firm has been producing exclusively country concerts in the San Diego area and throughout the Southwest for almost four years. "The rock videos and specials have gotten increasingly complex, especially since MTV came along, and it's time country is afforded the same treatment."

Luckenbach and co-producer Carmen Productions (of Rick Springfield fame) in Los Angeles made certain the production was handled first-class. With a budget of more than \$500,000, a total of \$70,000 alone went for lights. Marty Pasetta, whose credits include the Academy and Grammy Awards, the Reagan inauguration and most of the Elvis Presley concert specials, was chosen as director. RCA Records, for whom five of the show's guest stars record, flew in program directors from the top 50 country radio stations to watch the taping. And while Oswald can't say



BAKER'S BACKUP—Butch Baker, newest addition to Mercury/PolyGram in Nashville, puts down vocals with harmony guest Emmylou Harris for his first single, "Torture."

Billboard® Hot Country Singles

Survey for Week Ending 3/31/84

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MARCH 31 1984, BILLBOARD

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label) |
|-----------|-----------|--------------|---|-----------|-----------|--------------|---|-----------|-----------|--------------|--|
| 1 | 2 | 12 | LET'S STOP TALKIN' ABOUT IT —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey; BMI/Chappell, ASCAP; Columbia 38-04317 | 33 | 39 | 6 | GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals, Pink Pig, BMI; Liberty 1515 | 68 | NEW ENTRY | 3 | FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP, MCA 52356 |
| 2 | 4 | 14 | YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson, Jobete, BMI; Epic 34-04269 | 34 | 38 | 7 | 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 | 69 | 71 | 3 | DON'T GO CHANGING —Lorrie Morgan (R. Gant, J. Vienneau) C. Kelly, L. Anderson, Golden Bridge/Big Heart/Satsuma, ASCAP; MCA 52331 |
| 3 | 5 | 12 | 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 | 35 | 42 | 4 | 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 | 70 | 73 | 4 | YOU LAY SO EASY ON MY MIND —Narvel Felts (J. Morris) B. Rice, Fields, Risi; Americus, ASCAP; Evergreen 1017 (NSD) |
| 4 | 3 | 12 | BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710 | 36 | 41 | 6 | BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart, Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374 | 71 | 76 | 3 | BRANDED MAN —Sierra (N. Larkin, S. Scruggs) B. & S. Palmer (AKA James) Welbeck, ASCAP; Awesome 101 |
| 5 | 7 | 12 | THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones, Blue Lake, BMI; Mercury 818-056-7 | 37 | 27 | 17 | LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A) | 72 | 53 | 19 | 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) |
| 6 | 11 | 10 | I'VE BEEN WRONG BEFORE —Dorah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook, Posey/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694 | 38 | 28 | 16 | GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322 | 73 | 61 | 6 | BREAK MY HEART —Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset, Irving, BMI; MPB 1006 |
| 7 | 13 | 9 | 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 | 39 | 15 | 15 | THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie, Jobete/Libren, ASCAP; Warner Bros. 7-29395 | 74 | 44 | 15 | WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263 |
| 8 | 12 | 10 | WILL IT BE LOVE BY MORNING —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514 | 40 | 43 | 8 | VICTIM OF LIFE'S CIRCUMSTANCES —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. of America, BMI; RCA 13731 | 75 | 77 | 3 | DEEP IN THE ARMS OF TEXAS —Con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie Dust 84110 |
| 9 | 14 | 8 | RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337 | 41 | 47 | 6 | LADY IN WAITING —David Wills (B. Mavis) D. Wills, B. Shore; G.I.D./ASCAP/Royalhaven, BMI; RCA 13737 | 76 | 51 | 18 | THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7 |
| 10 | 1 | 11 | ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716 | 42 | 48 | 6 | SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boguilas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7 | 77 | 64 | 5 | ADVENTURES IN PARODIES —Pinkard & Bowden (Pinkard, Bowden, J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370 |
| 11 | 17 | 7 | HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340 | 43 | 33 | 18 | WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247 | 78 | 60 | 18 | STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310 |
| 12 | 16 | 10 | IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104 | 44 | 50 | 3 | MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP; Columbia 38-04396 | 79 | 70 | 16 | GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411 |
| 13 | 18 | 7 | SWEET COUNTRY MUSIC —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336 | 45 | 55 | 3 | I GOT MEXICO —Eddie Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/Raven Song, ASCAP; RCA 13746 | 80 | 68 | 4 | THAT IT'S ALL OVER FEELING (ALL OVER AGAIN) —Steve Clark (J. Kennedy) S. Clark, J. MacRae; Music City, ASCAP; Mercury 818-058-7 |
| 14 | 19 | 9 | I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717 | 46 | 52 | 3 | JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis; Tom Collins/Dick James, BMI, MCA 52349 | 81 | 79 | 18 | DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245 |
| 15 | 22 | 7 | MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343 | 47 | 58 | 2 | SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) Leona Williams; Shade Tree Music, Inc. BMI; Epic 34-04402 | 82 | 84 | 2 | WHO'S COUNTING —Marie Osmond (Tom Collins) Rhonda Fleming, Dennis W. Morgan; Tom Collins Music Corp, BMI; RCA/Curb PB-13680 |
| 16 | 10 | 12 | LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385 | 48 | 49 | 7 | I BET YOU NEVER THOUGHT I'D GO THIS FAR —Micki Furhman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Weik Group), SESAC; MCA 52321 | 83 | NEW ENTRY | 2 | HONKY TONK WOMEN MAKE HONKY TONK MEN —Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352 |
| 17 | 20 | 10 | TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336 | 49 | 63 | 2 | HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Epic 34-04394 | 84 | NEW ENTRY | 2 | SOUTHERN WOMEN —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead; New Albany/Protunes, BMI; Mercury 818-653-7 |
| 18 | 24 | 6 | I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chancey) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342 | 50 | 65 | 2 | DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395 | 85 | 86 | 2 | YOU ARE A MIRACLE —The Maines Bros. Band (Jerry Kennedy) Jerry Brownlow, Gary Banks; Solid Chrome Music, BMI; Polygram 818346-7 |
| 19 | 23 | 10 | LEFT SIDE OF THE BED —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo Tree (Tree Group), BMI; Columbia 38-04324 | 51 | 35 | 16 | HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673 | 86 | 72 | 4 | CAN YOU FOOL —Paulette Carlson (H. DeVito) M. Smotherman; Royal Oak, ASCAP; RCA 13745 |
| 20 | 6 | 15 | SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co., Inc./Rightsong, BMI; RCA 13703 | 52 | 57 | 4 | WHERE'D THAT WOMAN GO —Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333 | 87 | 87 | 2 | ALMOST OVER YOU —Sneena Easton (Greg Mathieson) J. Kimball, C. Richardson; Michael H. Goldsen, Carload of Us, Sweet Angel Music, A. Hantic Music Corp., ASCAP, BMI; EMI/America B-8186 |
| 21 | 25 | 9 | SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Weik Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404 | 53 | 69 | 2 | IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329 | 88 | NEW ENTRY | 2 | I'LL TAKE AS MUCH OF YOU AS I CAN GET —Darrell Clanton (C. Howard) C. Howard, Butter, BMI; Audiograph 45-479 |
| 22 | 26 | 7 | CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368 | 54 | 46 | 8 | MOST OF ALL —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7 | 89 | 89 | 2 | THE MORE I GO BLIND —Rod Rishard (Joe Gibson, Jimmy Payne) Keith Durham; Ten Penny Music, BMI; Soundwaves SW-4724 |
| 23 | 8 | 17 | ELIZABETH —Statter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music; BMI; Mercury 814-881-7 | 55 | 40 | 16 | WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry, Algee, BMI; Columbia 38-04297 | 90 | 88 | 19 | WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450 |
| 24 | 29 | 6 | MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382 | 56 | 59 | 4 | NOW I LAY ME DOWN TO CHEAT —Shelley West (S. Garrett, S. Dorff) A. Roberts; Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353 | 91 | 80 | 3 | ANYTHING FOR YOUR LOVE —Brentwood (R. Alves) R. Murrab, S. Harris; Shobi/Blackwood, BMI; Hot Schatz 0052 |
| 25 | 30 | 6 | I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356 | 57 | 62 | 4 | SWEET ROSANNA —Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022 | 92 | NEW ENTRY | 2 | LAY BACK (IN THE ARMS OF SOMEONE) —Johnny Tillotson (M. Lloyd) N. Chinn, M. Chapman, Chinnichap/Careers, BMI; Reward 4-04346 (CBS) |
| 26 | 32 | 4 | 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 | 58 | 66 | 3 | DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP; Warner Brothers 7-29336 | 93 | 85 | 20 | THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226 |
| 27 | 9 | 15 | 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) | 59 | 75 | 2 | TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516 | 94 | 93 | 2 | NO SURVIVORS —Peter Issacson (Scott Tutt) Arthur Fixel, Bobby Wood, Scott Tutt, Chriswood, BMI; Union Station 1005 |
| 28 | 21 | 17 | I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207 | 60 | 56 | 5 | REPEAT AFTER ME —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734 | 95 | 94 | 11 | WHERE DOES AN ANGEL GO WHEN SHE CRIES —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater; Bibo, ASCAP/Vogue, BMI (Weik Group); Warner/Curb 7-29387 |
| 29 | 31 | 8 | BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366 | 61 | 45 | 18 | I NEVER QUITE GOT BACK (FROM LOVING YOU) —Sylvia (T. Collins) D. Pfirmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689 | 96 | 91 | 17 | TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692 |
| 30 | 34 | 6 | IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Collilion, BMI; RCA 13718 | 62 | 67 | 3 | IN REAL LIFE —Ed Hunicutt (D. Burgess) K. Robbins; Hall-Clement/Weik Group, BMI; MCA 52353 | 97 | 95 | 14 | MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD) |
| 31 | 36 | 5 | I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Weik Group), BMI; RCA 13729 | 63 | 78 | 2 | I PASS —Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751 | 98 | 97 | 9 | LITTLE BITS & PIECES —Jim Stafford (B. Montgomery) J. Hadley; Tree, BMI; Columbia 38-04339 |
| 32 | 37 | 6 | I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367 | 64 | 83 | 2 | 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 | 99 | 98 | 8 | MY DAD —Ray Stevens (J. Kennedy, R. Stevens) D. Gonyea; Red Tennesis, BMI; Mercury 818-057-7 |
| | | | | 65 | NEW ENTRY | | I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT) —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram) | 100 | 100 | 21 | AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295 |
| | | | | 66 | 74 | 3 | ONE SIDED LOVE AFFAIR —Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI; Columbia 38-04387 | | | | |
| | | | | 67 | 54 | 9 | THAT'S NOT THE WAY (IT'S S'POSED TO BE) —Anne Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzboom, ASCAP; Capitol 5305 | | | | |

● 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).

From the pen of MARK JAMES came:
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WILLIE NELSON-You Were Always On My Mind
JOY FORD-"DEEPER IN LOVE"

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Country

WSM Video Nights Bow At Nashville Airport Marriott

NASHVILLE—Video is playing a major role in the nighttime business of the local airport Marriott Hotel here, according to the establishment's marketing director, Geoff Stewart.

Hank Jr. Gets Cable Special

• Continued from page 43

Deciding that it was too soon to bring him back into the same markets again, Oswald came up with the suggestion of doing a concert on an aircraft carrier instead. As the concept began to materialize, the concert became a television special.

"We got the Navy to give us the carrier by presenting the situation to them and waiting for an approval from Washington, which took about a month," explains Oswald. "Then we got Marty through a mutual friend of ours who manages Alabama. And as soon as we did that, everyone started telling us we were all set."

Williams got Jennings and Alabama, while the Oswalds contacted the other artists for the show. Luckenbach's L.A. partner, Carmen Productions, handled the finalization of the Showtime deal, secured only a week prior to filming, and will also handle the other negotiations for foreign and home video rights, Oswald states. Another San Diego area firm, Prima Vera Video of Del Mar, was brought in to aid in the production and filming chores.

The hotel has turned its lounge into a video club, with a Monday night segment totally devoted to country clips and programming. Stewart says he has accumulated about three hours' worth of videos from various labels for the promotion's debut, held Monday (19). Stewart says local labels are charging him between \$50 and \$75 for 60-minute country video compilation tapes.

The country video night is co-sponsored by WSM-FM and is billed as "Nashville 95FM Country Video Night." The weekly event will feature a format of three country records alternating with two country videos, with a WSM air personality serving as host.

Stewart admits that coming up with enough country programming to fill the six-hour club slot will be difficult, and he says he's willing to incorporate popular rock clips such as Michael Jackson's "Beat It" or "Billie Jean" into the format if customers request it. "We have about 100 hours of pop and rock videos," he says.

The Marriott recently converted its Albert's lounge into a full video club, adding two Panasonic video tape decks, video switchers, and triple five-inch monitors in the DJ booth for cueing and segueing the vid-clips. The club uses two eight-by-six-foot viewing screens, a 25-inch wall monitor set, and a 50-inch Sony big screen tv. Stewart estimates the cost of the club's video equipment at over \$20,000, implementing the existing audio system.

Nashville Scene

Oaks Dazzle With 'Dress Rehearsal'

By KIP KIRBY

The Oak Ridge Boys are never dull. They can be counted on to liven things up. And they *don't* like being predictable. Which is why they decided to stage a full-scale "dress rehearsal" of their new 1984 "Deliver" tour for several hundred friends and guests in Nashville's Municipal Auditorium.

The show was a smash. It could well be the hottest package on the road today in country music, based on staging, lighting, effects and sheer visual dynamics. Their new lighting system alone runs into six figures, and equals anything in rock. It should; it was designed for the Oaks by the same expert who created systems for recent David Bowie, Rolling Stones and Diana Ross tours.

Besides that, how many other country headliners use vanilla-flavored smoke machines to facet the beams of their multi-hued split lasers? Now, as we were saying . . .

★ ★ ★

Then there's John McEuen, who plays banjo and other stringed things for the Nitty Gritty Dirt Band. When the group comes to Nashville to record, McEuen likes to wander off out toward Opryland, where The Nashville Network hosts its nightly live

cablecast, "Nashville Now." He enjoys hanging around backstage, visiting with the various music guests. On more than one occasion, in fact, McEuen has publicly stated that he thinks "Nashville Now" could be the new answer to the Exit/In, at least for finding artists hanging out with each other.

Recently, McEuen was asked to guest host the 90-minute live show himself. Was he intimidated? Not at all. He merely went out and got a lineup of talent not seen before on the show: Crystal Gayle, Rodney Crowell and Steve Martin (via tape), among others. Crystal brought her baby along; Rodney said he wished he'd known so he could have brought his. Steve Martin talked about how he became the J. Paul Getty of the banjo trade. McEuen played himself and was perfect.

★ ★ ★

In our recent coverage of the Country Radio Seminar, we inadvertently forgot to mention the annual Oldies Show held at the Nashville Palace. This year's show was memorable for a rare appearance by Roy Head. Head demonstrated how breakdancing relates to the funky alligator, and proved that the passage of years has done nothing to slow him down. Breakdancing is probably no big deal to Head, since he was doing his own version of it 20 years ago. The evening's MC was Gene Hughes, singing his classic oldie "Then You

Can Tell Me Goodbye." Now that he's new vice president of country promotion for MCA Records, his hit ought to be rewritten and titled, "Then You Can Tell Me Hello Again."

★ ★ ★

It's Chilly At The Border: David Frizzell and Shelly West vow they will never perform again in Canada after recent alleged harassment while crossing the border. According to the duo's spokesperson, the singers were detained by customs agents at the Windsor, Ontario line en route to Hamilton, Ontario.

Frizzell and West claim the agents took dogs onto their two buses and conducted a strip-search of one of Frizzell's background singers, Donna Toadvine. West's bus was held for four hours, Frizzell's for two. As a result of the incident, both performers say it's the last time they will be seen on Canadian stages.

Becky Hobbs' first single for EMI America/Liberty Records, "Oklahoma Heart," will make its debut April 3 on the Music Country Network hosted by Charlie Douglas. Hobbs will perform the song for the first time on television when she guests on "Nashville Now." And Hobbs can be seen by cable viewers via TNN on "Bobby Bare & Friends" as she showcases her own compositions and discusses her writing.

★ ★ ★

(Continued on page 46)





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Nashville Scene

• Continued from page 45

Last June, "Nashville Scene" ran an item about a song titled "Mona Lisa Lost Her Smile." It was on an unidentified tape which had mysteriously made its way onto producer Billy Sherrill's desk at CBS Records.

Sherrill asked Scene to see if we could help locate the writer, and two weeks after the item appeared in print, the tape was tracked to its owner.

Sherrill loved the song, and held it waiting for the right cut. He says he's got it: "Mona Lisa" is the new David Allan Coe single. The writer, J.C. Cunningham, writes for ATV Music and, coincidentally, has his own single out this week on Viva Records, entitled "Light Up."

★ ★ ★

A bus tragedy injured two members of David Allan Coe's Tennessee Hat Band as well as his bodyguard recently. The group was on its way from Tulsa to an engagement in Salt Lake City when the wreck occurred. Injured were Michael "Rodeo" Barton, Coe's rhythm guitarist (who was at the wheel of the crew bus when its brakes failed), drummer Harry C. Wilkerson, and Coe's bodyguard David C. Strickland.

Barton's injuries were the most serious. Every bone in his legs and his ribs were crushed, and he required seven hours of surgery following the tragedy. Wilkerson broke his wrist when he was thrown from the bus upon impact. Strickland was also thrown out of the bus through the windshield before being run over. Doctors removed a ruptured spleen and set his leg.

Coe and his entourage—which includes three buses and two tractor-trailer trucks—were driving through the Wyoming mountains to their next date when the brakes on the road crew bus failed. The vehicle failed to navigate an interstate off-ramp and plowed into the rear of a semi truck. Ironically, the brakes had failed once before and had recently been repaired.

