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A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

April 7, 1984 • \$3 (U.S.)

## STUDY ON FILM INDUSTRY Vid Rentals Seen Remaining On Top

By FAYE ZUCKERMAN

NEW YORK—Curtailed growth of video retail outlets, starting in 1985, and VCR owners' ongoing inclination to rent movies will cause sluggish retail orders for home video theatrical releases in the future. This is the scenario offered by a new, comprehensive study of the film industry by the investment firm Goldman, Sachs & Co. Author is Richard P. Simon.

It contrasts sharply with the highly quoted home entertainment study by F. Eberstadt & Co. (Billboard, Jan. 21) which projected consumer tendencies by 1988 to purchase prerecorded video product rather than rent it. The Eberstadt report was continually referred to during panels and speeches at last week's NARM convention in Florida.

The Goldman, Sachs research (entitled "The Movie Industry: The Big Picture") urges the major motion picture studios to "participate more fully" in repealing the First Sale Doctrine. This marks one of the strongest calls yet by an outside organization for repeal of the Doctrine. Notes the study, "Despite price reductions on videotape, we believe rentals will continue to dominate the industry over the foreseeable future."

First Sale Doctrine is the subclause of copyright law that says that the first sale of a product is the last one over which the manufacturer has control, thus allowing retailers to

(Continued on page 69)

## High Court Will Rule On 'Sorry'

By BILL HOLLAND

WASHINGTON—The U.S. Supreme Court has entered a four-year-old music industry copyright case pitting songwriters against publishers. At issue is the knotty legal question of who is entitled to a share of mechanical royalties in pre-termination licenses when a song's copyright

(Continued on page 69)

## RETAILERS WOOED AT NARM

# Vid Terms of Endearment

By TONY SEIDEMAN

HOLLYWOOD, Fla.—The home video industry stepped up its attempt to woo music retailers to higher levels of involvement than ever before at this year's NARM convention here. But the prospects for transforming music video into a major profit center for record retailers, at least in the short term, appear uncertain if the March 23-26 convention was a guide.

Though some music retailers were enthusiastic enough to have already

made the leap, many others were uncertain about whether home video is a business they should even be in, voicing doubts about returns policies, rental, product pricing and the investment they'd need to make in order to get started in the business.

Assistance in preparing this story provided by Fred Goodman.

Even some of the home video manufacturers advised caution. "I for one will not tell you that every record

store in the country should be in the video business," said Rob Blattner, president of RCA/Columbia Pictures Home Video.

But the voices from the home video industry were anything but uniform. "Let us not confuse the music video business with the movie rental business," said Vestron Video president Jon Peisinger in his co-keynote address. "Selling music video is the same as selling records and tapes," he claimed, "and you, the record merchandiser, (are) best prepared to take advantage of this dynamic new sale business."

Peisinger's background centers on record industry experience; Blattner's is primarily marketing-based. The two opinions reflected the split in the home video industry's camp—though both sides want music retailers aboard, they are uncertain about what the price of admission will be, or even what kind of ship will end up sailing.

The only sure thing was that video dominated this convention, which lived up to its pre-conference billing as "The First Annual Music & Video

(Continued on page 69)

## Agee To Keynote IMIC '84

LOS ANGELES—One of America's leading industrialists, William Agee, will keynote the International Music Industry Conference (IMIC) next month in Ireland. The Billboard-sponsored event takes place May 13-17 at the Hotel Europe, Killarney.

Agee's topic will be "Oligopoly: The Impact Of Mergers And Takeovers On An Industry"—one of obvious current interest in the music business, in light of the presently stalled Warner/PolyGram merger of recording interests.

Agee is chairman and chief executive officer of Semper Enterprises Inc. He is the former chairman and chief executive officer of the Bendix Corp., and more recently had served as president of Allied Corp. He is currently a member of the presidential advisory committee on trade negotiations and recently served on the executive committee of President Reagan's private sector survey on cost control.

(Continued on page 69)

## —Inside Billboard—

- **NARM CONVENTION** coverage, including reports on the key panels, the major issues discussed, and the winners of NARM's annual scholarships and "Gift Of Music" awards, can be found on pages 3, 4, 6, and in the Retailing section, pages 20-24.

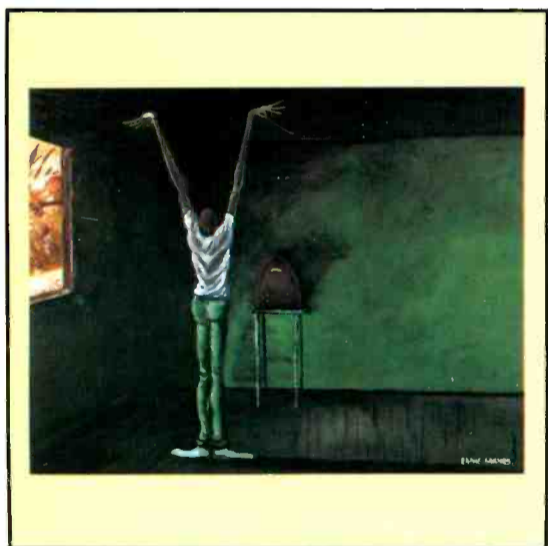
- **HIGH SPEED VIDEO DUPLICATION** may be making its debut on the home video scene sooner than expected. Sony plans to exhibit the system it has developed at the Consumer Electronics Show in June. Page 3.