Coe said after the accident that he had woken Barton up and suggested that they take over the driving, since they were more familiar with the buses and the terrain was difficult. Barton insisted on taking the crew bus so that Coe could have the newer bus. He said, "You drive your bus, boss, and I'll drive the crew bus." That's the bus that used to be mine, and he used to drive it all the time," said a shaken Coe, who had to pull his friend from the wreckage. "He was fresh. He'd only been driving 45 minutes when this happened."

Apparently, Barton realized he had no brakes as he attempted to exit the interstate. The bus crashed into the tractor-trailer while Barton tried desperately to downshift through the gears. Barton's new wife of two weeks flew immediately to Laramie, Wyo., to be with her injured husband at bedside. Coe had served as best man at their wedding.

For The Record

In the recently published 1984-85 Country Music Sourcebook, BMI's country publisher of the year for 1983 was incorrectly listed as Tree International. The Sourcebook should show a tie, with Tree and Warner Bros. Music sharing top honors as BMI's country publishers of the year. Billboard regrets this omission.

| 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 | 7 | WEEKS AT #1 3 | ALABAMA Rat De, RCA AHL 1-4939 RCA | 38 | 38 | 8 | GENE WATSON Little By Little, MCA 5440 |
| 2 | 2 | 21 | | GEORGE STRAIT Right Or Wrong, MCA 5450 | 39 | 39 | 106 | WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 |
| 3 | 3 | 19 | | WILLIE NELSON Without A Song, Columbia FC-39110 | 40 | 31 | 21 | GEORGE JONES Jones Country, Epic FE-38978 |
| 4 | 4 | 23 | | RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 | 41 | 42 | 12 | BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 |
| 5 | 6 | 19 | | THE OAK RIDGE BOYS Deliver, MCA 5455 | 42 | 43 | 19 | EMMYLOU HARRIS White Shoes, Warner Bros. 23961 |
| 6 | 5 | 53 | | LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 | 43 | 47 | 147 | RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 |
| 7 | 8 | 28 | | KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 | 44 | 45 | 46 | WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 |
| 8 | 7 | 10 | | CHARLY McCLAIN The Woman In Me, Epic FE-38979 | 45 | 49 | 19 | JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 |
| 9 | 9 | 19 | | TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 | 46 | 52 | 19 | SHELLY WEST Red Hot, Viva 23983 |
| 10 | 13 | 37 | | EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 | 47 | 44 | 5 | THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515 |
| 11 | 10 | 29 | | MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 | 48 | 48 | 20 | KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 |
| 12 | 12 | 10 | | THE STATLER BROTHERS Today, Mercury 812-184-1 | 49 | 40 | 18 | MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 |
| 13 | 11 | 22 | | DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 | 50 | 51 | 5 | TONY JOE WHITE Dangerous, Columbia FC-38817 |
| 14 | 14 | 22 | | JANIE FRICKE Love Lies, Columbia FC-38730 | 51 | 56 | 78 | RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 |
| 15 | 17 | 23 | | HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 | 52 | 46 | 15 | STEVE WARINER Midnight Fire, RCA AHL1-4859 |
| 16 | 16 | 26 | | GARY MORRIS Why Lady Why, Warner Bros. 23738 | 53 | 58 | 3 | LARRY WILLOUGHBY Building Bridges Atlantic America 90112 |
| 17 | 15 | 16 | | EXILE Exile, Epic B6E-39154 | 54 | 54 | 21 | JOE WATERS Harvest Moon New Colony NC-831 |
| 18 | 19 | 7 | | DOLLY PARTON The Great Pretender, RCA AHL1-4940 | 55 | 50 | 107 | ALABAMA ▲ Mountain Music, RCA AHL1-4229 |
| 19 | 18 | 28 | | JOHN CONLEE In My Eyes, MCA 5434 | 56 | 60 | 70 | DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 |
| 20 | 24 | 54 | | ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 | 57 | 62 | 59 | GEORGE STRAIT Strait From The Heart, MCA 5320 |
| 21 | 21 | 20 | | T.G. SHEPPARD Slow Burn, Warner/Curb 23911 | 58 | 53 | 159 | ALABAMA ▲ Feels So Right, RCA AHL1-3930 |
| 22 | 20 | 21 | | CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 | 59 | 59 | 25 | ANNE MURRAY A Little Good News, Capitol ST12301 |
| 23 | 22 | 26 | | EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 | 60 | 64 | 132 | WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 |
| 24 | 23 | 61 | | MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 | 61 | 61 | 4 | BILL MONROE Bill Monroe & Friends, MCA 5435 |
| 25 | 25 | 17 | | MICKY GILLEY You've Really Got A Hold On Me, Epic FE-39000 | 62 | 69 | 2 | DON WILLIAMS The Best Of Don Williams Vol.3 MCA MCA 5465 |
| 26 | 27 | 28 | | THE KENDALLS Movin' Train, Mercury 812-779-1 | 63 | 63 | 199 | ALABAMA ▲ My Home's In Alabama RCA AHL1-3644 |
| 27 | 26 | 22 | | JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 | 64 | 65 | 2 | DAVID WILLS New Beginnings RCA MHL 1-8516 |
| 28 | 29 | 76 | | HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits Elektra/Curb 60193 | 65 | NEW ENTRY | | MEL McDANIEL Mel McDaniel with Oklahoma Wind Capitol ST-12326 |
| 29 | 33 | 48 | | JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 | 66 | 55 | 40 | THE WHITES Old Familiar Feeling, Warner/Curb 23872 |
| 30 | 30 | 22 | | LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 | 67 | 66 | 44 | T.G.SHEPPARD T.G.Sheppard's Greatest Hits, Warner/Curb 23841 |
| 31 | 32 | 18 | | JIM GLASER The Man In The Mirror, Noble Vision NV-2001 | 68 | 68 | 28 | LEE GREENWOOD Inside Out, MCA 5304 |
| 32 | 28 | 24 | | MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 | 69 | 59 | 40 | CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 |
| 33 | 36 | 6 | | JOHNNY LEE 'Til The Bars Burn Down, Warner Bros. 25056 | 70 | 70 | 16 | B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 |
| 34 | 34 | 308 | | WILLIE NELSON ▲ Stardust, Columbia JC 35305 | 71 | 67 | 12 | JIMMY BUFFETT One Particular Harbor MCA 5447 |
| 35 | 35 | 6 | | DAVID FRIZZELL & SHELLY WEST In Session, Viva 23907 | 72 | 71 | 30 | CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 |
| 36 | 37 | 11 | | JOE STAMPLEY Memory Lane, Epic FE-38964 | 73 | 72 | 180 | KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 |
| 37 | 41 | 11 | | ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 | 74 | 74 | 14 | REBA McENTIRE Behind The Scene, Mercury 812-781-1 |
| | | | | | 75 | 73 | 49 | RONNIE MILSAP Keyed Up, RCA AHL1-4670 |

○ 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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| 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 | 67 | MICHAEL JACKSON ▲ Thriller, Epic QC 38117 CBS | 39 | 38 | 26 | MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA |
| 2 | 2 | 15 | LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS | 40 | 35 | 18 | RAY PARKER, JR. Woman Out Of Control Arista AL8-8087 RCA |
| 3 | 3 | 21 | LIONEL RICHIE ▲ Can't Slow Down Motown 6059ML (MCA) MCA | 41 | 50 | 5 | EURYTHMICS Touch, RCA AFL1-4817 RCA |
| 4 | 4 | 14 | PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS | 42 | 42 | 19 | DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA |
| 5 | 5 | 7 | ROCKWELL Somebody's Watching Me, Motown 6052ML MCA | 43 | 45 | 18 | EARTH, WIND & FIRE Electric Universe, Columbia QC 38980 CBS |
| 6 | 21 | 3 | CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL | 44 | NEW ENTRY | | ART OF NOISE Battle, Island 96974 (A&O) WEA |
| 7 | 7 | 39 | MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA | 45 | 46 | 11 | MALCOLM MCLAREN D'ya Like Scratchin', Island 90124-1B (Atco) WEA |
| 8 | 9 | 8 | CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS | 46 | NEW ENTRY | | BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND |
| 9 | 11 | 15 | MELBA MOORE Never Say Never Capitol ST-12305 CAP | 47 | 41 | 29 | GAP BAND ● Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL |
| 10 | 14 | 6 | DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA | 48 | 49 | 72 | PRINCE ▲ 1999, Warner Bros. 23720-1 WEA |
| 11 | 12 | 6 | SHANNON Let The Music Play, Mirage 90134 (Atco) WEA | 49 | 40 | 34 | NEW EDITION Candy Girl, Streetwise SWRL 3301 IND |
| 12 | 13 | 19 | POINTER SISTERS Break Out, Planet BXLL-4705 (RCA) RCA | 50 | 48 | 46 | GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS |
| 13 | 6 | 34 | JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA | 51 | 55 | 45 | MAZE We Are One, Capitol ST-12262 CAP |
| 14 | 8 | 14 | CHERYL LYNN Preppie, Columbia FC 38961 CBS | 52 | 54 | 29 | RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy, Warner Bros 23679-1 WEA |
| 15 | 15 | 17 | KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL | 53 | 53 | 20 | TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA |
| 16 | 16 | 20 | JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA | 54 | 43 | 7 | STEVE ARRINGTON'S HALL OF FAME Positive Power, Atlantic 80127-1 WEA |
| 17 | 10 | 23 | DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA | 55 | 59 | 5 | RODNEY FRANKLIN Marathon, Columbia FC 38953 CBS |
| 18 | 18 | 11 | J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND | 56 | 58 | 21 | TYRONE DAVIS Something New, Oceanfront OF 101 IND |
| 19 | 20 | 19 | EDDIE MURPHY Comedian, Columbia FC 39005 CBS | 57 | NEW ENTRY | | EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP |
| 20 | 26 | 30 | HERBIE HANCOCK Future Shock, Columbia FC38814 CBS | 58 | 56 | 35 | THE S.O.S. BAND ● On The Rise, Tabu FZ 38627 (Epic) CBS |
| 21 | 22 | 21 | TEENA MARIE Robbery, Epic FE 38882 CBS | 59 | 44 | 5 | IMAGINATION New Dimensions, Elektra 60316 WEA |
| 22 | 23 | 21 | ATLANTIC STARR Yours Forever, A&M SP-4948 RCA | 60 | NEW ENTRY | | JEFF LORBER In The Heat Of The Night, Arista AL8-8025 RCA |
| 23 | 24 | 12 | GEORGE CLINTON You Shoun't Nuf Bit Fish, Capitol ST-12308 CAP | 61 | 62 | 2 | THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown) MCA |
| 24 | 25 | 14 | EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA | 62 | 64 | 2 | JOHNNY MATHIS A Special Part Of Me, Columbia FC 38718 CBS |
| 25 | 19 | 16 | THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA | 63 | 47 | 24 | JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA |
| 26 | 27 | 17 | Z.Z. HILL I'm A Blues Man, Malaco 7415 IND | 64 | 65 | 12 | P-FUNK ALL STARS Urban Dance Floor Guerrillas, CBS Associated BFF 39168 CBS |
| 27 | 30 | 6 | KENNY G G Force, Arista AL8-8192 RCA | 65 | 67 | 4 | WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA |
| 28 | 17 | 16 | DAZZ BAND Joystick, Motown 6084ML MCA | 66 | 51 | 31 | RICK JAMES ▲ Cold Blooded, Gordy 6043GL (Motown) MCA |
| 29 | 29 | 16 | PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA | 67 | 52 | 5 | JENNY BURTON In Black And White, Atlantic 80122 WEA |
| 30 | 31 | 19 | CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL | 68 | 72 | 46 | MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA |
| 31 | 28 | 39 | ANITA BAKER The Songstress, Beverly Glen BG 10002 IND | 69 | 57 | 16 | IRENE CARA What A Feelin', Geffen/Network GHS 4021 (Warner Bros.) WEA |
| 32 | NEW ENTRY | | PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA | 70 | 70 | 19 | SOUNDTRACK ● The Big Chill, Motown 6062ML MCA |
| 33 | 37 | 3 | STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA | 71 | 61 | 75 | LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA |
| 34 | 34 | 18 | ANGELA BOFILL Teaser, Arista AL8-8198 RCA | 72 | 60 | 10 | MUSICAL YOUTH Different Style, MCA 5454 MCA |
| 35 | 36 | 18 | DARYL HALL & JOHN OATES ▲ Rock 'N Soul Part I, RCA CPL1-4858 RCA | 73 | 68 | 31 | ZAPP Zapp III, Warner Bros. 27875-1 WEA |
| 36 | 39 | 33 | PEABO BRYSON/ROBERTA FLACK ● Born To Love, Capitol ST-1184 CAP | 74 | 66 | 34 | SHALAMAR The Look, Solar 60239 (Elektra) WEA |
| 37 | 32 | 16 | DREAMBOY Dreamboy, QWest 23988-1B (Warner Bros.) WEA | 75 | 63 | 30 | PHILIP BAILEY Continuation, Columbia FC 38725 CBS |
| 38 | 33 | 19 | TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS | | | | |

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Black

FIRST OUTSIDE OF MAZE

Production Projects For Beverly

NEW YORK—Maze featuring Frankie Beverly has been one of black music's most consistent sellers since the band's debut in 1977. Five of its six albums have gone gold, while the current "We Are One" album has been on the black album chart 45 weeks. Beverly's music, a mix of California mellow and his street roots in Philadelphia, has given Maze what its leader calls "a large cult following."

Until recently, Beverly declined all opportunities to produce or write for

others. Now Beverly is recording an album with Alton McClain, ex-lead singer of PolyGram act Alton McClain & Destiny, and a trio of women from the Dallas branch of Maze's fan club. "Although Maze has had success, I've never been an overconfident, cocky type person, so that was part of what held me back from producing outside the band," says Beverly.

"Also, from watching others, I saw so many artists start giving their sound away and spreading them-

selves too thin. The result was that their sound got away from them, and so did their audience."

Beverly says he has been approached by many big name acts about production. But, he says, "I'm much more interested in breaking new acts, developing a new star and new sound."

Beverly had known McClain since her group had opened for Maze on a late '70s concert tour. "Her voice just blew me away, and I knew if I ever decided to produce someone it would be her," he says. The album, which is being shopped to several labels, is being co-produced with McClain's husband, Skip Scarborough, writer of hits for Earth, Wind & Fire and others.

Following the McClain album, Beverly will work with three women in his Dallas fan club. "One time we went through Dallas and they said they wanted to sing for me. I'd met them a few times before, but didn't know they were singers. Well, I was knocked out. I promised them if I ever produced I'd definitely work with them."

There has been speculation that in the wake of the solo successes of Michael Jackson, Lionel Richie and Jeffrey Osborne, Beverly would record without Maze. However, he says, "I really haven't thought about it."

"When I was younger I did. But I have no desire to leave my band. I can't think of what I would do without them. The bulk of these guys has been with me almost 18 years."

He does note, however, that there have been changes in the Maze lineup, including the return of original bass guitarist Wayne Thomas. Beverly also says he is in the market for a new drummer.

Unusual Package Pushes Human Body Debut Album

NEW YORK—The Human Body, a black vocal trio that records for Bearsville, is the beneficiary of an unusual promotion item. Three cuts from the group's debut album, "Make You Shake It," have been packaged in a 78 r.p.m.-era album jacket with separate sleeves for each 12-inch single.

According to Larry Troutman, president of Troutman Productions, which produced the album, the promotional package was the idea of Bearsville president Albert Grossman. "He felt the album was of unusual quality and was afraid that people wouldn't pay attention to it," says Troutman.

Approximately 3,000 copies of the package, which features the songs "As We Lay," "Make You Shake It" and "Keep Your Head Up," have been distributed to radio stations and retailers for in-store display.

The first single, "As We Lay," a ballad, was released by the Warner

Bros.-distributed label but fared poorly. Troutman suggests it would have done better "if we'd had this package together earlier. It would have raised programmers' curiosity."

Troutman Productions, a subsidiary of Troutman Enterprises of Ohio, is the company behind Warner Bros. signees Zapp and Roger Troutman, both major black record sellers. Roger Troutman produced Human Body along with group member and ex-Ohio Player Billy Beck. Other Human Body members are Ray Davis, former bass singer with Parliament-Funkadelic (he is the bass voice on "Tear The Roof Off The Sucker"), and ex-Bootsy's Rubber Band member Larry Hatcher.

Troutman asserts that "the Human Body is not a Zapp spinoff, but really has its own sound." The next Roger album, "The Saga Continues," ships next month, with a single, "In The Mix," due in the next two weeks. No Zapp product is anticipated until winter 1984. NELSON GEORGE

The Rhythm & The Blues

The Word From Byrd On Stevie

By NELSON GEORGE

It has been almost four years since Stevie Wonder's last complete album. His two-record greatest hits package, "Original Musicquarium," released in 1982, contained four tasty new cuts. But since then we have only been teased; Wonder introduced some fine new material during his concert tour of medium-sized halls last year, and there have been rumors of a new album. But executives at Motown are as much in the dark about Wonder's next effort as anyone else.

The last project Wonder produced was "The Crown," a black history rap record written by veteran New York radio announcer Gary Byrd. The debut release on Wonder's Wondirection label, it received scant domestic airplay despite Wonder's production and vocal participation, but was a major success in Europe, going top 10 in England, France, Holland and Germany. Byrd had previously collaborated with Wonder on the lyrics to two memorable compositions on the "Songs In The Key Of Life" album, "Black Man" and "Village Ghetto Land."

Talking to Byrd, who currently hosts a talk show on Inner City's Broadcasting's New York AM outlet WLIB, provides an insight into Wonder's work habits. "One night, while still at WWRL, I was on my way to

the studio to cut some tracks for 'The Crown' when Stevie called," he recalls. "I played Stevie a rough demo over the phone and he said, 'I am the one to do the music on it. Can you get on the next plane out to L.A.?'"