- **KATZ BROADCASTING** is buying WWLT Gainesville, Ga. for \$5.5 million. The company plans to compete in the Atlanta metro area with the Class C FM, which is located 34 miles northeast of downtown Atlanta. Radio, page 12.

- **CBS RETURNS POLICY** has aroused the ire of retailers. Under the terms of a recent directive, the company is refusing returns on selected hit titles for specified periods of time. Page 3.

- **RETAIL TIE-INS** with consumer brands for rebate offers have been announced by CBS and Warner Bros. Records—the former with Procter & Gamble, the latter with Canada Dry. Page 74.

- **KFRC PROGRAM DIRECTOR** Gerry Cagle has resigned after nearly four years with the San Francisco top 40 outlet. RKO's Walt Sabo will program the station until a permanent replacement is named. Radio, page 12.



**GHETTO BLASTER** (MCA-5429) is the 47th album released by the **CRUSADERS**, capping a series of individual and group releases that's unparalleled. Even more remarkably, the album finds the group exploring new directions and creating new sounds, evident on their new single "NEW MOVES" (MCA-52365). Joining founding members Joe Sample and Wilton Felder is drummer, Leon Ndugu Chanler. Available on MCA Records and Cassettes. (Advertisement)



**MADE IN FRANCE** is the first album of the New French Rock to be released in the U.S. Contains several smash European chart-toppers from **Chagrin d'Amour, Bernard Lavilliers, Kas Product, Etienne Daho, Charlelie Couture** and others. Don't miss this opportunity to get French on **CACHALOT** Records and Cassettes! Look for the eye-opening videos from Rockamerica. (Advertisement)

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HOLLYWOOD, Fla.—Following a year in which they lost their largest labels, independent distributors at the NARM convention here last week were courting business with a feisty underdog demeanor.

Through panels and presentations, private talks and public statements, the indies sought to create an on-the-rebound image, beginning with their role as host of the convention's welcoming cocktail reception, an annual event invariably hosted by a major. But if the party was a superficial public show of muscle, the indies' product presentations and merchandiser meetings were rife with pledges, promises and a can-do attitude, meant to dispel any notion that independent distribution is down for the count.

"My company is definitely committed to being a record distributor, regardless of rumors," declared Jim Schwartz, owner of Maryland-based Schwartz Bros., during a meeting

## Indie Distributors Come On Strong In NARM Bid For New Business

By FRED GOODMAN

with rackjobbers. "We took our shots last year but just had our best month since losing Motown. We have a lot of catalog lines, are enjoying charting records, and think we're going to get back up to the 20%-25% chart share."

Present chart successes and the need to expand the chart showing of future independent releases proved a major topic for both distributors and manufacturers at all presentations.

"We need reports," Billy Emerson of Big State Distributing in Texas told merchandisers. "The fact of the matter is that that's the name of the ballgame."

On the label side, Marty Scott, president of Jem Records, said his outfit is "making an effort to put out more commercial records." He suggested that continued chart success for Utopia—which has a pressing and distribution deal with Jem's Passport label—could bring other established acts to the indie fold.

"A lot of bands are interested in coming to us on P&D deals," said Scott. "If we keep selling Utopia, we will get them. These records can and should be sold by us."

As examples of Jem's more commercial slant, Scott also pointed to charting Jem albums by Elvis Presley

and the Everly Brothers, as well as forthcoming titles by Wendy O. Williams, Dr. Buzzard's Original Savannah Band, David Knopfler and Manfred Mann vocalist Chris Thompson.

"I don't believe we can compete with the majors for their artists," said Scott. "But we can compete with them for the consumers' dollars."

Other labels showcasing titles included GRP and Tommy Boy Records.

GRP's Bud Katzel said that his company is currently concentrating on albums by Dave Valentin and Homi & Jarvis, with new releases by

guitarist Kevin Eubanks and GRP co-owner Dave Grusin slated for April.

Tommy Boy president Tom Silverman said the hip-hop house would be tying in with Atlantic Records on the release of the "Beat Street" soundtrack, which includes a track by Tommy Boy act Soulsonic Force. Under the arrangement, which will see Atlantic and Tommy Boy co-owning on the release, Tommy Boy will release a 12 inch single, while Atlantic works the soundtrack album.

Although independents were seeking greater exposure and display space for their releases via all merchandisers, a plea to the rackjobbing community was particularly pointed.

"Racks, don't give up on us yet," said Emerson. "We will be here hook or crook, and we will be back in greater strength. It's not just a job for us. These are family businesses, and

(Continued on page 66)



SO, WHAT'S NEW?—Greeting Linda Ronstadt after her performance at the NARM Scholarship Foundation Dinner are, from left, WEA's Henry Droz; Elroy Enterprises' Roy Imber, chairman of the 1984 NARM convention; and American Can/Pickwick's Al Goldstein.

## In-Store Promo Pushed For CD Software, Hardware Firms Unveil Plans At NARM

By IRV LIGHTMAN

HOLLYWOOD, Fla.—Manufacturers of Compact Disc software and hardware, hoping to realize predictions of a \$200 million business this year, say a key to mass market CD penetration lies in in-store demonstration of the system.

In an attempt to prove the point, the first in a planned series of low-priced demonstration packages consisting of a CD player, software samplers and available point-of-purchase material was unveiled at the NARM convention here during Compact

Disc Group meetings with merchandisers.