Byrd couldn't leave then, but within the next two days he did join Wonder in Los Angeles. "It was good that I had worked with him before, because I already knew he works by his own clock. The two songs on 'Songs' had been completed a year and a year and a half before they hit the street."

"The basic track was completed in a month. It sounded finished to me and others. But Stevie heard things we didn't. Over time he slowly began to build a certain layer to the mosaic of the music. The stuff he adds to a track makes the difference between sounding good the first time and still sounding fresh and different the 20th time you hear it."

More than a year passed between Byrd's journey to Los Angeles and the record's release, but the writer/announcer claims he was never frustrated by the delay, because of who Stevie Wonder is. "I'll never forget standing in a room full of top stars as he previewed material from 'Songs' in 1975," he says. "I knew it had to be like listening to Duke Ellington preview some of his pieces back in the '30s. You can't lose that sense of history when you're working with someone of his stature."

"The Crown" was so popular in England that the BBC offered Byrd



an hour-long weekly show called "Sweet Inspirations," a mix of inspirational music by mainstream black pop acts and gospel music taped in New York for play in England every Sunday evening. "There is a very, very high level of appreciation of black music and interest in black culture in Europe, especially in England," he notes. "They want to know about gospel, Afro-beat and reggae—the whole spectrum of black musical expression."

(Continued on opposite page)

Boston Funkster On Duran Tour

NEW YORK—Prince Charles, a vocalist and funk band leader with no domestic recording deal, has opened four dates on Duran Duran's current tour, including shows last Monday and Wednesday (19,21) at Madison Square Garden.

The Boston-based vocalist is a major attraction in Europe, particularly in England, where last year's Virgin album, "Stone Killers," sold an estimated 250,000 copies and received a British gold award. The band's album "Combat Zone" and single "More Money" will be available in every market but the U.S. in late March. Manager and co-producer Tony Rose says that in the wake of the Duran Duran connection, Prince Charles is near a deal with a major U.S. company.

LATIN **Notas**

Import Problem: What's To Be Done?

By ENRIQUE FERNANDEZ

Imports continue to be the plague of the Latin record industry, and so far there seems to be nothing anyone can do to stop them. "Why should I bust my ass promoting a record when the importers can undersell me?" an industryite recently asked. Since these imports are absolutely legal, nothing short of legislation can change this situation.

The operation is simple. You rent a van; you drive across the border into Mexico, where a devalued currency favors the dollar; you buy your disks at a one-stop and drive back into the U.S.; you sell them for way under the price asked by U.S. licensees of Latin product, and you still make a profit.

Obviously, there's nothing stopping importers from picking up mainstream English-language product manufactured under license in Mexico; they do. But the volume of import sales is but a dent on the megasales commanded by Anglo product. In the Latin market, where volume is

considerably smaller, a few thousand imports can make or break a licensed release.

Who profits from all this? Obviously the importers, and obviously the Mexican industry, but the latter's gain is short-lived. The U.S. Latin industry conspires the Mexican industry's most profitable licensing arrangement, and the strength of Mexican product in the U.S. is only as good as the strength of the stateside licensees. If the latter find it unprofitable to promote Mexican artists, the very basis of this arrangement—the popularity of Mexican talent in the U.S.—will vanish.

Since this situation impacts the mainstream U.S. industry very slightly, there's been no move to find a legal solution. However, it's been suggested that this cause should be taken up by the country's Hispanic legislators—for, after all, it's the U.S. Hispanic business community that is suffering. And since the imports place national companies within the majors directly competing with one another, perhaps it's these companies that should look for a way out of this predicament.

★ ★ ★

Party time: Over the last few years, the New York night scene has seen a move to program Latin music at mainstream clubs and discos. Promoter **Jesse Ramirez** has taken his party expertise to Magique, Copacabana and, most recently, Panache... May 5 will see the ninth annual **Cinco de Mayo Fiesta de la Comunidad** at the University of California at Berkeley. The student-sponsored festival, featuring salsa, Latin jazz, Tex-Mex and traditional Mexican music, will direct net proceeds to human service agencies... New York Mayor **Ed Koch** has joined the ranks of Latin crooners who sing the classic "New York, New York." Well, sort of. In the Oscar-nominated animated short, "Sundae In New York," comedian **Scott Record** sings a special version of the song imitating the mayor's voice. Now there's an "original cast recording" of the song, released by Alpha Distributors. The flip side features hizzoner belting out the song *en español*.

★ ★ ★

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.



KEEPS ON WINNING—Spanish singer Luis Peralles thanks the jury at the 1984 Vina del Mar Festival in Chile for awarding him the Antorcha de Plata prize for the second year in a row.

Survey for Week Ending 3/31/84

Puerto Rico Top LPs™

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| This Week | Last Report | ARTIST—Title, Label & Number (Distributing Label) |
|-----------|-------------|--|
| 1 | 2 | JOSE FELICIANO Me enamore, Profono 1002 |
| 2 | 1 | JOSE JOSE Secretos, Ariola 6000 |
| 3 | 5 | WILKINS Completamente vivo, Masa 011 |
| 4 | 9 | GUILLERMO DAVILA Un poco de amor, Sono-rodven 020 |
| 5 | 4 | PIMPINELA Hermanos, CBS 11320 |
| 6 | 10 | CAMILO SESTO Amanecer 84, Ariola 6009 |
| 7 | 14 | MENUDO A todo rock, RCA 7241 |
| 8 | 0 | CARMITA JIMENEZ Interpreta a Los Panchos, Karen 79 |
| 9 | 3 | ANTONIO DE JESUS A&M 37005 |
| 10 | 7 | ROCIO JURADO Por que me habras besado, RCA 7243 |
| 11 | 8 | CHARYTIN Guitarras y violines, TeleRecord 001 |
| 12 | 0 | VARIOS ARTISTAS Supersalsa Mix, Musica Latina 54 |
| 13 | 0 | DANIELA ROMO CBS 80371 |
| 14 | 0 | EL GRAN COMBO La universidad de la salsa, Combo 2034 |
| 15 | 0 | MIAMI SOUND MACHINE A toda maquina, CBS 10349 |

JAZZ **Blue Notes**

Iron Curtain Sounds Come West

By SAM SUTHERLAND and PETER KEEPNEWS

"Free jazz with a Russian flavor" is how the Ganelin Trio describes its music. And audiences in the U.K. have been taking advantage of the opportunity to find out exactly what that means as the trio tours Britain.

The group, which is led by pianist **Vyacheslav Ganelin**, a member of the Soviet union of composers, is the first Russian jazz ensemble to perform in Britain. The tour came about after 18 months of negotiations between the U.K. Arts Council and the Soviet state concert agency Gosconcert, and according to Peter Jones of Billboard's London office it's been a smashing success, with capacity crowds turning out to see the Ganelin Trio at major venues in London, Manchester, Birmingham and other cities.

Joining Ganelin in the group are drummer **Vladimir Tarasov**, who performs with the Lithuanian State Symphony Orchestra when he's not playing jazz, and multi-instrumentalist **Vladimir Chekasin**, whose main axe is the saxophone and who likes to borrow a trick from the late Rahsaan Roland Kirk by playing two alto saxophones at once.

Accompanying the trio on this ground-breaking trek is yet another Vladimir, Soviet culture ministry official **Vladimir Litvinov**, who is rather outspoken on the subject of jazz. He acknowledges, "Jazz is universal. Tchaikovsky is Russian, and he is played all over the world. But Dave Brubeck is also played all over the world." But he adds, "Today, Rus-

sian jazzmen are often more advanced technically and in style than those in the West." Hmmm.

★ ★ ★

The Ganelin Trio has no plans to come to the U.S. right now. But American audiences can get an entertaining, officially sanctioned fictionalized look at the roots of the Soviet jazz scene via a fascinating film, "Jazzman," which recently opened in New York.

The music on the "Jazzman" soundtrack is less than 100% authentic—the film takes place in the late '20s, but a loud, '80s-style electric bass can be heard on every selection, even though there's seldom a bass player in sight. And several scenes are apt to ring resoundingly false to most American jazz fans, especially a ridiculous segment involving a female blues singer supposedly from Cuba. But overall, "Jazzman," which was directed by **Karen Shakhnazarov**, does a better job of evoking the spirit of jazz—and the forces that drive people to play it, even in the face of bureaucratic indifference or opposition—than almost any American movie on the subject. And with its colorful characters and a giddy sense of humor that at times borders on outright slapstick, it's also a lot of fun.

★ ★ ★

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.

Survey for Week Ending 3/31/84

Billboard® Hot Latin LPs™

Special Survey

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| NEW YORK | | | CALIFORNIA | | |
|-----------|-------------|---|------------|-------------|---|
| This Week | Last Report | ARTIST—Title, Label & Number (Distributing Label) | This Week | Last Report | ARTIST—Title, Label & Number (Distributing Label) |
| 1 | 2 | MENUDO Reaching Out, RCA 4993 | 1 | 1 | ANTONIO DE JESUS A&M 37005 |
| 2 | 3 | JOSE JOSE Secretos, Ariola 6000 | 2 | 2 | CAMILO SESTO Amanecer 84, Ariola 6009 |
| 3 | 1 | WILFRIDO VARGAS El africano, Karen 75 | 3 | 8 | PIMPINELA Hermanos, CBS 11320 |
| 4 | 4 | ANTONIO DE JESUS A&M 37005 | 4 | 10 | JOSE JOSE Secretos, Ariola 6000 |
| 5 | 6 | PIMPINELA CBS 11317 | 5 | 6 | LOS BUKIS Mi fantasia, Profono 3122 |
| 6 | 7 | CAMILO SESTO Amanecer 84, Ariola 6009 | 6 | 4 | ANGELA CARRASCO Unidos, Ariola 6007 |
| 7 | 9 | ROCIO JURADO Por que me habras besado, RCA 7243 | 7 | 3 | MENUDO Reaching out, RCA 4993 |
| 8 | 12 | JOSE FELICIANO Me enamore, Profono 1002 | 8 | 0 | LOS CAMINANTES Numero tres, Luna 1001 |
| 9 | 5 | MENUDO A todo rock, RCA 7241 | 9 | 5 | PIMPINELA CBS 11317 |
| 10 | 15 | PIMPINELA Hermanos, CBS 11320 | 10 | 7 | ROCIO JURADO Por que me habras besado, RCA 7243 |
| 11 | 10 | CONJUNTO LIBRE Ritmo sonido y estilo, Montuno 522 | 11 | 13 | ROCIO DURCAL Entre tu y yo, Ariola 6004 |
| 12 | 13 | WILKINS Aventura, Masa 010 | 12 | 12 | JOSE LUIS PERALES 15 grandes exitos, CBS 80275 |
| 13 | 0 | JOSE LUIS RODRIGUEZ Ven, CBS 30305 | 13 | 0 | LUCIA MENDEZ Enamorada, Ariola 6025 |
| 14 | 0 | EDNITA NAZARIO Profono 9098 | 14 | 0 | WILFRISO VARGAS El funcionario, Karen 75 |
| 15 | 0 | MILLIE Nostalgia, Algar 40 | 15 | 14 | YOLANDITA MONGE Suenos, CBS 10345 |

| FLORIDA | | | TEXAS | | |
|-----------|-------------|--|-----------|-------------|--|
| This Week | Last Report | ARTIST—Title, Label & Number (Distributing Label) | This Week | Last Report | ARTIST—Title, Label & Number (Distributing Label) |
| 1 | 1 | JOSE JOSE Secretos, Ariola 6000 | 1 | 1 | ANTONIO DE JESUS A&M 37005 |
| 2 | 5 | WILFRIDO VARGAS El africano, Karen 75 | 2 | 2 | MENUDO A todo rock, RCA 7241 |
| 3 | 4 | HANSEL Y RAUL TH 2271 | 3 | 5 | JOSE JOSE Secretos, Ariola 6000 |
| 4 | 6 | ANTONIO DE JESUS A&M 37005 | 4 | 3 | ROCIO DURCAL Entre tu y yo, Ariola 6004 |
| 5 | 2 | ROCIO DURCAL Entre tu y yo, Ariola 6004 | 5 | 6 | GRUPO MAZZ It's bad, Cara 054 |
| 6 | 3 | JOSE FELICIANO Me enamore, Profono 1002 | 6 | 0 | MENUDO Reaching Out, RCA 4993 |
| 7 | 0 | NELSON NED Mas romantico que nunca, Odeon 9023 | 7 | 0 | LOS BUKIS Mi fantasia, Profono 3122 |
| 8 | 10 | MENUDO Reaching Out, RCA 4993 | 8 | 4 | JUAN GABRIEL Tudo, Ariola 6001 |
| 9 | 0 | CELIA RAY Y ADALBERTO Tremendo trio, Fania 623 | 9 | 11 | LOS FELINOS 18,500 veces, Musart 10922 |
| 10 | 11 | CHARYTIN Guitarras y violines, Kim Records 744 | 10 | 0 | PIMPINELA Hermanos, CBS 11320 |
| 11 | 13 | CAMILO SESTO Amanecer 84, Ariola 6009 | 11 | 14 | RAMON AYALA Corridos vol. 2, Freddie 1280 |
| 12 | 8 | PIMPINELA Hermanos, CBS 11320 | 12 | 15 | MERCEDES CASTRO Para que me buscas, Musart 10922 |
| 13 | 9 | WILLIE CHRINO Subiendo, TH 2268 | 13 | 0 | VARIOS ARTISTAS Lo mejor del ano, CBS 10341 |
| 14 | 12 | MENUDO A todo rock, RCA 7241 | 14 | 12 | PIMPINELA CBS 11317 |
| 15 | 0 | EL GRAN COMBO La universidad de la salsa, Combo 2034 | 15 | 0 | JOSE FELICIANO Me enamore, Profono 1002 |

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Ratings Service Loses In Court

Ban On BBM's 'Tied Selling' Requirement Is Upheld

By KIRK LaPOINTE

OTTAWA—The Federal Court of Appeal has ruled that a law prohibiting the Bureau of Broadcast Measurement (BBM) from requiring customers to buy television as well as radio audience measurements is valid under the Constitution.

In a ruling made public Monday (19), the court upheld a 1981 ruling of the Restrictive Trade Practices Commission prohibiting BBM from "tied selling" under a section of the Combines Act.

BBM had challenged the ruling, saying that the law was invalid because it intruded upon provincial jurisdiction. The law is valid and attempts to protect buyers from "sharp, unethical practices" by business and industry, Mr. Justice John J. Urie ruled.

The judge said that Section 31.4 of the act was valid under the trade and commerce powers of the federal government. BBM had argued it was under the "property and civil rights" jurisdiction accorded to provinces.

The ruling, which could still be appealed to the Supreme Court, is seen as a major victory for the A.C. Nielsen Co. of Canada, which currently offers television ratings services. The Birch group has also recently expanded into Canada as a ratings service.

The act essentially outlaws business practices in which customers

must buy one product to receive another. BBM had, until the order, required a customer to buy both radio and television ratings.

BBM had argued in an earlier case that it had no "customers" because all its clients were members, and that tied selling required a customer-supplier relationship. Such arguments were not considered in the court ruling because they had been dismissed earlier. Both sides in the dispute, BBM and the Consumer & Corporate Affairs Department's director of investigation and research, agreed instead to contest the constitutional argument.

Nielsen was an intervenor in the case. The commission order had held that the tied selling practice had impeded Nielsen's ability to expand sales and blocked other competition, a statement with which Urie concurred.

BBM's rate structure is based on a customer's previous year's broadcast billings or spending. Nielsen, because it offers only TV ratings, is tied only to television ads or expenditures.

The director contended that BBM's practice "raised barriers for the entry of newcomers in the business of broadcast audience measurement" and triggered the Dec. 3, 1981, order by the commission.

Urie, in a decision supported by two other justices, said the constitution allows the federal government to regulate trade and commerce in that

way under the act.

"Read in context with the other provisions of the act, it is clearly part of a complex regulatory scheme, not aimed at a particular business or industry but at the general regulation of trade and commerce throughout Canada for the benefit of Canadians in general," Urie wrote in the March 6 decision, released Monday (19).

"Inevitably individual businesses will be affected and touched by its application. But if that were to be determinative of its validity and meant that it was invalid the obvious necessity for its existence for the betterment of Canadians generally would be meaningless—it would be a toothless tiger."

The case was heard in Toronto last November 1-3.

Billboard.



**INTERNATIONAL
MUSIC INDUSTRY
CONFERENCE**
May 13-17, 1984
Killarney, Ireland

LICENSE REVOCATION CHALLENGED

CJMF Taking CRTC To Court

QUEBEC CITY—CJMF-FM, the AOR station stripped last month of its license and facing an end to operations at the end of this week, has taken the Canadian Radio-Television & Telecommunications Commission to court over the non-renewal decision. The station claims the commission's actions violate the Constitution's Charter of Rights & Freedoms.

The station has announced it will ask the appeal division of the Federal Court of Canada to cancel the CRTC's Feb. 29 decision and order the federal broadcast regulator to re-

new the license for another five years. It contends the non-renewal is a denial of freedom of expression.

The station's case is the first such challenge under the charter since the constitution was proclaimed two years ago. Even the commission is unsure the Broadcasting Act—the legislation being challenged—is constitutional, because its provisions barring abusive programming may clash with the freedom-of-expression tenets of the charter.

That related matter aside, the commission stood firm last week and did not indicate it would stave off the sta-

tion's demise until a court decides the case. CRTC spokesman Jeff Atkins said the station faces fines of \$1,000 a day if it stays on the air past Saturday (31).

The commission took the virtually unprecedented action because the popular AOR station would not adhere to its promise of performance (Billboard, Feb. 10). When it sought the license, CJMF-FM said it would play middle-of-the-road music. After it debuted, it aimed squarely at the rock audience. Such non-compliance "undermined" the commission's authority, the CRTC said Feb. 29 in refusing to renew the license.

A public hearing will be held July 4 on other applications for the license.