As a starter, 600 retail accounts, on a first-come, first-served basis, can obtain for \$300 a Sony CDP 202 player (listing at \$700), samplers from CBS, PolyGram and WEA, and p-o-p material from all labels willing to be part of the deal.

Jerry Shulman, CBS Records' director of market development, who is arranging the initial package concept, is hopeful that other labels will make similar deals with other CD hardware companies so that a larger universe of retailers can provide in-store CD demonstrations at low cost.

Shulman, who told retailers that CBS would administrate the fulfillment of the initial demonstration package, said buyers of the package would be required to sign a form agreeing to make the player available for in-store demonstration for at least 12 months and to utilize all p-o-p material supplied. Shulman said the CBS sales force would solicit the package, which is being allocated to branches and sold on a one-machine-per-store basis.

Shulman and other executives, including Hans Gout, senior vice president of the PolyGram Group, strongly advised retailers to establish a demonstration presence for CD in their stores. Shulman said retailer "demonstration, education and promotion" would put the laser-read disk over, while Gout said the Euro-

pean experience with CD showed that "if you demonstrate it well, it'll sell like hell."

The meetings, hosted by the Compact Disc Group, which also provided a demonstration of 12 CD players along with software from 15 record companies in its first NARM appearance since being organized last May, generally underscored a positive response to CD, although startup problems were addressed.

Some merchandisers said that shipping cartons for CDs, particularly from CBS, were not thick enough

(Continued on page 66)

### SONY PLANS JUNE EXHIBITION

## High Speed Video Duping Near?

By TONY SEIDEMAN

NEW YORK—High speed video duplication may be making an earlier than expected appearance on the home video scene, with Sony Communications Products Co. confident enough in the system it has created to plan exhibiting the new machine at the June 3-6 Summer Consumer Electronics Show.

But even though the machines may be ready, signs are that the video duplicators aren't, with many of them apparently reluctant to make the move into the new technology.

A move into high speed duplication, especially via a system such as the one Sony is proposing, would have considerable impact on the home video business itself. Currently, video duplicators use a master/slave system, with one player unit feeding 2,000 or more VCRs a real time signal. Duplicating a two-hour movie takes two hours of master and VCR time, and the vast majority of the work is done by hand.

Sony's high speed duplication systems will operate at a 70:1 time ratio, using one "mother" machine feeding 10 "printers," which will in turn feed 10 "loaders." Unlike present duplication systems, the Sony unit will not duplicate directly onto videocassettes, but onto "pancakes" of videotape—flat reels—which will then be loaded into videocassettes.

Sony Tape Sales Co. president John Hollands sees only about four sure customers for the machines at present: the top four duplicating firms in the U.S. These are Bell & Howell/Columbia Video Services, VCA Videocassette Duplication, CBS/Fox Video and Technicolor Videocassette.

Between them these firms handle 80%-90% of the videocassette duplication business in the U.S., Hollands estimates. Given the six-figure cost of the Sony high speed duplication units and the rate at which they produce product, only the largest duplication outfits will have need for the units, Hollands opines.

At the same time that the machines increase the level of automation, and thus reduce costs, they'll also cut down on the flexibility of videocassette duplication systems. While the master/slave systems can duplicate anywhere from one to 2,000 copies of a title at a time, Hol-

lands believes the high speed units will be most economical with programs needing a run of 50,000 or more units.

At Sony Communications Products, the division that developed the unit, president Phil Stacks says that given the low number of potential customers, the decision to create high speed machines was a "systems" one by Sony, meant to promote the corporation's technological ability, boost tape sales, and help the Beta format more than to make a profit off of high speed duplication itself.

Stacks sees the machines going on (Continued on page 72)

## CBS Returns Plan Draws Fire Retailers Balk At Freeze On Selected Album Product

NEW YORK—Although record manufacturers have traditionally discouraged retailers' attempts to return hit product, CBS Records found itself the target of ire at last week's NARM convention because of a recent company directive that refuses returns on selected hit titles.

"There is no change in our existing return policy," Paul Smith, senior vice president and general manager of marketing for CBS Records, told retailers attending a product presentation. "We are simply insisting that certain records not be returned until you are otherwise told."

Smith added that CBS will rarely apply the directive, and then only on top 10 items still showing upward sales. The company also pledged to keep any returns moratoriums brief. Since January, CBS has refused re-

turns on the soundtracks to "Yentl" and "Footloose," as well as the most recent albums by Michael Jackson, Culture Club, Billy Joel and Quiet Riot. Of those, "Footloose," Jackson's "Thriller" and Culture Club's "Colour By Numbers" are still on hold.

Despite the label's efforts to downplay the move as simply "a directive" and not a policy switch, several retailers objected to both its creation and the manufacturer's insistence on providing verbal rather than written notification.

A post-convention survey of a dozen large retail and one-stop accounts found only two at all familiar with the change.

Objections raised by retailers during the Florida meet included requests for more notice on impending return freezes. And although Smith

pledged two weeks' notice in the future, he would not commit the manufacturer to providing direct written notification to accounts.

"We leave it up to our sales reps to inform the accounts," said Tom McGuinness, vice president of sales for CBS.

McGuinness also stressed that the company would be very selective about freezing titles. "There might be six a year," he said. "A record would have to be in the top 10 and bulleting. There are accounts around the country that, because of recycling or whatever, will return a piece of product and buy it at the same time."

"We've been looking at RA's for years and telling accounts that it's crazy to return something like Michael Jackson. We just reached a point where we said, 'Don't do it.'" FRED GOODMAN

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## NARM Awards Star: Jackson Captures 'Gift' Prizes For Best Selling Album, Single

By PAUL GREIN

LOS ANGELES—Michael Jackson became the first solo artist to win NARM "Gift Of Music" awards for both best selling album and best selling single, when the 26th annual NARM Awards were presented Monday (26) at the trade association's convention in Hollywood, Fla.

Jackson's "Thriller" was cited as best selling album, while "Billie Jean" edged the Police's "Every Breath You Take" and Irene Cara's "Flashdance... What A Feeling" to be named best selling single. The only previous acts to win both awards in the same year were groups—the Beatles ('64 and '68), the Monkees ('66) and the Bee Gees ('78).

Jackson also became the first black artist to win the key NARM awards of best selling album of the year and best selling album by a male artist.

And Jackson received the first NARM award for best selling music video for his Vestron release, "Making Michael Jackson's 'Thriller'."

The award to "Billie Jean" marks the second year in a row that Epic has walked away with NARM's best selling single award: Survivor's "Eye Of The Tiger" on Scotti Bros./Epic won last year. And the award to "Thriller" marks the second time in the past three years that Epic has claimed the best selling album: REO Speedwagon's "Hi Infidelity" won for 1981.

In other categories, Linda Ronstadt won her third award for best selling album by a female artist, with "What's New." It's her first NARM award since her reign as the industry's top female album artist in 1976-77. And Donna Summer won her sixth award for best selling black mu-

sic album by a female artist, with "She Works Hard For The Money." She won every year from 1975-79.

In jazz, George Winston's "December" on A&M-distributed Windham Hill was NARM's choice as the year's best seller. Winston is the dark horse winner of an award won the past five years by Chuck Mangione, the Crusaders, George Benson, Grover Washington Jr. and Al Jarreau.

Here's the complete list of winners:

**Best selling album**—Michael Jackson's "Thriller," Epic; single—Michael Jackson's "Billie Jean," Epic.

**Best selling album by a new artist** (five awards)—Bryan Adams' "Cuts Like A Knife," A&M; Culture Club's "Kissing To Be Clever," Virgin/Epic; Duran Duran's "Rio," Capitol; Eurythmics' "Sweet Dreams Are Made Of This," RCA; Quiet Riot's "Metal Health," Pasha/Epic.

**Best selling album by a group**—the Police's "Synchronicity," A&M; **male artist**—Michael Jackson's "Thriller," Epic; **female artist**—Linda Ronstadt's "What's New," Asylum.

**Best selling black music album by a group**—Midnight Star's "No Parking On The Dance Floor," Solar; **male artist**—Michael Jackson's "Thriller," Epic; **female artist**—Donna Summer's "She Works Hard For The Money," Mercury.

**Best selling country album by a group**—Alabama's "The Closer You Get," RCA; **male artist**—Kenny Rogers' "Eyes That See In The Dark," RCA; **female artist**—"Dolly Parton's Greatest Hits," RCA.

**Best selling jazz album**—George Winston's "December," Windham Hill. **Classical album**—Placido Domingo's "Perhaps Love," CBS. **Gospel/spiritual album**—Amy Grant's "Age To Age," Myrrh/Word.

**Best selling movie soundtrack**—"Flashdance," Casablanca. **Original cast album**—"Cats," Geffen. **Children's album**—"Moucerise," Disney. **Music video**—"Making Michael Jackson's 'Thriller,'" Vestron.

### AT FOUNDATION DINNER

## 12 Get NARM Scholarships

HOLLYWOOD, Fla. — Twelve 1984 NARM Scholarships were presented here Saturday (24) during the association's scholarship foundation dinner, which featured a performance by Linda Ronstadt and an orchestra conducted by Nelson Riddle.

The awards bring to 222 the number of scholarships given out since the inception of the foundation in 1966. More than \$900,000 in financial assistance has been awarded over the past 18 years.

The winners are: Kimberly Avila, father employed by Capitol Industries, Hollywood, Calif. (PolyGram Records scholarship); Claire Conolly, employed by Camelot Music in Indianapolis (Kid Stuff Records scholarship); Joseph Csizmadia, father employed by Capitol Magnetic Products in Connecticut (Theodore Izenstark Memorial Scholarship);

Brook Hillman, mother employed by Win Records in Long Island City, N.Y. (CBS Records scholarship).

Lisa Koe, employed by RCA Records in New York (A&M Records scholarship); Lynn Lameier, father employed by CBS Records in Nashville (Joseph & Marie David Memorial Scholarship); Steven Lichtman, father employed by Billboard magazine in New York (Harry Chapin Memorial Scholarship); Trang and Trinh Nguyen, mother employed by Capitol Records in Winchester, Va. (Joel Priedman Memorial Scholarship and Record World scholarship, respectively); Christy Pas, father employed by RCA Records in New York (American Can Co. scholarship); Linda Sohl, employed by Sam Goody in New York (David Kapp Memorial Scholarship), and Stephen Winhusen, father employed by Swalens in Cincinnati (Shelly Siegel Memorial Scholarship).

## A&M Act 'On Tour' Via Video

LOS ANGELES—Faced with the dilemma of a new album from a developing act whose U.S. tour has been delayed until late spring, A&M Records is bundling concert and conceptual video footage to create a video club tour for exposure in the interim.