Jean-Marc Carpentier, one of four shareholders for the independent station, told a news conference March 14 that the CRTC is applying its regulations "in a loose and discretionary way" and has unfairly singled out CJMF-FM for punishment.

Carpentier noted the station has met its commitments in Canadian content, French-language material and cultural programming categories. Only the station's music style clashed with its promises, he said.

Meanwhile, fans in the Quebec City market have begun petitions to keep CJMF-FM on the air. Calling themselves the FM-93 Survival Committee, they are seeking 93,000 signatures from the station's estimated audience of 300,000.

The station has aired messages in support of the campaign, and some of its 40 employees have been helping out. Management has not participated, however.

CJMF-FM was scheduled to take its case to the court last Thursday (22). A full report will appear next week.

KIRK LaPOINTE

Maple Briefs

The much-touted partnership of former Anthem Records executive Tom Berry and Men Without Hats' guiding force Mark Durand in a new record firm has found its first home for distribution with PolyGram. Imminently scheduled for release are disks by upstarts the Box and former Max Webster vocalist-guitarist Kim Mitchell on the label, Alert Records.

★ ★ ★

Pencilled in as the tentative release date for the long-awaited copyright white paper by the federal government is April 17.

★ ★ ★

Former manager and performer John Alexander is MCA's new a&r director in Canada. To follow will be an earnest attempt by the label to revive its domestic posture.

★ ★ ★

CFNY-FM's fourth annual U-Know Awards are slated for April 2 at the Royal York Hotel. The Spoons are among the scheduled performers. Impressionist Jim Carrey will host

the \$45 dinner and awards ceremony, begun originally as the antithesis to the industry's Juno presentations.

★ ★ ★

April 2 is also the kickoff for The Record's second annual industry convention, a two-day event that will feature such speakers as IRS head Miles Copeland, radio consultant Tom Pollock, Men At Work producer Peter McLan and PolyGram International vice president for CD development Hans Gout. This year's gathering is at the Sheraton Centre.

★ ★ ★

Singer Murray McLachlan was convicted of driving while intoxicated March 7 in Hanover, Ontario, north of Toronto, and fined \$300 or 30 days in jail. He may appeal the ruling.

★ ★ ★

Maple Briefs features short items on the Canadian music industry. Information should be sent to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, K1N 7T7.

Musicians' Union Plea: More Copyright Protection

• Continued from page 9

royalties for Compact Discs produced in the only European pressing plant, in Hanover, be paid to GEMA, whether or not the product is for export?

This was one of a number of key questions posed to Colin Overbury, adviser on competition law to the EEC Commission, when he gave a seminar address on the relevance of the Treaty of Rome and the decisions of the European Court to the music industry.

Overbury declined to pronounce on that particular problem, claiming it was too "contentious." He suggested that if the record companies concerned did not like the situation, they should write to the Commission and ask that something be done about it.

However, on the subject of GEMA's claiming mechanical royalties on conventional records produced in Germany and exported to other countries, particularly the U.K., Overbury said it was up to the various collection societies in the EEC to determine whether mechanicals should be paid in the country of manufacture or the country of sale.

"If you are going to impose conditions on the exploitation of products consistently within the Market, then there is no problem," he said. "But if the effect of any mechanical royalty arrangement is to partition the market or discriminate between countries, then it would conflict with the provisions of the Treaty of Rome."

Professor Dr. E.J. Mestmacker of the Max-Planck Institute, Munich, speaking on behalf of GEMA, said the latest action by the Commission had been to prohibit the charging of mechanical royalties in the country of destination and to have all licensing done in the country of manufacture.

And Michael Freegard, chief executive of the Performing Right Society, asked whether there was not discrimination in the matter of mechanical royalties in two countries in the Community, the U.K. and Ireland, in the sense that they were the only territories where copyright owners had to accept a royalty rate set by statute.

Overbury, who prefaced his address by emphasizing that all opinions he expressed were entirely his own, agreed that the U.K. and Irish situation "put a block" on the possibility of negotiating royalty rates and raised the question of harmonization within the EEC. "The countries concerned have got to tell their governments that the situation is wrong and must be changed."

Other questions passed to Overbury in an "examination paper" set by Robert Montgomery, MCPS managing director, included:

Can a performing right society in one country of the EEC grant a license covering all repertoire entrusted to it for its own territory, to all other countries in the EEC?

Answer: No, due to the fact that the effect of the agreements between societies excludes this possibility, except in the cases of Luxembourg (administered by SACEM) and Ireland (administered by the PRS).

Asked by Freegard whether it would be possible for SACEM to license its derived repertoire directly throughout the Community, Overbury said that although there should technically be no territorial restrictions within the EEC, the effect of direct licensing of derived repertoire would be to destroy the existing system.

In answer to a final question as to

whether the balance between the rights of the creator and the reasonable demands of society had gone wrong as far as copyright was concerned, Overbury agreed that there was an urgent need for a massive overhaul of international copyright legislation because of the developments of high technology, in particular satellite transmission.

"I don't think there is much that can be done about home recording. The U.S. now seems to be saying that if the music industry is so cannibalistic as to sell the public tape recorders, it must expect them to be used. I have the impression that governments don't want to get involved in the issue of compensation for home recording."

Too much concern for commercial considerations and not enough concern for culture is one of the prime deficiencies of the European Economic Community, according to SACEM director general Jean-Loup Tournier, who addressed the seminar on "The Future Structure Of The Music Industry Within The Community."

"The concentration of record manufacturing in Holland and Germany," Tournier said, "means that Belgium is becoming a record desert. With royalty collection now undertaken at the point of manufacture, this means that SABAM, the French authors' and composers' society, may have to close its mechanical royalty department."

Tournier warned that instead of eight collection societies, the Community might well finish up with just two or three. He complained that the European societies had been under attack from the Commission on monopolistic grounds.

"They always complain that our tariffs are too high, but they never seem to ask whether some people's profits are too high," he said. He also claimed that in countries with a competitive collection society system, like the U.S., the competition only helps the users, not the copyright owners.

Tournier said he looked to the EEC to support measures to restrict situations where broadcasters became co-publishers of copyrights.

Austrian Market Called 'Stable'

• Continued from page 9

units, of which about 53% were of classical product.

Of the entire Austria CD repertoire of 581 titles released last year, 302 came from PolyGram. It is estimated that roughly 4,000 CD players were sold here during the year.

Austrian IFPI chief Arming, who is also president of PolyGram here, says: "By the end of this year we'll release 1,200 CD titles, and we'd expect to sell more than 90,000 CD units of the 150,000 estimated total bought here."

He adds: "We're into a period of record business stabilization in Austria. Music will develop further from now on. We'll enjoy, as an industry, a slight economic upturn. But the trend is for the big stars, and only the big companies are able to present such product."

"But CD will certainly expand further, particularly in the classical music market. Classical music here has a total market share of 12%, and of that tally CDs take a total of 12.7%. In fact, 6.7% of all album sales here came from CD packages last year. So it is a factor we'd ignore at our peril."

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BRITAIN

(Courtesy of Music & Video Week) As of 3/24/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'HELLO' by Lionel Richie, '99 RED BALLOONS' by Nena, 'STREET DANCE' by Break Machine.

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'AMMONIA AVENUE' by Alan Parsons Project, 'HAUNTING MELODIES' by Electric Wind Ensemble.

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'LET THE MUSIC PLAY' by Shannon Bellaphon, 'ONLY YOU' by Flying Pickets.

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'ELVIS BLUE' by Elvis Presley, 'LIVE FROM EARTH' by Pat Benatar.

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'TERRA PROMESSA' by Eros Ramazzotti, 'RADIO GA GA' by Queen.

CANADA

(Courtesy of The Record) As of 3/26/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'GIRLS JUST WANT TO HAVE FUN' by Cyndi Lauper, 'JUMP' by Van Halen.

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'CARAMBOLAGE' by Peter Maffay, 'FRAGEZEICHEN' by Nena.

JAPAN

(Courtesy Music Labo) As of 3/26/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'WINE RED NO KOKORO' by Anzen Chitai, 'ROCK'N ROUGE' by Seiko Matsuda.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 3/24/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'LOVE IS A BATTLEFIELD' by Pat Benatar, 'SOMEBODY'S WATCHING ME' by Rockwell.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes albums like 'HUMAN'S LIB' by Howard Jones, 'CAFE BLEU' by Style Council.

Table with columns: This Week, Last Week, Album Title, Artist. Includes albums like 'COLOUR BY NUMBERS' by Culture Club, 'THRILLER' by Michael Jackson.

AUSTRALIA

(Courtesy Kent Music Report) As of 3/26/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'GIRLS JUST WANT TO HAVE FUN' by Cyndi Lauper, 'JUMP' by Van Halen.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes albums like 'THRILLER' by Michael Jackson, 'TOUCH ME SEIKO' by Seiko Matsuda.

SWEDEN

(Courtesy GLF) As of 3/31/83

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'RADIO GA GA' by Queen, 'MY OH MY' by Slade.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 3/26/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'RELAX' by Frankie Goes to Hollywood, 'BIG IN JAPAN' by Alphaville.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes albums like 'THRILLER' by Michael Jackson, '1984 SHAKIN'' by Various.

ITALY

(Courtesy Germano Ruscitto) As of 3/19/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes songs like 'CI SARA' by Albano & Romina Power.

MARCH 31 1984, BILLBOARD

Billboard Album Reviews

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HAGAR, SCHON, AARONSON, SHRIEVE—Through The Fire, Geffen GHS4023. Producer: Hagar/Schon. Rock's latest instant supergroup debuts with a solid set of arena hard rock. All of the songs were written by Sammy Hagar and Neal Schon, except for a credible cover of Procol Harem's 1967 smash "Whiter Shade Of Pale." Hagar's last two albums for Geffen have gone gold.

BERLIN—Love Life, Geffen GHS4025. Producers: Mike Howlett, Giorgio Moroder, Richie Zito. Berlin follows its acclaimed debut album with another set showcasing its provocative lyrics, seductive rhythms and sensual vocals. Two of the cuts were produced by Moroder and Zito—the danceable "Dancing In Berlin" and the rockish "No More Words."



SYLVIA—Surprise, RCA AHL1-4960. Producer: Tom Collins. In spite of the title, this is the customary (and reliably romantic) Sylvia, with a collection of lush ballads set to lush orchestration.

VINCE GILL—Turn Me Loose, RCA MHL1-8517. Producer: Emory L. Gordy Jr. Ex-Pure Prairie Leaguer Gill constructs here an utterly delightful gallery of sounds—ranging from authentically doleful country to nervously energetic rock.



HOWARD JONES—Human's Lib, Elektra 9 60346-1. Producers: Rupert Hine, Colin Thurston. Jones' first full album, following a successful EP, blends quirky, accessible pop/rock with high-minded philosophical ideas. Jones specializes in self-help slogan songs, though he does it in a way that's lighthearted and never heavy-handed.

ICICLE WORKS—Arista AL-6-8202. Producers: Hugh Jones, David Lord. The trio's debut album features vital, vibrant pop/rock which should enjoy broad exposure in radio and dance clubs. The first single is "Whisper To A Scream (Birds Fly)," a striking track that has been a hit in several international markets. The group has already received much press attention in the U.S.

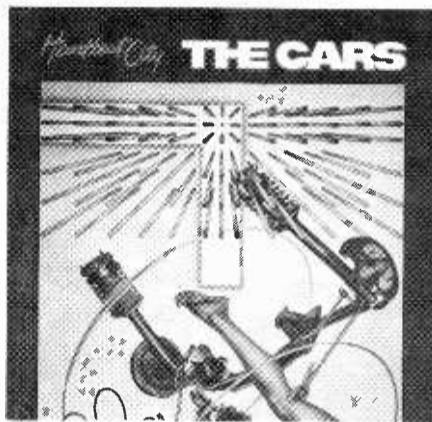


pop

JEFF LORBER—In The Heat Of The Night, Arista AL8-

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



CARS—Heartbeat City, Elektra 60296-1. Producers: Robert John "Mutt" Lange, the Cars. The Boston-based band shoots for another platinum album with this set of distinctive uptempo pop/rock. Several of the cuts have the quirky technopop sound of Styx's "Mr. Roboto" and should make strong singles. But the group also stretches on two softer ballads, "Drive" and "Why Can't I Have You." The title track is already shaping up as a smash single, and the Cars have hit platinum with every album since their 1978 debut.

RICK SPRINGFIELD/ORIGINAL MOTION PICTURE SOUNDTRACK—Hard To Hold, RCA ABL1-4935. Various Producers. The soundtrack to Springfield's debut film is a set of hard-edged rock and pop. The album includes several harder pieces by Springfield as well as rockers by Graham Parker and Peter Gabriel. While many past teen idols have edged toward the softer pop center as their careers have gone on, Springfield has held his ground, or even moved toward harder, more intense urban pop. The first single, "Love Somebody," is his punchiest outing since his 1982 smash "Don't Talk To Strangers."

8025. Producers: Maurice Starr, Jeff Lorber. Lorber dropped the "Fusion" from his name and, for the most part, from his music. This album mixes pop instrumentals ("Sushi Monster," "Really Scarey") with a few vocal pieces.

THE DICE—Mercury 818 508-1 M-1. Producers: Chris Kimsey. The trio bows with a set of hard-edged dance pop typified by the first single "Chayla." The album features guest appearances by Peter Frampton and Chuck Leavell.

SPENCER DAVIS—Crossfire, Allegiance AV442. Producers: Spencer Davis, Allan McDougall. The pop veteran returns with a set of energetic pop/rock that proves he has lost none of his spirit or drive. A highlight is "Private Number," a duet with another veteran, Dusty Springfield.



black

CARL ANDERSON—On & On, Epic BFE39217. Producers: John "Skip" Anderson, Steve Williams. Anderson's second Epic album has the same class and style that hallmarked the first. The key track is "It's The Love," a duet with Vanesse Thomas.

THE DELLS—One Step Closer, Private I Records BFZ39309. Producers: Chuck Jackson, Marvin Yancy. The veteran quintet returns with another set of sophisticated and stylish black pop. The accent, as usual, is on songs of love.

VARIOUS ARTISTS—Philly Ballads, Vol. 1, Philadelphia International PZ39255. Various Producers. This su-

per-romantic album collects top tracks by Teddy Pendergrass, the O'Jays, the Intruders, the Stylistics, Harold Melvin & the Blue Notes, DeeDee Sharp, Jean Carn and Lou Rawls.

jazz/fusion

BILL HARDMAN—Focus, Muse MR5259. Producer: Fred Seibert. The leader's trumpet is finely framed by a quintet which includes Slide Hampton, Junior Cook and Walter Bishop Jr. Repertoire comprises six titles, all well-played.

MADE IN BRASIL—Pausa PR 7156. Producer: Ben J. Kanter. Six South American tunes are purveyed by this young Chicago band, which scores big, musically, with its instrumental and vocal combinations. Standouts are the husband-wife team of Breno and Neusa Sauer.

WILLIS JACKSON—Ya Understand Me, Muse MR5316. Producer: unlisted. The tenor man known as "Gator Tail" taped this five-tune LP in France four years ago backed by Groove Holmes at the organ plus guitar and drums. It's gutsy, swinging cocktail lounge jazz, not for the tender hearted.

COLLAGE—Pausa PR7155. Producer: Dan Siegel. There's much of interest here, much of it revolving around Siegel's keyboards and the flute and saxophone contributions of a lady billed only as Susie May. Nine tracks all are entertaining in a highly contemporary manner.

JULIE KELLY—We're On Our Way, Pausa PR7154. Producers: Kelly, Steve Kaplan, Barney Fuller. A new singer makes her debut on vinyl—and she's good. Backed by various small combos, Kelly romps through eight songs with style. Best cut: "All My Tomorrows."

classical

CHOPIN: PIANO CONCERTO NO. 2; POLONAISE, OP. 44—Ivo Pogorelich, Chicago Symphony, Abbado, Deutsche Grammophon 410 507. Pogorelich has the tone and temperament to caress the ear even as he excites the emotions in a concerto that can sound tame in lesser hands. The solo Polonaise is a reasonable filler.

VIOLIN RECITAL—Nathan Milstein, Deutsche Grammophon 410 843. A stunning bargain at the Signature series price, consisting as it does of previously unreleased recordings. The master gives lessons to any who choose to listen in these elegant readings of a Geminiani sonata, Schubert's "Rondeau Brillant," Milstein's own "Paganiniani" and a few shorter pieces.

RACHMANINOFF: PIANO CONCERTO NO. 2; RHAPSODY ON A THEME OF PAGANINI—Cecile Licad, Chicago Symphony, Abbado, CBS IM 38672. An auspicious debut by the young Filipino pianist, sensitive and brilliant in turn, and set in a dark-hued but natural sounding acoustic. Similar couplings, though, crowd the catalog.

RAVEL: SHEHERAZADE; CHANSON MADECASSES, ETC.—Various artists, BBC Symphony, Boulez, CBS M39023. Most of Ravel's vocal music is between the covers of this double-fold album, the prizes being Heather Harper's "Sheherazade," and Jose Van Dam's "Don Quichotte" and Popular Greek Melodies. Jessye Norman in "Madcasses" adds name power.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983

- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

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

News

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 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, Wembly 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, Seanger Theater, New Orleans.

April 26-28, Great Southern Computer Show, Carolina Coliseum, Columbia, S.C.

April 27-May 6, 15th annual New Orleans Jazz & Heritage Festival, New Orleans.

April 28-29, Electronic Keyboard & Sound Expo, Sheraton Inn, La Guardia Airport, New York.

April 29, Arthritis Foundation national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, National Assn. of Broadcasters annual convention, Las Vegas Convention Center, Las Vegas.

May 1-3, All Electronics/ECIF show, Barbican Centre, London.

May 1-3, Electronic Production Efficiency show, National Exhibition Centre, Birmingham, England.

May 6-8, Concert Music Broadcasters Assn. convention, Warwick Hotel, New York.