Prompting the promotion, which has already brought the video tour package into five markets, is the second label release by Simple Minds, a British band now midway through an overseas tour. "We wanted to get Simple Minds over here earlier than we were able to, which now won't be until May or June," explains Jeff Gold, head of the label's recently formed special markets division.

"The problem—which isn't a bad one to have—is that the band's doing so well in Europe that their tour commitments there have worked out to be longterm."

Since the band's airplay base here remains centered on new music format and college stations, Gold's department assembled the tour concept to bolster the band's profile until those American dates begin. Gold notes that the label has about 45 minutes of good concert footage available, as well as six conceptual clips, including material from the new "Sparkle In The Rain" album. The resulting video program thus comprises one hour and 15 minutes—a headlining "set" for the show, which opens with clips from two other label

acts, Language and the Expression.

Retail and radio ties have been set up for each market, focusing on smaller alternative dealers and those stations airing the band's records. Flyers have been used at the clubs, offering patrons discounts on the group's new album, obtained only when the flyers are redeemed at the participating retail store.

Gold says the strategy of booking the video package on midweek, off-peak nights has thus far clicked. At Atlanta's 688 Club, for example, the Tuesday night booking attracted 300 ticket buyers. Milwaukee's Park Lane drew 700 a week later, with a tie to WMSE, a college radio outlet there; Carnaby's in Washington, D.C., linked with WHFS and landed

about 350 patrons, a sellout St. Louis' Rathskeller reported more than 700, tying with Washington Univ. station KWVR, and in Madison, Wisc., a sell-out crowd of 200 packed the New Bar, which cross-promoted with WORT at the Univ. of Wisconsin.

According to Gold, another 30 markets are being eyed for the tour, which he acknowledges has utilized a modest budget: "It's very cheap. The cost essentially involves duplication of the tapes, printing flyers and setting up instore displays. We've even been able to tap into existing ad dollars thus far."

The label is urging clubs to keep the ticket prices low—\$2 and \$3, ac-

(Continued on page 66)

## GRP Marketing CDs Via Telarc

NEW YORK—GRP Records has arranged to market its Compact Discs to audio stores through Telarc Records, while retaining its network of independent distributors for sales to traditional record and tape outlets.

The jazz-oriented label expects delivery of its first three CDs this week and, in all, is planning to release seven titles in the format by the end of the year. The initial release presents CD versions of "Dave Grusin & the N.Y./L.A. Dream Band," a re-recording of original Glenn Miller arrangements called "In The Digital

Mood," and Gerry Mulligan's "Little Big Horn."

The first group of CDs is being manufactured for GRP by Sanyo in Japan, with later production also to come from JVC, according to Larry Rosen, co-founder of the label.

Telarc president Jack Renner says the arrangement with GRP is in line with his company's new policy of linking with non-competitive lines for exploitation in the audiophile market. The classical label has recently expanded its marketing and rep network.



LAUGH TRACKS—A&M founder Herb Alperf, left, seconds that emotion while Smokey Robinson enjoys a joke at the National Music Publishers Assn.'s fifth annual Song Awards in Beverly Hills. The duo shared honors while presenting Sting and "Every Breath You Take" with the NMPA's easy listening award.

## Executive Turntable

Record Companies

Warner Bros. Nashville promotes Nick Hunter and Vic Faraci to senior vice presidents, the former of promotion and sales, the latter of marketing. Both were vice presidents of their respective departments. In the label's Burbank headquarters, Jim Wagner is promoted to director of advertising. He was national mer-



Wagner



Singleton



Banks

chandising director... Ernie Singleton is appointed national director of black music promotion for MCA in Los Angeles. He was national director of black music marketing for PolyGram... Debbie Banks is appointed director of artist development for Epic/Portrait/Associated Labels. In the label's New York office, Gerardo Villacres is named director of business affairs administration for CBS Video Enterprises. He was assistant director of business affairs for CBS/Fox Video.

Narvelan Hunt is named national trade liaison for PolyGram's urban contemporary/black music division, based in Los Angeles. She was an administrative assistant in that division... In New York, Emergency Records appoints Rich Weinman director of its newly created promotion and development department. He was affiliated with Musico Inc... Lisa Lipkin moves up to operations coordinator for Profile Records in New York. She was an administrative assistant... Renee Fuhrman and Jason Whittington are promoted to sales representatives for WEA in Los Angeles. Both were inventory representatives. And Dell Perez is named WEA's Dallas regional credit manager. He was an assistant credit director... In Hollywood, Jeremy Hammond is upped to international promotion manager for Capitol/EMI. He had held a similar post for EMI International. And Dan Davis is appointed director of merchandising for Capitol Data Systems there. He was executive vice president of NARM and VSDA.

### Publishing

Frank Banyai departs his post as international vice president at United Artists Music after 13 years. He has not announced future plans.

### Marketing

Kerry Stinson is named assistant manager of the Cat's Records & Tapes outlet in Nashville. He's been part of the store staff for six months... Mort Weiner is named sales director of TWE/USA, the Los Angeles-based domestic distribution arm of Trans World Entertainment, a video manufacturer and distributor. He was vice president of sales and distribution for 20th Century-Fox Records.


### Video/Pro Equipment

Robert Norton is named director of business affairs for Media Home Entertainment in Los Angeles. He was an attorney with the law firm of Parkinson & Wolf... In New York, Steven Hewill is appointed director of HBO's music and variety programming. He was director of special programs for CBS Entertainment.