May 13-17, Billboard's International Music Industry Conference, Hotel Europe & Dunloe Castle Hotel, Killarney, Ireland.

May 13-17, Computer Graphics '84, Anaheim Convention Center, Anaheim, Calif.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 16-18, Muscle Shoals Music Assn. Records & Producers seminar, Muscle Shoals, Al.

May 19, quarterly Muscle Shoals Music Assn. songwriters workshop, Holiday Inn, Sheffield, Al.

Executive Turntable

Continued from page 4

John Heiden is named art director for Media Home Entertainment in Los Angeles. He was a designer for Warner Bros. Records. And Alan Ostroff is appointed director of national sales there. He was director of merchandising and marketing for Infinity Records.

Curtis Drake joins Omega Audio, Dallas, as operations manager. He was a staff engineer at Cherokee Studios in Hollywood. . . Paul Arutt is appointed vice president of marketing for Imagic in Los Gatos, Calif. He was with the advertising firm Keye, Donna & Pearlstein in Los Angeles. . . In Mountain View, Calif., Activision International names Geoffrey Heath managing director of its U.K. division. He was a manager of songwriters and recording artists. The company also appoints Byron Turner director of creative development. He had held several computer-related posts for Thorn EMI Video.

Related Fields

Steve Keator is appointed music supervisor at Bart Milander & Associates in Los Angeles. He was an independent music consultant and supervised the music for the forthcoming film "Up The Creek" . . . Mark Shimmel joins ICM in Los Angeles as head of its concert department. He was with Regency Artists. . . The Compact Disc Group, New York, appoints Leslie Rosen director and coordinator. She is president of Expose Inc., a New York-based marketing communications firm. . . Dave Mack McClellan joins Peter Svendsen in a new promotion firm, the Svendsen-McClellan Co. He replaces Svendsen's former partner, Bruce Hinton, who has gone to MCA Nashville. McClellan is based in Atlanta, where he was vice president of MDJ Records.

Jill Freeman is upped to national director of marketing services at Macey Lipman Marketing in Los Angeles. She was regional director of marketing research.

Lifelines

Births

Boy, William Monroe, to Jeff and Sharon Sydney, Feb. 26 in Los Angeles. He is West Coast vice president of business affairs for PolyGram.

★ ★ ★

Boy, Nicholas Michael, to Linda and Bill Giardini, March 3 in Chicago. He is a sales rep for WEA there.

★ ★ ★

Boy, Derek Charles, to Ron and Linda Moss, Feb. 23 in Hollywood. He is personal manager for Chick Corea and Return To Forever.

Deaths

Harry Casey, 76, of a stroke March 8 in Hialeah, Fla. He is survived by his son, Meca recording artist K.C. (formerly of K.C. & the Sunshine Band), his daughter and his ex-wife.

New Companies

Rhino Home Video, formed by independent label Rhino Records. First release is "My Breakfast With Blassie," a parody of the feature film "My Dinner With Andre," starring Andy Kaufman and professional wrestler Fred Blassie. 1201 Olympic Blvd., Santa Monica, Calif. 90404; (213) 450-6323.

★ ★ ★

Mojo Productions, an entertainment production firm for the touring and video industries, formed by Mo Morrison, Thomas Jordan and Robert Reiter. 20 Commerce St., New York, N.Y. 10014; (212) 255-7373.

★ ★ ★

AMP Sound, a source for audio tape products, duplication and video and computer products, formed by

Mike Clancy. P.O. Box 4608, Lincoln, Neb. 68504; (800) 835-7427.

★ ★ ★

Bruce James Productions, an ASCAP publishing firm and production company, formed by Bruce James, who is also the company's first signing. 150 Fifth Ave., Suite 404, New York, N.Y. 10011; (212) 691-5630.

★ ★ ★

Adur Musik Products, formed by Ray Peck to produce Polish artist Alicja Skibicki, who is recording for Kiderian Records. c/o Stang Management Ltd., P.O. Box 256577, Chicago, Ill. 60630; (312) 399-5535.

★ ★ ★

Bubbling Under The HOT 100

Bubbling Under The Top LPs

- 201-JOANNIE GREGGAINS, Thin Thighs. Hips & Stomach, Parade PA 112
- 202-YES, Fragile, Atco 19132
- 203-TALK, TALK, It's My Life, EMI/America SMAS 17008
- 204-THE STATLER BROTHERS, Today, Mercury 812134-1 (PolyGram)
- 205-TWISTED SISTER, You Can't Stop Rock 'N' Roll, Atlantic 80074
- 206-KATE BUSH, Lionheart, EMI/America SMAS-17008
- 207-IMAGINATION, New Dimensions, Elektra 60316
- 208-SANDY STEWART, Cat Dancer, Atco 90133
- 209-JAH WOBBLE, Snake Charmer, Island 90151 (Atco)
- 210-THE KINKS, The Compleat Collection, Compleat CPL 22001 (PolyGram)

- 101-SHE'S STRANGE, Cameo, Atlanta Artists 818384-7 (PolyGram)
- 102-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 103-SUPER STAR/UNTIL YOU COME BACK TO ME, Luther Vandross, Epic 49-04969
- 104-BLUE LIGHT, Dave Gilmore, Columbia 38-04378
- 105-THERE'S NO EASY WAY, James Ingram, Qwest 7-29316 (Warner Bros.)
- 106-LOVE WON'T LET ME WAIT, Johnny Mathis & Deniece Williams, Columbia 38-04379
- 107-YOU JUST CAN'T WALK AWAY, The Dells, Private 1 4-04343 (Epic)
- 108-LIVIN' FOR YOUR LOVE, Melba Moore, Capitol 5308
- 109-HANDS ACROSS THE SEA, Modern English, Sire 7-29339 (Warner Bros.)
- 110-RELAX, Frankie Goes To Hollywood, Island 7-96975 (Atco)

www.americanradiohistory.com

Market Quotations

As of closing: 3/20/84

| Annual High | Low | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|-------------|--------|------------------------|-----|--------------|---------|---------|---------|---------|
| 61 1/2 | 50 1/4 | ABC | 9 | 1077 | 55 | 53 1/2 | 54 7/8 | +1 3/8 |
| 55 | 45 1/4 | American Can | 13 | 655 | 48 1/2 | 47 1/2 | 47 7/8 | - 1/8 |
| 12 1/2 | 10 1/2 | Armstrong Int'l | 10 | 7 | — | — | 11 1/4 | + 1/2 |
| 71 1/2 | 61 1/2 | CBS | 10 | 436 | 69 1/2 | 68 1/2 | 69 1/2 | - 3/4 |
| 22 1/4 | 10 1/2 | Coleco | — | 1454 | 11 1/4 | 11 1/2 | 11 1/2 | + 1/2 |
| 8 1/2 | 6 | Craig Corporation | 2 | 10 | 7 | 6 7/8 | 7 | + 3/8 |
| 60 1/4 | 48 1/2 | Disney, Walt | 22 | 18811 | 62 1/2 | 58 1/2 | 61 | +2 1/2 |
| 5 1/4 | 5 | Electrosound Group | — | 22 | 5 1/4 | 5 1/2 | 5 1/4 | unch |
| 33 1/4 | 28 1/4 | Gulf + Western | 8 | 1991 | 30 1/2 | 29 3/4 | 30 | + 1/2 |
| 40 1/4 | 21 1/2 | Handyman | 13 | 113 | 26 1/2 | 26 1/2 | 26 1/2 | unch |
| 7 1/2 | 4 1/4 | K-Tel | — | — | — | — | 4 1/2 | unch |
| 86 1/2 | 74 1/2 | Matsushita Electronics | 19 | 178 | 81 | 80 1/2 | 80 1/2 | + 1/8 |
| 9 1/2 | 4 1/2 | Mattel | — | 2749 | 8 1/4 | 7 1/2 | 8 1/4 | + 5/8 |
| 44 1/2 | 33 1/2 | MCA | 12 | 3339 | 38 | 36 1/4 | 38 | + 1 1/4 |
| 85 1/2 | 73 1/2 | 3M | 13 | 1399 | 76 1/2 | 75 1/2 | 76 | - 1/4 |
| 140 1/4 | 106 | Motorola | 18 | 1954 | 116 1/4 | 113 1/2 | 115 1/2 | + 1/8 |
| 79 | 64 1/4 | No. American Phillips | 9 | 28 | 68 1/2 | 67 3/4 | 67 3/4 | - 3/8 |
| 5 1/4 | 3 1/4 | Orrox Corporation | — | 43 | 4 1/2 | 4 1/2 | 4 1/2 | - 1/8 |
| 32 1/2 | 26 | Pioneer Electronics | 53 | 44 | 25 1/2 | 25 3/4 | 25 3/4 | - 1/4 |
| 38 1/2 | 28 1/2 | RCA | 14 | 5300 | 31 1/2 | 30 3/4 | 31 1/2 | - 1/8 |
| 17 | 14 1/2 | Sony | 29 | 2812 | 16 1/2 | 16 1/4 | 16 1/2 | + 1/8 |
| 37 1/2 | 30 1/2 | Storer Broadcasting | — | 293 | 32 1/2 | 32 | 32 1/2 | unch |
| 4 1/2 | 3 | Superscope | — | 10 | 3 1/4 | 3 1/4 | 3 1/4 | - 1/8 |
| 59 | 49 1/4 | Taft Broadcasting | 15 | 113 | 56 1/4 | 55 | 56 1/4 | + 7/8 |
| 29 1/2 | 21 | Warner Communications | — | 3627 | 23 | 22 1/2 | 22 3/4 | + 3/8 |
| 17 1/2 | 11 1/2 | Wherehouse Entertain. | 13 | 16 | 14 | 13 3/4 | 14 | + 1/8 |

| OVER THE COUNTER | Sales | Bid | Ask | OVER THE COUNTER | Sales | Bid | Ask |
|------------------|-------|-------|-------|------------------|-------|--------|--------|
| ABKCO | — | 1/2 | 1 1/4 | Josephon Int'l | 6300 | 11 1/2 | 11 3/4 |
| Certron Corp. | 6300 | 3 | 3 1/2 | Recoton | 7300 | 9 1/2 | 9 1/2 |
| Data Packaging | 500 | 6 | 6 3/4 | Schwartz Bros. | — | 2 3/4 | 3 1/2 |
| Koss Corp. | 1700 | 3 1/2 | 3 3/4 | | | | |

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Chartbeat

Continued from page 6

charts this week. It debuts at 71 on the Hot 100 and at 55 on the r&b survey.

The importance of the dance chart as a predictor of future crossover success is demonstrated elsewhere on this week's black survey. Laid Back's "White Horse" (Sire) and Art Of Noise's "Beat Box" (Island), both of which hit No. 1 dance in February, move up the black chart with bullets to numbers eight and 18, respectively.

★ ★ ★

U.K. Watch: Lionel Richie's "Hello" jumps to No. 1 in the U.K. this week, becoming his first British No. 1 since the Commodores' "Three Times A Lady" in 1978. It's Motown's first No. 1 there since Charlene's "I've Never Been To Me" in 1982.

Most of Richie's biggest hits in Britain (and everywhere else) have been deep ballads. "Still" (Chartbeat's favorite) peaked at number four in the U.K., while "Truly" reached six and "Endless Love" hit

seven. All three of these records climbed to No. 1 in the U.S., as did "Three Times A Lady." In the U.S., "Hello" this week climbs to number 13.

Before we leave our discussion of the U.K. chart, let us point out that Nik Kershaw's album "Human Racing" remains in the top 10. MCA says this is its first top 10 album in Britain since the Crusaders' "Street Life" five years ago.

George Butler Set As B'Nai B'Rith Speaker

NEW YORK—Dr. George Butler, a&r vice president and executive producer for CBS Records, will be the guest speaker at the monthly meeting of the music and performing arts unit of B'Nai B'Rith at the Sutton Place Synagogue, 225 E. 51st St., on April 2 at 6 p.m.

Butler, who specializes in the area of jazz and progressive music, will follow his address with a question-and-answer session on the current state of jazz.


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'CLAMSHELL' VS. BOX

Labels Split On CD Packaging

• Continued from page 6

keting executive from a major employing the plastic designs has admitted that the graphic potential for the four-color box is more dramatic.

Shulman also reports problems associated with the plastic packaging, which can become brittle in cold temperatures: "It's not unusual on a cold day to unpack a carton and find a third of the merchandise needs to be repackaged."

At Ivy Hill, senior vice president

Arthur Kern admits he's openly stumping for the box, since his firm supplies it to WEA. But Kern says the design "is not an Ivy Hill package per se—it can be manufactured by all the major suppliers to the industry." Kern says the cost differential averages between 15 and 20 cents more per unit when using the WEA type of box, but "plastic packages represent a relatively fixed cost—with board, there will be an economy of scale as the volume goes up."

Apparently other labels are re-evaluating that choice as well. Windham Hill, which has seen its initial CDs shipped in the plastic packages, wants to make the switch to the four-color box design, according to president Anne Ackerman Robinson, who says the plastic packages "believe the whole idea that this is a really new, special product."

MCA is reportedly mulling the box as well, in anticipation of its initial Compact Disc release later this year, and at least one major label is believed to be viewing the NARM convention as a major test for its CD packaging to date, which has utilized the plastic design.

NARM Keynoter
Jim Greenwood

• Continued from page 3

The "Gift Of Music" initiative is imperative, Greenwood said, asking that its theme be broadened to "enhance music's value, its emotional energy, its convenience, its cost value. Our campaign must roll out on a consistent national basis. Current funding is insufficient. Funding must be broadened to include contributions from more than manufacturers and merchandisers. I suggest RIAA, NARAS, ASCAP, BMI and others be contacted to contribute."

Greenwood questioned present industry practices several times during his talk. He pondered why prerecorded audio is the only product line where there still exists a "non-defective return" privilege, while a "no returns" policy would encourage long-term efficiency. Whether existing distribution could benefit from adding "general merchandise, blank tape or video products," was another Greenwood query.

"While many audio artists are now concentrating on video, are they maximizing their impact and return by coordinating simultaneous boutique releases? Should merchandisers consider larger space commitments in anticipation of larger needs? If artists support blank tape, and merchandisers support blank tape, could audio manufacturers be out of step by not allowing merchandisers to advertise blank tape along with prerecorded audio to increase reaches and frequency and create new sales and profit opportunities?"

To illustrate his logic that the industry should diversify, Greenwood noted that Michael Jackson's phenomenal career developed from his release on multiple product line formats. He called the quality of U.S. artists "the greatest in the world," advising them to always keep in close contact with their public. He lauded manufacturers for working closely with merchandisers and artists to raise the level of the industry.

He urged merchandisers to communicate with competitors, pointing out that individuals like Roy Imber, Tom Keenan, Ann Lief, John Marmaduke, Barrie Bergman, Lou Fogelman, Dave Marker, Dave Berkowitz, Terry Pringle, Russ Solomon and the late Dan Moran "were a constant source of commitment and stimulation."

JOHN SIPPEL

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Radio Firms Deeper Into Video

• Continued from page 3

are examples of two unsigned groups that secured record contracts after appearing on "Rock Of The '80s," he says.

Both firms dismiss the notion that promotional clips are only a fad, and that the estimated \$15 million spent on the clips in 1983 was an aberration. Mirage's O'Brien points out that King's entry resulted from an "abnormal" number of requests for MTV. Schwartz cites the burgeoning home video field and the cable industry's rapid expansion as increasing

the number of prospects for programming and broadening music tastes.

Carroll/Schwartz/Groves, formed in 1982, was responsible for the "new music" format pioneered on Los Angeles' KROQ-FM.

Burkhart/Abrams/Michaels/Douglas & Associates is one of the oldest and largest of the broadcast consulting groups. Burkhart entered into the Mirage joint effort with King Broadcasting, a \$100 million-plus company, soon after consulting Warner-Amex Satellite Entertainment on the 1981 rollout of MTV.

NEW SYSTEM FINALIZED

PolyGram Readies CD Coding

LONDON—A new system of coding for CD software has been finalized for introduction by PolyGram this spring, following criticism from the trade and public of potentially misleading information on disk packaging.

At issue are the terms "digitally mastered" and "digital mastering," descriptions which have misled some consumers into believing CD releases based on original analog recordings are in fact wholly digital.

Accordingly, PolyGram is to abolish the use of these descriptions, and will replace them on product appearing from May onwards with a three-letter code agreed on in consultation with professional audio bodies worldwide

Using the capital letters D and A, the code will identify the recording history of each Compact Disc over three stages: session recording, mix/editing and mastering/transcription. DDD will signify a release recorded, mixed and mastered digitally, while ADD denotes an analog session mixed and mastered digitally, and so on.

The code will appear on the rear cover of CD boxes, with an explanation of its significance in the text booklets inside. PolyGram's pop and classical labels will employ the code on all new releases, and the company's CD headquarters in Baarn, Holland, is inviting all other record companies internationally to follow suit.

Stereo TV In ITA Spotlight

• Continued from page 4

etape products now divides the hardware and software communities. At issue is the new format's potential for undercutting the booming growth of half-inch VHS nad Beta formats; how 8mm products will be positioned between the electronics and photographic markets; and whether actual consumer demand for the down-sized configuration is yet significant. Prevailing forecasts see both market growth and some fragmentation as likely products of the new format.

Compact Disc technology is rapidly moving beyond its original premise as a music carrier, with its data storage capability and cost/performance potential accelerating research into recordable and erasable CD media. A digital audio tape standard for consumers remains some time off, however; initial proposals in Japan now find 13 different proposed standards for digital audio cassette technology competing for final approval.

As has traditionally been the case at ITA meetings, sessions backlit present and near-term market conditions with longterm forecasts and technical presentations on future product formats now in development. Apart from computer applications for CD, the stereo tv broadcast standard, and half-inch "hi-fi" video, key presentations spotlighted rival "high definition" (HD) television proposals by CBS and RCA, mass market opportunities for theatrical exhibition of videotape, and the existing industrial and commercial applications for interactive videodisks.