The new technology products group of the Panasonic Industrial Co., Secaucus, N.J., adds two staffers. Nick Hudak joins as national manager of systems

(Continued on page 72)

Billboard (ISSN 0006-2510) Vol. 96 No. 14 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.




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## SIMON &amp; SCHUSTER, CROWN

## Two Book Firms Get Into Video

By TONY SEIDEMAN

NEW YORK—Two major book publishers made moves into home video last week, with Gulf + Western subsidiary Simon & Schuster creating a Simon & Schuster Video Publishing Group, and Crown Publishers finishing the first in what will probably prove to be a series of video releases.

## N.J. Lets Scher Off The Hook

TRENTON, N.J.—A state probe of John Scher, the most active concert promoter in New Jersey, has ended with no finding of criminal conduct. Thomas Cannon, a spokesman for State Attorney General Irwin I. Kimmelman, said on March 16 that the investigation into Scher's activities had been closed.

"The attorney general is satisfied there were no violations of law," Cannon said. However, he would not disclose the exact nature of the investigation. When Kimmelman announced the beginning of the investigation last July, he said the antitrust section of his office would look into Scher's activities and that of his Monarch Music Corp. to determine whether they were in compliance with state law.

Kimmelman's announcement last summer came on the heels of Scher's indictment by a federal grand jury here on charges of violating antitrust laws while promoting concerts in upstate New York. Scher pleaded no contest to the charges and in January was fined, placed on probation and ordered to perform community work.

MAURIE H. ORODENKER

Both companies will be directing their efforts towards information—rather than entertainment-oriented product. At Simon & Schuster, Valeri Cade, president of the new group, describes what her company will be producing as "entertaining non-entertainment product."

Simon & Schuster will be both producing its own home video material and buying from outside sources, says Cade. No projects are currently in the works, and no purchases set, but the company plans to exploit its library of book titles as a source for much of its home video material.

*Assistance in preparing this story provided by Kip Kirby in Nashville.*

Crown has finished one title, dealing with learning to speak conversational Spanish. In this case, the Crown video is based on a record, not a book, growing out of Crown's series of albums teaching 26 different languages.

Crown is not yet ready to form a group, sources close to the company say, but it has been marketing video via its mail order catalog for over a year, and has experienced some success.

Home video industry reaction to the book publishers' move was positive. At Ingram Video, a firm which handles both books and video, vice president Joani S. Lehman is enthusiastic about book publishers moving into video.

"I think it's a very logical strategy for diversification," Lehman says. "A whole area of original programming can be based on the same marketing strategies they use with their best-selling books."

Lehman points to Jane Fonda's

"Workout" tape as an ideal example.

"There are a lot of natural tie-ins to be explored here," she says.

Product manager Mary Linthicum says that Ingram Video is about to add Houghton-Mifflin's "Watching Birds With Roger Tory Peterson," based on the author's longtime best-selling book, "The Peterson Field Guide To The Birds," in its distribution line.

Part of Simon & Schuster's distribution will be handled by Paramount Home Video, which will deal with getting the product to home video specialty stores. Simon & Schuster

also plans to use direct marketing, and intends eventually to enter the educational and instructional fields via its Coronet Films subsidiary.



PERSONAL GIFT—Ethel Gabriel tries out an IBM personal computer, a gift to her from RCA Records, where she recently retired from after 43 years in a&r. Looking on is Bob Summer, RCA president, who presented her with the gift at a recent retirement party.

## NARM Briefs

pricing is verboten.

Moss Music Group putting out a 12-inch single featuring Jimi Hendrix on bass/guitar. From the Douglas Celluloid label, it features Lightnin' Rod singing a tune called "Doriella Du Fontaine." MMG has the \$4.98er for U.S. and Canada. It was cut in 1969 by Alan Douglas.

Tommy Boy Records president Tom Silverman, who last year bucked the indie distribution system by setting up his own sales office in California to sell direct to that area's one-stops, will soon set up a similar operation in Washington, D.C. Asked during an indie merchandiser meeting if he planned on circumventing distributors totally in the future, Silverman replied in the negative, but added that four of his distributors have folded in the last two years, stinging Tommy Boy for \$150,000.

Hip-hop flick "Beat Street" has been collecting corporate tie-ins. Two firms already on board are Magnavox, which will have a "Beat Street" boom box, and Puma sneakers. The tie with Puma has already had unique repercussions: During a trade

show, breaker crews appearing in the flick were flown into Chicago to promote the sneaker. But at least one dancer, upon meeting the president of Puma, told him publicly that the sneaker "sucks." As a result, the breaker was hustled into a back room, put with Puma's design people, and asked to make improvements. The result is a new sneaker, and Chino, the Bronx-born breaker, is in on a consulting basis and down for royalty.

All of VSDA's board members were housed in an annex here, except for Jack Messer. The Cincinnati video dealer broke several ribs in an accident—in Tahiti. But that's another story, one which Sony blank tape contest winners were talking about.

Like the other 10 VSDA board members here to meet with NARM's directors, Messer was originally at the remote annex. "I just explained how hard it was to get across the street for meetings," he explained. Messer participated in NARM's video panel, too.