Delivering the keynote address was veteran fantasy and science fiction writer Ray Bradbury, while video pioneer Joseph Roizen, president of Telegen, was named "man of the year" in the annual ITA/Time magazine award.

Comprehensive coverage of individual panels and presentations during this year's ITA seminar will appear in next week's issue.

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Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/ Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/ Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/ Country LP Chart |
|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|
| 1 | 1 | 67 | MICHAEL JACKSON Thriller Epic QE 38112 | | ▲ | | BLP 1 | 36 | 36 | 18 | BILLY IDOL Rebel Yell Chrysalis FV 41450 | CBS | | | | 72 | 93 | 2 | TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471 | MCA | | 8.98 | |
| 2 | 2 | 10 | VAN HALEN 1984 Warner Bros. 1-23985 | WEA | ▲ | 8.98 | | 37 | 39 | 17 | KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram) | POL | ● | 8.98 | BLP 15 | 73 | 75 | 7 | DOLLY PARTON The Great Pretender RCA AHL1-4940 | RCA | | 8.98 | |
| 3 | 5 | 7 | SOUNDTRACK Footloose Columbia JS 39242 | CBS | | | | 38 | 33 | 49 | SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) | POL | ▲ | 9.98 | | 74 | 74 | 8 | UTOPIA Oblivion Utopia/Passport PB 6029 (Jem) | IND | | 8.98 | |
| 4 | 3 | 22 | CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 | CBS | ▲ | | BLP 8 | 39 | 45 | 3 | THOMPSON TWINS Into The Gap Arista AL 8-8200 | RCA | | 8.98 | | 75 | 81 | 45 | EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681 | RCA | ● | 8.98 | |
| 5 | 4 | 21 | LIONEL RICHIE Can't Slow Down Motown 6059 ML | MCA | ▲ | 8.98 | BLP 3 | 40 | 40 | 10 | MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194 | RCA | | 8.98 | | 76 | 64 | 17 | OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987 | CBS | ● | | |
| 6 | 6 | 26 | HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 | CBS | ▲ | | | 41 | 27 | 24 | THE ROMANTICS In Heat Nemperor B62 3880 (Epic) | CBS | ● | | | 77 | 78 | 16 | MOTLEY CRUE Too Fast For Love Elektra 60174 | WEA | | 8.98 | |
| 7 | 7 | 9 | THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.) | WEA | | 8.98 | | 42 | 30 | 27 | LINDA RONSTADT What's New Asylum 60260 (Elektra) | WEA | ▲ | 8.98 | | 78 | 76 | 50 | DAVID BOWIE Let's Dance EMI-America ST 17093 | CAP | ▲ | 8.98 | |
| 8 | 9 | 9 | EURYTHMICS Touch RCA AFL1-4917 | RCA | | 8.98 | BLP 41 | 43 | 41 | 65 | CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 | CBS | ▲ | | | 79 | 55 | 24 | DEBARGE In A Special Way Gordy 6061GL (Motown) | MCA | | 8.98 | BLP 17 |
| 9 | 8 | 40 | THE POLICE Synchronicity A&M SP3735 | RCA | ▲ | 8.98 | | 44 | 46 | 19 | UB 40 Labor Of Love A&M SP6-4980 | RCA | | 6.98 | | 80 | 69 | 72 | PRINCE 1999 Warner Bros. 1-23720 | WEA | ▲ | 10.98 | BLP 48 |
| 10 | 12 | 15 | CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) | CBS | | | | 45 | 49 | 3 | THOMAS DOLBY The Flat Earth Capitol ST 12309 | CAP | | 8.98 | | 81 | 98 | 5 | DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown) | MCA | | 8.98 | BLP 10 |
| 11 | 10 | 33 | BILLY JOEL An Innocent Man Columbia QC 38837 | CBS | ▲ | | | 46 | 47 | 142 | MICHAEL JACKSON Off The Wall Epic FE 35745 | CBS | ▲ | | | 82 | 71 | 47 | GEORGE WINSTON December Windham Hill WH-1025 (A&M) | RCA | | 8.98 | |
| 12 | 17 | 22 | JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) | POL | ▲ | 8.98 | | 47 | 48 | 7 | DWIGHT TWILLEY Jungle EMI-America ST-17107 | CAP | | 8.98 | | 83 | 80 | 9 | ACCEPT Balls To The Wall Portrait BFR 39241 (Epic) | CBS | | | |
| 13 | 11 | 17 | DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 | CAP | ▲ | 8.98 | | 48 | 38 | 15 | LUTHER VANDROSS Busy Body Epic FE 39196 | CBS | ● | | BLP 2 | 84 | 86 | 6 | WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.) | WEA | | 8.98 | |
| 14 | 13 | 18 | YES 90125 Atco 90125 | WEA | ▲ | 9.98 | | 49 | 52 | 31 | HERBIE HANCOCK Future Shock Columbia FC 38814 | CBS | | | BLP 20 | 85 | 87 | 29 | SHEENA EASTON Best Kept Secret EMI-America ST-17101 | CAP | | 8.98 | |
| 15 | 16 | 8 | ROCKWELL Somebody's Watching Me Motown 6052 ML | MCA | | 8.98 | BLP 5 | 50 | 43 | 24 | SOUNDTRACK The Big Chill Motown 6062ML (MCA) | MCA | ● | 8.98 | BLP 70 | 86 | 88 | 16 | DAZZ BAND Joystick Motown 6084 ML | MCA | | 8.98 | BLP 28 |
| 16 | 25 | 3 | SCORPIONS Love At First Sting Mercury 814 98101 (Polygram) | POL | | 8.98 | | 51 | 79 | 3 | CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram) | POL | | 8.98 | | 87 | 70 | 28 | BIG COUNTRY The Crossing Mercury 812870-1 (Polygram) | POL | | 8.98 | |
| 17 | 18 | 25 | MOTLEY CRUE Shout At The Devil Elektra 60289 | WEA | ▲ | 8.98 | | 52 | 42 | 50 | QUIET RIOT Metal Health Pasha/CBS BFZ 38443 | CBS | ▲ | | | 88 | 82 | 19 | RAY PARKER, JR. Woman Out Of Control Arista AL8-8083 | RCA | | 8.98 | BLP 40 |
| 18 | 14 | 8 | JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram) | POL | | 8.98 | | 53 | 84 | 3 | DAVID GILMOUR About Face Columbia FC39296 | CBS | | | | 89 | 95 | 53 | JULIO IGLESIAS Julio Columbia FC38640 | CBS | ● | | |
| 19 | 15 | 7 | DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004 | CBS | | | | 54 | 57 | 4 | THE ALARM Delcaration I.R.S. SP-70608 (A&M) | RCA | | 6.98 | | 90 | 94 | 6 | PIECES OF A DREAM Imagine This Elektra 60270-1 | WEA | | 8.98 | BLP 29 |
| 20 | 21 | 50 | ZZ TOP Eliminator Warner Bros. 1-23774 | WEA | ▲ | 8.98 | | 55 | 44 | 61 | DEF LEPPARD Pyromania Mercury 8103081 (Polygram) | POL | ▲ | 8.98 | | 91 | 92 | 55 | U2 War Island 90067 (Atco) | WEA | ● | 8.98 | |
| 21 | 22 | 8 | ALABAMA Roll On RCA AHL1-4939 | RCA | | 8.98 | CLP 1 | 56 | 62 | 6 | BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram) | POL | | 8.98 | | 92 | 65 | 21 | KENNY ROGERS Twenty Greatest Hits Liberty LV-51152 | CAP | ▲ | 9.98 | CLP 48 |
| 22 | 24 | 23 | GENESIS Genesis Atlantic 80116 | WEA | ▲ | 9.98 | | 57 | 53 | 15 | RE-FLEX The Politics Of Dancing Capitol ST-12314 | CAP | | 8.98 | | 93 | 91 | 25 | KISS Lick It Up Mercury 814297-1 (Polygram) | POL | ● | 8.98 | |
| 23 | 23 | 18 | .38 SPECIAL Tour De Force A&M SP-4971 | RCA | ● | 8.98 | | 58 | 60 | 7 | TED NUGENT Penetrator Atlantic 80125 | WEA | | 8.98 | | 94 | 83 | 33 | AIR SUPPLY Greatest Hits Arista AL 8-8024 | RCA | ▲ | 8.98 | |
| 24 | 19 | 20 | DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858 | RCA | ▲ | 9.98 | | 59 | 51 | 28 | KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697 | RCA | ▲ | 8.98 | CLP 7 | 95 | 85 | 13 | REAL LIFE Heart Land MCA/Curb 5459 | MCA | | 8.98 | |
| 25 | 20 | 9 | JUDAS PRIEST Defenders Of The Faith Columbia FC39219 | CBS | | | | 60 | 50 | 21 | JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.) | WEA | | 8.98 | BLP 16 | 96 | 100 | 9 | DEELE Street Beat Solar 60285 (Elektra) | WEA | | 8.98 | BLP 25 |
| 26 | 26 | 7 | CHRISTINE MCVIE Christine McVie Warner Bros. 1-25059 | WEA | | 8.98 | | 61 | 54 | 20 | EDDIE MURPHY Comedian Columbia FC-39005 | CBS | ● | | BLP 19 | 97 | 97 | 59 | JOURNEY Frontiers Columbia QC 38504 | CBS | ▲ | | |
| 27 | 34 | 3 | QUEEN The Works Capitol ST 12322 | CAP | | 8.98 | | 62 | 61 | 20 | NIGHT RANGER Midnight Madness Camel/MCA 5456 | MCA | | 8.98 | | 98 | 99 | 20 | PAUL McCARTNEY Pipes Of Peace Columbia QC-39149 | CBS | ▲ | | |
| 28 | 28 | 35 | JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 | RCA | ● | 8.98 | BLP 13 | 63 | 56 | 13 | PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic) | CBS | | | BLP 4 | 99 | 101 | 19 | DAVID SANBORN Backstreet Warner Bros. 1-23906 | WEA | | 8.98 | BLP 42 |
| 29 | 29 | 36 | MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) | WEA | ▲ | 8.98 | BLP 7 | 64 | 66 | 97 | JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 | CBS | ▲ | | | 100 | 167 | 2 | HOWARD JONES Human's Lib Elektra 60346 | WEA | | 8.98 | |
| 30 | 58 | 2 | NENA 99 Luftballons Epic BFE 39294 | CBS | | | | 65 | 68 | 7 | SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981 | RCA | | 6.98 | | 101 | 104 | 96 | DURAN DURAN Rio Capitol ST-12211 | CAP | ▲ | 8.98 | |
| 31 | 31 | 19 | THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA) | RCA | | 8.98 | BLP 12 | 66 | 59 | 43 | ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.) | WEA | ● | 8.98 | | 102 | 112 | 2 | MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.) | WEA | | 8.98 | |
| 32 | 32 | 8 | SHANNON Let The Music Play Mirage 99810 (Atco) | WEA | | 8.98 | BLP 11 | 67 | 67 | 76 | LIONEL RICHIE Lionel Richie Motown 6007 ML | MCA | ▲ | 8.98 | BLP 71 | 103 | 107 | 40 | STEVIE NICKS The Wild Heart Modern 90084-1 (Atco) | WEA | ▲ | 8.98 | |
| 33 | 37 | 3 | THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204 | RCA | | 8.98 | | 68 | 72 | 3 | APRIL WINE Animal Grace Capitol ST 12311 | CAP | | 8.98 | | 104 | 89 | 54 | ALABAMA The Closer You Get RCA AHL1-4663 | RCA | ▲ | 8.98 | CLP 20 |
| 34 | 35 | 17 | U2 Under A Blood Red Sky Island 90127 (Atco) | WEA | ● | 8.98 | | 69 | 90 | 3 | LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077 | WEA | | 8.98 | | 105 | 77 | 19 | BARBRA STREISAND Yentl Columbia JS 39152 | CBS | ▲ | | |
| 35 | 73 | 3 | WEIRD AL YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic) | CBS | | 8.98 | | 70 | NEW ENTRY | 31 | SOUNDTRACK Against All Odds Atlantic 80152 | WEA | | 8.98 | | 106 | 136 | 19 | WILLIE NELSON Without A Song Columbia FC 39110 | CBS | ● | | CLP 3 |
| | | | | | | | | 71 | 63 | 31 | MADONNA Madonna Sire 1-23867 (Warner Bros.) | WEA | | 8.98 | BLP 39 | 107 | 96 | 17 | IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.) | WEA | | 8.98 | BLP 69 |

● 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).

MARCH 31 1984, BILLBOARD

PROMO TOOL OR PRODUCT LINE?

MTV Plan Shakes Exec Suites

• Continued from page 1

unregulated industry. "The regulation principle has nothing to do with a brazen attempt to make a product exclusive," he says.

Green says that he's prepared to react to "any arrangement" which would deprive his service of video clips. Pointing to the terms of the proposals outlined to Capitol-EMI (Billboard, Feb. 18), Green says that "exclusivity continuing for one year for any music program that exceeds 90 minutes looks like it's aimed at us and 'Night Tracks,' wouldn't you say?"

Whether the lawyers will ever have to go into action is uncertain. There is no doubt that both MTV and major record executives are trying to create a new, more organized system for the distribution of clips. At a re-

cent luncheon given by the National Academy of Television Arts & Sciences, Warner-Amex Satellite Entertainment Co. executive vice president and chief operating officer Bob Pittman said that MTV is trying to make certain that music video does not repeat the distribution pattern that the record industry and the radio business have gotten into.

MTV is "trying to find a new model more beneficial to us both," said Pittman. "Record companies have had no access to radio—they couldn't count on access." Pittman says he is looking to create a structure whereby record companies could insure exposure for their top product, while at the same time insuring the programming stability and strength of MTV.

Pittman isn't the only one looking

for structure. One major label executive says that "there are a lot of competing outlets"—far too many, in fact—and that the value of his video clips can end up being diluted by the overexposure.

Executives from the marketing and promotion departments of record labels wince at this logic. "The idea of exclusives means you have to rethink the entire idea of promotion," says one such staffer, reflecting the opinion of the majority. "If you cut off distribution, then you are cutting into the most critical part" of a song or album's release, he adds, noting that most music titles have only a 30- or 60-day shelf life.

Promotion, the executives note, means getting the most people to see a product in the shortest time possible. Video clips were and still are made for a primarily promotional purpose, and they pay for themselves via the identity they earn an album.

Exclusives would mean that gaining a profit would become the primary goal of releasing a clip, they claim. And the music video industry has yet to show that it can ante up the tab.

NARM Keynoter Jon Peisinger

• Continued from page 3

son's 'Thriller,' which has reportedly sold over 300,000 units.

While the video specialty store has its own special marketing and promotion needs, the tactics developed to push records and audio cassettes can also be applied to music video, Peisinger noted. Thus record stores need not dramatically change their sales methods to achieve success in the new medium.

Stocking a full spectrum of home video titles is also unnecessary, in Peisinger's view. Music stores can avoid rental-prone feature films, dealing only with the sizeable inventory of music product, the vast majority of it priced to sell, which is now available from software manufacturers.

Peisinger's own background reflects the synergy that is possible between the home video and music industries. Prior to joining Vestron in 1981, he was vice president of marketing for Time-Life Video. But before that, his experience, like that of many home video executives, was almost all in the record industry.

TONY SEIDEMAN



ROCK INK—Tad Dowd, president of Rock 'N' Rock/Scotti Bros. Records, signs Hisao Shinagawa to the label prior to the release of his "More Money, More War" 12-inch. Pictured at the label's Los Angeles office are, from left, manager and producer Gen Morita, Dowd, Shinagawa and Johnny Musso, president of Scotti Bros. Records Group.

Explosion In VCR Sales Exceeds Trade Projections

• Continued from page 3

"If we could get the goods, the numbers would be flying off the page," says Luskin. One sign of the increasing consumer acceptance he sees is that "we're just beginning to see people get their number two VCR."

In Los Angeles, Wilfred Schwartz, chairman and CEO of the Federated Group, says, "The rate of sales is holding up to the high levels established" in 1983. He also says there have been shortages, but his main

CBS Offering CD Pressing

• Continued from page 3

preparation charge is \$205 per album, and cutting charge is \$900 for any album up to 60 minutes in length and \$1,000 for any album between 60 and 73 minutes.

Compact Discs will be packaged in the conventional plastic box, but special packaging can be arranged at additional cost.

All CDs, including those initially made in Japan, will be shipped F.O.B. from Terre Haute, where finishing will be handled. Once the U.S. pressing operation starts up, all clients will be afforded full continuity of pricing and manufacturing terms and conditions. All orders will be filled on an accelerated delivery schedule.

FRED GOODMAN

fears are of a glut and the resulting price-slashing wars that would occur.

"The Japanese are great for turning on factories" but not turning them off, he says, so any sag in demand will fill the marketplace with surplus units selling at profitless prices. But although this scenario might be a negative one for VCR retailers, it could have positive results in terms of provoking expansion of the machine base.

Low prices sparked by a clogged VCR pipeline in 1983 helped trigger the current VCR boom, observers feel. Although prices in some markets have edged below the \$300 mark, Schwartz and others say that the only way further cuts will take place is if overproduction occurs.

One sign of the changing shape of the VCR marketplace comes from the National Assn. of Retail Dealers of America, which represents small appliance dealers and specialty stores. Rather than a tremendous rise, its members reported a 6% slump in sales for January.

NARDA executives speculate that the best way to explain the shift is that mass merchandisers and discount stores have virtually taken over the VCR market. Smaller outlets can match the prices of the bulk buyers, and have probably decided to settle for higher margins on lower sales, they say.

Economies Shaving Costs Of Cassette Manufacturing

• Continued from page 1

17-pound weight of a similar LP carton. It's estimated that the cassette carton occupies less than 30% of the space of an LP, with economies in shipping and warehousing cassettes adding up to five to 10 cents before the album reaches the consumer.