Edited by IRV LICHMAN

## Chartbeat

## Mardin Pushes Collins To Top

By PAUL GREIN

Film themes account for two of the week's top three singles, with Kenny Loggins' "Footloose" (Columbia) holding at No. 1 for the second straight week, and Phil Collins' "Against All Odds" (Atlantic) jumping four notches to number three.

"Odds" is Collins' second top 10 hit, and the 18th (!) for his producer, Arif Mardin. That total is impressive by any standard, but is doubly so when you consider that it's comprised of 12 different acts.

There are producers in the rock era who have had more top 10 hits, but in most cases they were aided by an ongoing association with one superstar act.

Mardin hasn't ridden any artist's coattails to the top. He co-produced a series of hits in the early '70s on Aretha Franklin, and also scored back-to-back hits in 1975 with the Average White Band and the Bee Gees, but otherwise has earned all of his hits with different acts.

Here's a complete list of Mardin's top 10 records, biggest hits first.

1. "Jive Talkin'," Bee Gees, 1975, #1.
2. "Pick Up The Pieces," Average White Band, 1975, #1.
3. "Good Lovin'," Young Rascals, 1966, #1.
4. "Spanish Harlem," Aretha Franklin, 1971, #2.
5. "Against All Odds," Phil Collins, 1984, #3 so far.

6. "Until You Come Back To Me," Aretha Franklin, 1974, #3.
7. "Rainy Night In Georgia," Brook Benton, 1970, #4.
8. "You Should Hear How She Talks About You," Melissa Manchester, 1982, #5.
9. "Where Is The Love," Roberta Flack & Donny Hathaway, 1972, #5.
10. "Daydreamin'," Aretha Franklin, 1972, #5.
11. "You Belong To Me," Carly Simon, 1978, #6.
12. "Bridge Over Troubled Water," Aretha Franklin, 1971, #6.
13. "She's Gone," Daryl Hall & John Oates, 1976, #7.
14. "Nights On Broadway," Bee Gees, 1975, #7.
15. "Rock Steady," Aretha Franklin, 1971, #9.
16. "Good Time Charlie's Got The Blues," Danny O'Keefe, 1972, #9.
17. "Son Of A Preacher Man," Dusty Springfield, 1969, #10.
18. "Cut The Cake," Average White Band, 1975, #10.

The Franklin sessions were co-produced with Jerry Wexler and Tom Dowd, who also joined Mardin on the classic "Dusty In Memphis" album. The Young Rascals smash was co-produced with Dowd, the Flack/Hathaway hit with Joel Dorn.

NARMites managed to make it through a four-inch downpour in Miami-Hollywood during registration day Friday (23). But, as the songwriter said, "The sun'll come out tomorrow," and it did with brilliance through the convention... The question of whether there is life after the Los Angeles "Gift Of Music" test campaign was unresolved at NARM. Although NARM consultant Joe Cohen said he wanted to leave the confab with a decision one way or another, he complained that not enough label biggies showed up to settle the matter... Las Vegas a strong candidate for NARM '85.

NARM's emphasis on labels doing their number in presentations took away from the usual out-of-hotel bashes, said more than one delegate. One chain principal just wanted to thank MCA for its boat party and was hard-pressed to corner a label representative to say "thanks." CBS' Jerry Shulman puts CBS' top Compact Disc issue so far at 20,000—it's Michael Jackson's "Thriller," natch. Runner up is a classical album by the late pianist Glenn Gould, at 8,000 copies. MGM/UA Home Video topper Cy Leslie thinks the success of CD will be a boon to the laser-read videodisk system.

Guenter Hensler, PolyGram Records chief, says the field has been asking for catalog on Spinal Tap, the bogus rock group that is the subject of a new film. PolyGram has the soundtrack, but there's no old albums, as listed in a "bio" of the group.

Suits Them Fine: Merrill Rose says Surplus Records & Tape was sued by a gentleman who claimed copyright infringement on the Paul McCartney/Michael Jackson hit, "Say, Say, Say." Seems the plaintiff bought a copy at one of the Rose stores. Merrill, however, called to tell CBS' Paul Smith about the suit, and the fact he made "only 60 cents" on the record. Smith agreed to have CBS lawyers handle the case for him.

The sound quality of the opening business session pitch left a lot to be desired, but more damage may have been done by a really awful Compact Disc presentation by the Compact Disc Group. Fortunately, the thing was abandoned after the first meeting with one-stoppers... Elektra Records is said to have spent more than \$60,000 to bring in Linda Ronstadt and Nelson Riddle's orchestra for the NARM Scholarship Awards night. Based on audience reaction—you could hear a pin drop while Linda sang—it was well worth it... Many a panel discussion was dulled by NARM's traditional legal advice that

## KAMP Associates Reviving Bihari Masters, Copyrights

LOS ANGELES—Important vintage recordings and song copyrights, developed by the Bihari brothers from the late '40s and administered through the early '80s, will be revived by KAMP Associates, four industry principals who recently acquired these assets from Jules Bihari.

KAMP is composed of former Chicago rackjobber Morey Alexander, who has been here over two decades as a producer; Don Pasin, former vice president of Premier Albums; Ron Kerr, owner of Soundstage Studios, Nashville; and Bob MacKenzie, a former executive of Benson Publishing, Nashville.