"Over the past three years, cost efficiencies have decreased the cost of manufacturing cassettes measurably," according to Dan Westbrook, vice president of manufacturing at MCA Records. "The cost of making records is increasing tragically, and right now I look for another nickel increase in the price of compound, which translates into a several-cent increase in manufacturing an LP. Also, the Capitol and Dolby systems make it possible to duplicate a superior recording on ferric oxide. I don't put down chrome, but we get very good cassette recording with the new system."

Westbrook, along with production bosses at Warner Bros., Music Minus One, Concord Jazz and the Fantasy

family of labels, provided LP vs. cassette manufacturing cost data to this survey. Included in costing out the cassette were duplication, printing on the cassette, application of heat-sealed or pressure-sensitized label, the graphic information card insert, the generic plastic Norelco box and shrink wrap. In the making of an LP, the pressing, plain paper inner sleeve, finished jacket, collation and shrink wrap were considered. Artwork was incorporated into both estimates.

Al Sherman of Alshire Records, who operates both a cassette duplicating and LP manufacturing plant in Burbank, concurs with the label's average figures, as does Cal Roberts of CBS custom pressing/duplicating. Sherman operates a 10 automatic LP press line and a 10 slave/two master tape duplicating line. Using the same number of workers on each, he turns out 10,000 LPs and 12,000 to 14,000 cassettes in an average eight-hour shift.

Over the years, adaption of higher-speed machinery has shaved cassette

duplicating costs, say Julius Konins of Cassette Productions and Al Weintraub of ASR. Konins says that a decade ago, for example, a worker could load 1,200 cassettes in eight hours. Today a King machine with a single worker turns out 8,000 to 9,000. A Pony labeller today produces 30,000 units, compared to approximately 7,000 10 years ago. Konins adds that time-saving equipment requires considerable financing, but that such capital expenditure is more rapidly amortized as cassette volume increases.

ASR, probably the largest independent U.S. duplicator, was doing one million units yearly five years ago, according to Sandy Rothberg. In 1983, ASR duplicated 40 million cassettes. Printing direct to cassette eliminated costly paper labelling and requires only the storage of hundreds of credit-card-sized printing plates instead of millions of labels, Konins notes. A finished LP jacket printed on board runs from 18 to 25 cents, according to such jacket makers as

Floyd Glinert of Shorewood and Bill Pine of Modern Album, California. The cassette paper insert runs about 3 cents. Pine says he will soon add the printing of the color graphic tape inserts in his own plant.

Duplicating speed increases have pared costs greatly, agree such dupers as Abe Chayet of Allison and ASR and Cassette Productions executives. Konins, who produces what his peers call "the Cadillac cassette," still duplicates at speeds as low as 4 to 1. He recalls that in recent years complaints have centered on mechanical problems, not aural ones. Most dupers run at 32 or 64 to 1 today.

Do cassette duplicators envision further cost economies? They predict that machinery makers will continue to upgrade equipment to turn out superior product more quickly. Conversely, they volunteer that tape has become a buyer's market. Duplicator plants are sprouting like mushrooms, with the law of supply and demand asserting itself.

convention.

The topic of returns is expected to engage participants at some of the panel discussions on CD set during the run of the confab. In part, this is to allow for a rather speedy shift in consumer preference for pop CDs as against classics, which dominated early releases during the introduction phase of the new technology.

Denon, which has had no formal exchange allowance for its CDs, is now considering instituting one as it penetrates deeper into the record retailer environment from its traditional concentration on audio stores, according to a spokesman. It has, however, already offered to "retrofit" some of its larger customers who bought early stock in "back-of-the-counter" jewel boxes without enhanced 6- by 12-inch packaging. Latter is now optionally available to all accounts.

Like Denon, major independent Telarc is mulling a way to satisfy retailers who may prefer to exchange present stock for CDs with enhanced packaging once the label begins to offer its product in that configuration. Such an option is due to be instituted by Telarc later this month.

PolyGram, which played a key early role in the introduction of CD, is also expected to review its exchange policy, which like some others cited is currently pegged to a 10% quarterly program.

Merrie Spaeth Named To White House Post

WASHINGTON—President Reagan has appointed Merrie Spaeth, a 36-year-old former television producer and reporter, to be director of the White House Office of Media Relations.

Before the Tuesday (20) appointment, Spaeth had been serving as director of public affairs for the FTC. Earlier, she worked for ABC's "20/20," and as a reporter for several television stations and publications.

TOP LPs & TAPE

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|-----------|-----------|----------------|--|-----------|-----------------|---|----------------------------------|
| 108 | 103 | 19 | ROLLING STONES Undercover Rolling Stones 90120 (Atco) | WEA | ▲ | 9.98 | |
| 109 | 110 | 41 | THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.) | WEA | ● | 8.98 | |
| 110 | 115 | 9 | KC KC Ten Meca 8301 (Alpha) | IND | ● | 8.98 | |
| 111 | 116 | 4 | MENUDO Reaching Out RCA AFL-4993 | RCA | ● | 8.98 | |
| 112 | 109 | 30 | GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram) | POL | ● | 8.98 | BLP 47 |
| 113 | 117 | 3 | MADNESS Keep Moving Geffen GHS-4022 (Warner Bros.) | WEA | ● | 8.98 | |
| 114 | 118 | 3 | GOLDEN EARRING N.E.W.S. 21 Recs. TI-1-9008 (Polygram) | POL | ● | 8.98 | |
| 115 | 111 | 59 | DURAN DURAN Duran Duran Capitol ST-12158 | CAP | ● | 8.98 | |
| 116 | 132 | 3 | ROGER DALTRY Parting Should Be Painless Atlantic 80128 | WEA | ● | 8.98 | |
| 117 | 108 | 78 | OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347 | MCA | ▲ | 8.98 | |
| 118 | 106 | 18 | OLIVIA NEWTON-JOHN/JOHN TRAVOLTA Two Of A Kind - Soundtrack MCA 6127 | MCA | ▲ | 9.98 | |
| 119 | 105 | 13 | MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic) | CBS | ● | 8.98 | |
| 120 | 113 | 16 | THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M) | RCA | ● | 8.98 | |
| 121 | 119 | 36 | ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic) | WEA | ▲ | 8.98 | |
| 122 | 102 | 18 | DEBORAH ALLEN Cheat The Night RCA MHL-8514 | RCA | ● | 5.98 | CLP 13 |
| 123 | 123 | 17 | ADAM ANT Strip Epic FE 39108 | CBS | ● | 8.98 | |
| 124 | 131 | 134 | VAN HALEN Van Halen Warner Bros. BSK 3075 | WEA | ▲ | 8.98 | |
| 125 | 124 | 49 | RICK SPRINGFIELD Living In Oz RCA AFL-4660 | RCA | ▲ | 8.98 | |
| 126 | 114 | 13 | GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308 | CAP | ● | 8.98 | BLP 23 |
| 127 | 125 | 25 | PAT BENATAR Live From Earth Chrysalis FV41444 | CBS | ▲ | 8.98 | |
| 128 | 180 | 2 | KENNY G G Force Arista AL8-8192 | RCA | ● | 8.98 | BLP 27 |
| 129 | 126 | 55 | VAN HALEN Diver Down Warner Bros. BSK 3677 | WEA | ▲ | 8.98 | |
| 130 | 122 | 34 | PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284 | CAP | ● | 8.98 | BLP 36 |
| 131 | NEW ENTRY | | MISSING PERSONS Rhyme & Reason Capitol ST-12315 | CAP | ● | 8.98 | |
| 132 | 127 | 108 | ALABAMA Mountain Music RCA AFL-4229 | RCA | ▲ | 8.98 | CLP 55 |
| 133 | 120 | 76 | JOHN COUGAR American Fool Riva RVL-7501 (Polygram) | POL | ▲ | 8.98 | |
| 134 | 139 | 103 | THE POLICE Ghost In The Machine A&M SP-3730 | RCA | ▲ | 8.98 | |
| 135 | 146 | 20 | THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193 | RCA | ● | 9.98 | |
| 136 | 148 | 4 | JASON AND THE SCORCHERS Fever EMI-America SO-19008 | CAP | ● | 8.98 | |
| 137 | 140 | 27 | THE ALARM The Alarm I.R.S. SP-70504 (A&M) | RCA | ● | 5.98 | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, & Track | Black LP/ Country LP Chart |
|-----------|-----------|----------------|--|-----------|-----------------|---|----------------------------------|
| 138 | 133 | 147 | THE POLICE Zenyatta Mondatta A&M SP-3720 | RCA | ▲ | 8.98 | |
| 139 | NEW ENTRY | | TONY CAREY Some Tough City MCA 5454 | MCA | ● | 8.98 | |
| 140 | 137 | 166 | THE BEATLES Beatles 67-70 Capitol SKBO-3404 | CAP | ● | 14.98 | |
| 141 | 143 | 162 | THE BEATLES Beatles 1962-66 Capitol SKBO-3403 | CAP | ● | 14.98 | |
| 142 | 121 | 18 | BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102 | RCA | ● | 8.98 | |
| 143 | NEW ENTRY | | HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.) | WEA | ● | 8.98 | |
| 144 | 134 | 20 | MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.) | WEA | ● | 8.98 | |
| 145 | NEW ENTRY | | BERLIN Love Life Geffen GHS 4025 (Warner Bros.) | WEA | ● | 8.98 | |
| 146 | 150 | 6 | STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127 | WEA | ● | 8.98 | BLP 54 |
| 147 | 149 | 112 | THE BEATLES Abbey Road Capitol SO-383 | CAP | ● | 8.98 | |
| 148 | 153 | 140 | THE BEATLES The Beatles (White Album) Capitol SWB0-101 | CAP | ● | 14.98 | |
| 149 | NEW ENTRY | | PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.) | WEA | ● | 8.98 | BLP 32 |
| 150 | 152 | 7 | WIRE TRAIN In A Chamber Columbia BFC 38998 | CBS | ● | 8.98 | |
| 151 | 156 | 2 | MELBA MOORE Never Say Never Capitol ST-12305 | CAP | ● | 8.98 | BLP 9 |
| 152 | 128 | 20 | BOB DYLAN Infidels Columbia QC-38819 | CBS | ● | 8.98 | |
| 153 | 151 | 68 | BILLY IDOL Billy Idol Chrysalis FV 41377 | CBS | ● | 8.98 | |
| 154 | 159 | 2 | WEATHER REPORT Domino Theory Columbia FC 39147 | CBS | ● | 8.98 | |
| 155 | 160 | 35 | BILLY IDOL Don't Stop Chrysalis PV 44000 | CBS | ● | 8.98 | |
| 156 | NEW ENTRY | | STACY LATTISAW & JOHNNY GILL Perfect Combination Cotillion 90136 (Atco) | WEA | ● | 8.98 | BLP 33 |
| 157 | 158 | 4 | JOHNNY MATHIS A Special Part Of Me Columbia FC38718 | CBS | ● | 8.98 | BLP 62 |
| 158 | 142 | 22 | THE BEATLES 20 Greatest Hits Capitol SV-12245 | CAP | ● | 9.98 | |
| 159 | 161 | 45 | THE FIXX Reach The Beach MCA 5419 | MCA | ▲ | 8.98 | |
| 160 | 162 | 91 | BARBRA STREISAND Memories Columbia TC 37678 | CBS | ▲ | 8.98 | |
| 161 | 163 | 7 | LET'S ACTIVE Afoot I.R.S. SP-70505 (A&M) | RCA | ● | 5.98 | |
| 162 | 166 | 4 | THE EVERLY BROTHERS Reunion Concert Passport PB 11001 (Jem) | IND | ● | 8.98 | |
| 163 | 165 | 5 | GEORGE STRAIT Right Or Wrong MCA 5450 | MCA | ● | 8.98 | CLP 2 |
| 164 | 169 | 3 | ELVIS PRESLEY Elvis: The First Live Recordings The Music Works PB3601 (Jem) | IND | ● | 6.98 | |
| 165 | 170 | 20 | ATLANTIC STARR Yours Forever A&M SP-4948 | RCA | ● | 8.98 | BLP 22 |
| 166 | 164 | 166 | THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS-2653 | CAP | ● | 8.98 | |
| 167 | 172 | 2 | GREAT WHITE Great White EMI-America ST-17111 | CAP | ● | 8.98 | |
| 168 | 129 | 158 | ALABAMA Feels So Right RCA AHL-1-3930 | RCA | ▲ | 8.98 | CLP 53 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, & Track | Black LP/ Country LP Chart |
|-----------|-----------|----------------|--|-----------|-----------------|---|----------------------------------|
| 169 | 174 | 13 | ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016 | MCA | ● | 8.98 | |
| 170 | 171 | 56 | PHIL COLLINS Hello, I Must Be Going Atlantic 80035 | WEA | ● | 8.98 | |
| 171 | 181 | 513 | PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol) | CAP | ▲ | 8.98 | |
| 172 | 130 | 31 | RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679 | WEA | ● | 11.98 | BLP 52 |
| 173 | NEW ENTRY | | EARL KLUGH Wishful Thinking Capitol ST-12323 | CAP | ● | 8.98 | BLP 57 |
| 174 | 138 | 19 | TEENA MARIE Robbery Epic FE 38882 | CBS | ● | 8.98 | BLP 21 |
| 175 | 178 | 15 | EVELYN "CHAMPAGNE" KING Face To Face RCA AFL-4725 | RCA | ● | 8.98 | BLP 24 |
| 176 | 135 | 31 | NEW EDITION Candy Girl Streetwise SWRL 3301 | IND | ● | 8.98 | BLP 49 |
| 177 | 175 | 60 | THE POLICE Outlandous D'Amour A&M SP-4753 | RCA | ● | 8.98 | |
| 178 | NEW ENTRY | | JON BUTCHER AXIS Store At The Sun Polydor 817493-1 (Polygram) | POL | ● | 8.98 | |
| 179 | 154 | 99 | THE POLICE Regatta De Blanc A&M SP-4792 | RCA | ● | 8.98 | |
| 180 | 145 | 19 | ANGELA BOFILL Teaser Arista AL8-8198 | RCA | ● | 8.98 | BLP 34 |
| 181 | 185 | 2 | BILLY RANKIN Growin' Up Too Fast A&M SP-4977 | RCA | ● | 6.98 | |
| 182 | 141 | 138 | STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco) | WEA | ▲ | 6.98 | |
| 183 | 190 | 2 | JENNY BURTON In Black & White Atlantic 80122 | WEA | ● | 8.98 | BLP 67 |
| 184 | 188 | 2 | RATT Out Of The Cellar Atlantic 80143 | WEA | ● | 8.98 | |
| 185 | 147 | 31 | CHRISTOPHER CROSS Another Page Warner Bros. 1-23757 | WEA | ● | 8.98 | |
| 186 | 168 | 62 | GENESIS Abacab Atlantic 19313 | WEA | ▲ | 8.98 | |
| 187 | 155 | 48 | MEN AT WORK Cargo Columbia QC 38660 | CBS | ▲ | 8.98 | |
| 188 | 144 | 33 | JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra) | WEA | ● | 8.98 | |
| 189 | 157 | 12 | JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram) | POL | ● | 8.98 | |
| 190 | NEW ENTRY | | EBN/OZN Feeling Cavalier Elektra 60319 | WEA | ● | 8.98 | |
| 191 | 192 | 139 | JOURNEY Escape Columbia TC 37408 | CBS | ▲ | 8.98 | |
| 192 | 182 | 37 | SPANDAU BALLET True Chrysalis BGV-41403 | CBS | ● | 8.98 | |
| 193 | NEW ENTRY | | THE SYSTEM X-Periment Mirage 90146 (Atco) | WEA | ● | 8.98 | |
| 194 | 196 | 18 | CON FUNK SHUN Fever Mercury 814447-1 (Polygram) | POL | ● | 8.98 | BLP 30 |
| 195 | NEW ENTRY | | LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.) | WEA | ● | 8.98 | |
| 196 | NEW ENTRY | | STEEL PULSE Earth Crisis Elektra 60315 | WEA | ● | 8.98 | |
| 197 | 197 | 50 | EDDIE MURPHY Eddie Murphy Columbia FC 38180 | CBS | ● | 8.98 | |
| 198 | 187 | 59 | BRYAN ADAMS Cuts Like A Knife A&M SP-64919 | RCA | ▲ | 8.98 | |
| 199 | 183 | 87 | THE BEATLES Magical Mystery Tour Capitol SMAL-2835 | CAP | ● | 8.98 | |
| 200 | 186 | 179 | KENNY ROGERS Greatest Hits Liberty L00 1072 | CAP | ▲ | 8.98 | CLP 73 |

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|--------------------------------|-----------------------------------|---------------------------------|---------|------------------------|-----------------------|----------------------------------|-------------|
| Accept | 83 | Gap Band | 112 | Pink Floyd | 171 | Flashdance | 38 |
| Bryan Adams | 198 | Genesis | 22, 186 | Robert Plant | 121 | Footloose | 3 |
| Air Supply | 94 | David Gilmore | 53 | Pointer Sisters | 31 | Olivia Newton-John/John Travolta | 118 |
| Alabama | 21, 104, 132, 168 | Golden Earring | 114 | Police | 9, 138, 134, 179, 177 | Spandau Ballet | 192 |
| Alarm | 54, 137 | Great White | 167 | Elvis Presley | 164 | Rick Springfield | 125 |
| Alcatraz | 169 | Hagar, Schon, Aaronson, Shrieve | 143 | Christine McVie | 98 | Steel Pulse | 196 |
| Deborah Allen | 122 | Daryl Hall & John Oates | 24 | John Cougar Mellencamp | 12, 136 | George Strait | 166 |
| Laurie Anderson | 69 | Herbie Hancock | 49 | Men At Work | 187 | Barbra Streisand | 105, 160 |
| Adam Ant | 123 | Billy Idol | 111 | Menudo | 27 | System | 193 |
| April Wine | 68 | Julio Iglesias | 89 | Midnight Star | 29 | Talking Heads | 109 |
| Steve Arrington's Hall Of Fame | 146 | James Ingram | 60 | Modern English | 102, 144 | Thompson Twins | 38 |
| Atlantic Starr | 165 | Michael Jackson | 1, 46 | Melba Moore | 151 | Dwight Twilley | 47 |
| Patti Austin | 149 | Jason And The Scorchers | 136 | Missing Persons | 131 | Real Life | 95 |
| Beatles | 140, 158, 141, 147, 148, 166, 199 | Billy Joel | 11 | Motley Crue | 17, 77 | Re-Flex | 57 |
| Pat Benatar | 127 | Elton John | 66 | Eddie Murphy | 61, 197 | Lionel Richie | 5, 67 |
| Berlin | 145 | Jon Butcher Axis | 178 | Willie Nelson | 106 | Utopia | 72 |
| Big Country | 87 | Howard Jones | 100 | Nena | 30 | Tracy Ullman | 74 |
| Angela Bofill | 180 | Journey | 97, 191 | New Edition | 176 | Van Halen | 2, 129, 124 |
| Bon Jovi | 56 | Judas Priest | 25 | Olivia Newton-John | 117 | Luther Vandross | 48 |
| David Bowie | 78 | KC | 110 | Sleazy Nicks | 103, 182 | Wang Chung | 84 |
| Jackson Browne | 188 | Laid Back | 195 | Night Ranger | 62 | Weather Report | 154 |
| Peabo Bryson/Roberta Flack | 130 | Stacy Lattisaw, Johnny Gill | 156 | Ted Nugent | 58 | Matthew Wilder | 115 |
| Jenny Burton | 183 | Cyndi Lauper | 18, 189 | Jeffrey Osborne | 28 | George Winston | 82 |
| Cameo | 51 | John Lennon/Yoko Ono | 161 | Ozzy Osbourne | 76 | Weird Al Yankovic | 35 |
| Irene Cara | 107 | Let's Active | 6 | Simple Minds | 65 | Wire Train | 150 |
| | | Huey Lewis And The News | 61 | Shannon | 32 | Yes | 14 |
| | | Madness | 113 | Against All Odds | 70 | ZZ Top | 20 |
| | | Madonna | 71 | Big Chill | 50 | 38 Special | 23 |

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

RIAA's Washington Dinner Has An International Flavor

By BILL HOLLAND

WASHINGTON—The 14th annual Cultural Award Dinner hosted Tuesday (20) at the Washington Hilton by the Recording Industry Assn. of America (RIAA) had a somewhat international tone to it, set by the entertainment provided by CBS Records' worldwide superstar Julio Iglesias. But this year's award recipient was once again distinctly Washingtonian: the 180-member Congressional Arts Caucus.

MTV Abandons Plans For Yes Vidclip Contest

NEW YORK—Plans for an April Fools contest on MTV involving multiple edits of Yes' new video clip, "Leave It," have been discarded.

"The contest details had not been finalized when news of it appeared (Billboard, March 24). We will be running the various versions of 'Leave It,' but there will be no contest," says MTV spokesperson Doreen Lauer.

One hitch in the contest plans may have come from across the Atlantic. According to Yes' manager, Tony Dimitriades, Lloyds of London, the insurance company slated to underwrite the contest, declined to participate in the venture when it learned of the more than one million responses MTV had received to a recent Van Halen promotion.

"They took a look at the numbers from the Van Halen contest and got scared," says Dimitriades. "Evidently, they thought there would be too many winners in the Yes promotion and backed out."

TOP SONG AWARD WINNER

NMPA Honors 'Every Breath'

LOS ANGELES—Sting's "Every Breath You Take," which won a Grammy last month as new song of the year, was also named song of the year by the National Music Publishers Assn. The awards were announced Tuesday (20) at the Beverly Hilton Hotel.

The song, co-published by Magnetic Ltd., Reggatta and Illegal Songs Inc., also won the NMPA award for easy listening song of the year.

Michael Jackson's "Billie Jean" was the winner in the pop category, while Jackson's "Beat It" and Lionel Richie's "All Night Long" tied for song of the year in the r&b category. In country, the winner was Barry, Robin and Maurice Gibb's "Islands In The Stream."

The top film song was judged to be "Flashdance... What A Feeling" by Giorgio Moroder, Irene Cara and

comprised of bipartisan House members committed to supporting and preserving culture nationwide. It is co-chaired by Reps. Thomas Downey (D-N.Y.) and James Jeffords (R-Vt.).

The acceptance speeches by Downey and Jeffords were surprisingly brief and light-hearted. Downey donned one white glove and sunglasses and imitated Michael Jackson's Grammy acceptances, ending with a promise to "take off these sunglasses for Nancy Reagan... and the girls in the back" (neither the President nor Mrs. Reagan were present).

Jeffords countered by quipping, "As is common in politics, as the Republican, I will be the straight one here." The crowd, about 1,200 guests from the Administration, Capitol Hill and the music industry, loved the exchange.

RIAA president Stan Gortikov, reading from the award citation, said the industry was honoring the Caucus for "giving America's creators a voice in the heart of the Congress."

Underlining the choice of Iglesias for the entertainment was the industry's ongoing effort to get strong and specific language in the re-authorization of the GSP favored nation trade bill that would more effectively halt the market in pirated and counterfeited records and tapes overseas, estimated at \$250 million yearly.

In his remarks, Gortikov referred to Iglesias, who is the world's best selling male vocalist, as not only a "world hero" but a "world victim" of piracy, counterfeiting and home taping.

A small private reception for Iglesias, hosted by CBS/Records Group president Walter Yetnikoff, was held after the event.

Keith Forsey. The winner in the Broadway category was "Memory" by Andrew Lloyd Webber, Trevor Nunn and T.S. Eliot.

The winner for top gospel song was "He Set My Life To Music" by Rhonda Fleming and Dennis W. Morgan. The top Latin song was "Amor" by Gabriel Ruiz and Ricardo Lopez Mendez.

The awards were announced by Smokey Robinson and Salvatore T. Chiantia, chairman of the NMPA.

For The Record

The label and number of the Penny DeHaven single "Friendly Game Of Hearts" are Main-Street MS-93019. Main Street Records is distributed by MCA. This information was listed incorrectly on the March 24 singles review page.

Betamax Rehearing Nixed

WASHINGTON—The Supreme Court Monday (19) refused without comment to grant a rehearing in the Betamax home videotaping case.

Universal City Studios Inc. and Walt Disney Productions, the original plaintiffs, filed a strongly worded petition Feb. 10, saying the court had "perpetrated an intolerable injustice in this case which must be justified" (Billboard, March 3).

Universal is now actively pursuing several other lawsuits against a number of manufacturers and distributors of VCRs, alleging copyright violations based on illegal reception of copyrighted material not just in broadcasting, but in cable and pay television, according to an official of the Motion Picture Assn. of America (MPAA). The suits were placed on hold while the Supreme Court appeal was pending, but are now in U.S. District Court in Los Angeles.

The complaints, according to the MPAA, are "broader in scope" than the Betamax suit.

BILL HOLLAND

Inside Track

The possible schism between NARM and VSDA appears to have been healed temporarily after a joint board meeting of the two Wednesday (21). It was decided that working committees from the venerable trade organization and the video dealers' group would set guidelines for the future, following the NARM convention. "We're two separate groups," is the way one unidentified source put it to Track, "although we will share staff."... Convention rumor mill had a major studio ready to bolt the MTA Jack Valenti camp on First Sale at presstime... Mickey Granberg appeared the NARM choice as "vice president," with VSDA getting its own parallel executive to handle its activity.

If you see CBS/Records Group prexy Walter Yetnikoff beaming broadly at NARM, he's probably mulling over the cumulative take he garnered for 1983. According to the recent CBS Inc. proxy statement, he received \$321,577 in salary plus a bonus of \$728,000 based upon the Group's profits. His total \$1,049,577 outpaced even his boss, Thomas Wyman, who got \$856,308, of which \$526,308 was bonuses... Federal District Judge Consuelo Brand-Marshall will hear oral arguments, not testimony, at the FTC vs. WCI/PolyGram hearing in her L.A. court April 13. The government seeks a preliminary injunction halting the attempted merger (Billboard, March 24). Word at presstime was that a new judge might succeed Brand-Marshall to hear the matter... IJE president Irv Schwartz has picked up yet another licensed name, the Chipmunks, for Kid Stuff Records. Deal with Bagdasarian Productions calls for a mid-April album of ditties from their weekly tv shows. Shelly Tirk becomes overall sales/marketing topper for the label following the departure of Herb Dorfman.

Though he won't confirm, Bob Higgins of TransWorld Music, Albany, N.Y., is the principal dickering to acquire the seven Peaches stores from Vince Mauch and Dave Neste (Billboard, March 24). Higgins, still under 40, has quietly been putting together Record & Sound Town stores and separate tape-only outlets for several years. He will be topping the 50-store total when he obtains the seven Midwestern Peaches... Track found Buck Stapleton, former Capitol/Monument sales exec, who's come ashore after several years as musical coordinator for the Princess Cruise line, which features the "Love Boat" cruises... A night at South Bay Bowling Lanes, Redondo Beach, Calif., is expected to net \$60,000 for the T.J. Martell Cancer Foundation. The committee, composed of Judy Libow (Atlantic), Paul Rappaport (Columbia), Bill Bennett (Epic), tipsheeters Bill Hard and Steve Smith and John Scott of MusicVision, has sold the 48 lanes at \$1,000 each to the likes of Rod Stewart, Ozzy Osborne, Billy Squier, Tommy Shaw and John Cougar, along with industry firm sponsors, for the April 7 event. Tickets are \$15 in advance

and \$25 at the door.

Home entertainment industry fortunes buoyed by the increasing interest of giants like Sears and Montgomery Ward. Sears in particular boasts a new concept in compacting such wares. In about 2,000 square feet, they have assembled in select stores the cream in tv, componentry, home computers, cameras, VCRs, videodisks, radios, personal stereo and phonographs and records and tapes. Software is offered in all sections. Wards says it's still testing for the right display format and mix.

A&M Records is backing the "Gift Of Music" campaign, according to NARM's Joe Cohen. "We're not leaving the convention until we get an answer from the majors," Cohen adds... Pop artist/filmmaker Andy Warhol will direct a video clip for the Cars. It marks his first such encounter with a prominent U.S. rock group... During their April 10-12 huddle in Houston, CMA board members will be entertained at Gilley's, with Sherwood Cryer, owner of the famed boite, and Mickey Gilley's managers, Sandy and David Brokaw, co-hosting.

Artec Distributing's Allen Golden heads a new national distribution wing, which has just taken over the N-Zones cassette-only album on Burlington Records from Todd Lockwood, owner of White Crow Audio Studios in nearby Burlington, Vt. The \$8.98 list cassette is a rarity, duplicated at one to one by Lockwood. Golden also represents B Sharp Records, another local label, which has a \$5.98 EP by Pinhead... Word is that promoter Don King is now talking with the O'Jays about touring under his beneficence... Danny Goldberg has just placed the soundtrack music from the 20th Century-Fox flick, "Bachelor Party," with IRS Records. Acts on the album will include the Go-Go's, REM and Angel & the Re-runs... The annual General Electric stockholders' report discloses that the firm is manufacturing a special grade of Laxan resin developed to make Compact Discs and videodisks at a Netherlands plant... Billboard's Tom Noonan and Bud Scoppa of Songwriter Connection talk about their weeklies at the AGAC Songwriters Guild meet, April 5 at 7 p.m. at Modern Musical Services, 1433 N. Cole Place, Hollywood. Call (213) 462-1108 for reservations.

Media Home Entertainment has selected the first 100 titles it plans to release at \$19.95, and will be putting out word on what the programs are in the next week or two. Sources say that the initial list will contain 20 titles, and that new release as well as catalog product may be included in the mix. In terms of genres, sources confirm that feature films will be included among the product, as well as children's and music video product.

A San Jose Superior Court judge has refused to dismiss a class action suit brought against Atari by 600 fired employees, who claim they were wrongfully terminated.

Edited by JOHN SIPPEL

Bronze-America Label To Go Heavy On Metal

By STEVEN DUPLER

NEW YORK—Bronze Records, a heavy metal and hard rock label established 12 years ago in the U.K., has opened an American division, to be distributed by Island through Atco.

First act signed to Bronze-America is Bronz, a heavy metal quintet out of Bath, England. The band's debut album, "Taken by Storm," due May 7, has yielded a single, "Send Down An Angel," for which a video clip has already been completed. The band, which will tour to promote the album in May, will be joined on the roster by British heavy metal act Mo-

torhead. Jim Sotet, formerly PolyGram's vice president of promotion, will oversee promotion for Bronze, based at Island's offices here.

Heavy metal would seem to mark a departure from the musical genres to which Island and its founder, Chris Blackwell, have tended to gravitate. However, according to Bronze-America president Richard Bron, whose father, Gerry Bron, founded Bronze U.K., the move was initiated by Blackwell.

"Chris felt it was a perfect move to make. Heavy metal, or rock as a whole, is happening in America, and we wanted to get into it," says Bron. "Chris is totally behind it. After all, Island has previously distributed Bronze U.K. in Europe, so an association was already present."

To aid in achieving Bron's stated

goal of becoming the "No. 1 heavy metal label in America," the company will provide consumers with a fan club, the Bronze Army, due to begin in a month's time. Also due is a regular newsletter providing information on all heavy metal and rock acts, not only Bronze artists; discounted concert tickets; merchandising discounts; and regular bonus albums featuring compilations of classic rock and metal tracks.

Next on the Bronze agenda will be a new release from Motorhead, as well as an album from the band Kicks (though Bron says the name of the act will be changed). Subsequent product flow, according to Bron, will be at least one major album every two months, along with an album every month intended for Bronze's "core audience" of heavy metal fans.



CHEERS—Steve Levine, makes a champagne visit to Chrysalis headquarters to update executives on the progress of his forthcoming label debut. Posing from left are Levine, Chrysalis' U.K. a&r director Roy Eldridge, Chrysalis Group of Companies co-chairman Chris Wright and Doug D'Arcy, the label's U.K. managing director.

Five Star In Chapter XI Filing

CHICAGO—Five Star Entertainment Corp., the California business which owns seven Midwestern Peaches Records & Tapes units, has filed for a reorganization here under Chapter XI at the U.S. Bankruptcy Court for the Northern District of Illinois, Eastern division. Co-owner David Neste says the move facilitates Peaches' sale to an unnamed East Coast retail chain with more than 50 units (Billboard, March 24), with negotiations to be finalized within the next two weeks.

A petition for joint involuntary bankruptcy under Chapter VII was filed by Five Star Entertainment's creditors Feb. 24. They include Collegiate Pacific of Gardena, Calif., Miss Paige of Des Plaines, Ill., and WBN-FM, a division of Circe Communications Inc. of Cincinnati.

Five Star Entertainment filed to convert the case from Chapter VII to Chapter XI on March 9. Under Chapter XI, the firm will continue to operate under the court's supervision.

MOIRA McCORMICK

#1 IN ENGLAND: HUMAN'S LIB THE DEBUT ALBUM.

HOWARD JONES
HUMAN'S LIB



HOWARD JONES

Produced by Rupert Hine, except "New Song," produced by Colin Thurston.
Management: David R. Stopps/Friars Management Ltd.

Available worldwide on Elektra Music Cassettes and Records.

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"HEARTBREAK"
Woos Retail

NEW YORK—Retail reaction to Laurie Anderson's new *Mr. Heartbreak* album is highly enthusiastic as reported by a number of sources.

At J&R Music World in New York, Alla says, "Laurie Anderson is hot, hot, HOT!" "Excellent production. Excellent commercial potential. This album should do great."

Album Network retail comments, "The excellent Birds, with Peter Gabriel on lead vocal, is a potential hit single."

Sheldon Michaelson of Record & Tape Washington, D.C. reports, "We moved new pieces this week, our #1 record!"

Laurie Anderson
Dates Announced

NEW YORK—Multi-media artist Laurie Anderson launches her 1984 tour next month, with dates scheduled in Canada, the United States and Japan.

Concerts so far scheduled are as follows:

April tour dates are Toronto (23); Montreal (24); Boston (25); Washington, D.C. (26); Philadelphia (27); and Richmond, VA (28).

Coming in May are New York City (10-13); Ann Arbor, MI (16); Madison, WI (17); Chicago (18); Minneapolis (19); Kansas City, MO (20); Nashville (22); Atlanta (23); New Orleans (24); Houston (25); Austin (26); Dallas (27); Albuquerque (29); and Denver (30).

June sees Laurie traveling to Vancouver (1); Seattle (2); Portland (3); San Francisco (5&6); San Diego (7); Los Angeles (8-10); Tokyo (15-17); and Osaka (19).

Burroughs
Cuts Rap Disk

Also included in the March release is William Burroughs' first rap record, "Sharkey's Night!" "We feel this will cross Bill into a whole new marketplace," explained Ross "Buzzword" Riley, director of exploitation for the label.

Errata

In last week's story on the making of *Mr. Heartbreak*, the following credits were inadvertently omitted: With production by Laurie Anderson, Roma Baran, Peter Gabriel and Bill Laswell. Photography: Deborah Feingold. Original Design: Laurie Anderson. On Warner Bros. Records and Cassettes.

No Michael Jackson
Story This Week

LOS ANGELES—Nothing happened to Michael Jackson during the past week. He didn't get any new nominations or awards, he didn't make a new video, he didn't release a new record, he didn't star in a major motion picture, he didn't endorse a product, he didn't do another commercial, he didn't agree to a revealing interview, he didn't make any new friends or enemies, he wasn't seen in an unexpected place, he didn't hurt himself, he didn't change his style, he didn't sell records, he didn't board a saucer and agree to become a senator for the Venutian Liberation Party. He really didn't do anything.

LAURIE ANDERSON



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MISTER HEARTBREAK