Alexander and Pasin will head a rejuvenated Kent Records, using that Bihari label name to release albums from the combined Flare, Big Town, United, Modern and Cadet catalogs amassed by Lester, Jon, Saul and Jules Bihari. Alexander estimates that he has over 5,000 masters, including performances by B.B. King, Elmore James, Jesse Belvin, Etta James, Lightnin' Hopkins, Ike & Tina Turner, Little Richard, Roy Milton and Lowell Fulson, along with many big bank and rock'n'roll masters.

Kent will unveil approximately 30 albums "in the budget category" at NARM. Alexander estimates there will be five "Black Gold" compilations of historically important r&b and rock singles and 25 blues-oriented packages. Another 35 to 40 LPs and cassettes will follow through 1984 along with a singles series which will include significant reissues of pop and soul hits.

McKenzie, along with Alexander and Pasin, will reactivate the Modern Music (BMI) publishing catalog, which holds several thousand copyrights, including over 300 B.B. King originals, held with Lucille Music.

KAMP is based at 1100 Glendon, Los Angeles 90024.

JOHN SIPPEL

## For The Record

Contrary to the headline of a recent article (Billboard, March 31), the recording group Atlanta is not directly involved in lawsuits over bank funds. The participants in the suits are various backers and promoters of Atlanta and other musical acts and Bank South N. A. and certain of its officers.

# Lushus Daim & her Band The Pretty Vain.

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♥ Olympics

♥ Elections

and ♥ Lushus Daim & her Band The Pretty Vain.



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# Billboard® IMIC'84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

## AGENDA

### SUNDAY, MAY 13th:

12:00PM to 6:00PM **Registration**  
7:00PM to 9:00PM **Welcoming Cocktail Reception**  
Sponsored by M.C.P.S.

### MONDAY, MAY 14th:

8:00AM to 1:00PM **Registration**  
8:30AM to 9:00AM **Continental Breakfast**  
9:00AM to 9:15AM **Introduction To IMIC'84**  
9:15AM to 9:45AM **Keynote Address**  
9:45AM to 11:15AM **"CD — Is The Market Too Compact?"**  
An in-depth analysis of Compact Disc to determine if it's living up to market expectations.  
11:15AM to 11:30AM **Coffee Break**  
11:30AM to 1:00PM **"Declaration Of Independents"**  
A surge of fresh vitality is hitting the record industry thanks to new-born independent firms. A panel representing leading indies in the UK, US and elsewhere.  
1:00PM to 2:00PM **"The Home Taping Issue"**  
A no-holds barred discussion of home taping.  
2:00PM to 6:00PM **Golf Tournament**  
Sponsored by R.I.M.P.A.  
2:00PM to 6:00PM **Individual Business Meetings**

### TUESDAY, MAY 15th:

8:00AM to 1:00PM **Registration**  
8:30AM to 9:00AM **Continental Breakfast**  
9:00AM to 10:30AM **"Is Intellectual Property In Trouble?"**  
A panel of reknown world experts on intellectual property rights probe their worth today and tomorrow.  
10:30 AM to 11:30AM **Roundtables Part I**  
Shirt-sleeve group discussions on key issues chaired by world recognized authority in each of six topics.  
11:30 AM to 12:30PM **Roundtables Part II**  
Same chairmen, groups change to allow delegates to participate in more than one discussion.  
12:30PM to 1:30PM **Roundtables Part III**  
Each roundtable chairman returns to the rostrum to report to

1:30PM to 3:30PM

3:30PM to 7:30PM

3:30PM to 6:00PM

### WEDNESDAY, MAY 16th:

8:00AM to 1:00PM **Registration**  
8:30AM to 9:00AM **Continental Breakfast**  
9:00AM to 10:00AM **"Publishing — The New Discipline"**

10:30AM to 12:00PM

12:00PM to 12:15PM

12:15PM to 2:00PM

2:00PM to 7:00PM

7:00PM to 8:00PM

8:00PM to 11:00PM

### THURSDAY, MAY 17th:

8:00AM to 1:00PM **Registration**  
8:30AM to 9:00AM **Continental Breakfast**  
9:00AM to 10:30AM **"The Song's The Thing"**

10:30AM to 12:00PM

12:00PM to 12:15PM

12:15PM to 1:45PM

1:45PM to 2:30PM

2:30PM to 4:30PM

the entire attendance the individual session highlights; then opens questions and answer discussion to total attendance.

**Luncheon**  
Noted speakers during luncheon (to be announced)

**Tour Of Killarney** (open to all attendees)

**Individual Business Meetings**

### 16th:

**Registration**  
**Continental Breakfast**  
**"Publishing — The New Discipline"**  
Leading authorities explore the exciting dimensions of music publishing today.  
**"Black Africa — The Giant Awakens"**  
Specialists point the way as that great untapped market — and sourcespring of creativity — beckens.

**Coffee Break**

**"International Crossover"**

Can a hot artist in one market be established in another? A case history of how one company an its superstar are doing it.

**Individual Business Meetings**

**Trendsetter Reception**

Sponsored by the Irish Record Industry

**Trendsetter Awards Banquet**

**Registration**

**Continental Breakfast**

**"The Song's The Thing"**

A special panel of noted songwriters explore music's future in light of technological developments.

**"Talent Tackles The Times"**

Noted artists form a panel to probe the promise of a new era.

**Coffee Break**

**"Video Music — Is It Saleable?"**

What is video music's future?

**IMIC'84 Recap**

**Farewell Reception**

With special presentation on IMIC'85.

## REGISTRATION FORM

Billboard

IMIC '84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

### REGISTRATION FEES: INDIVIDUAL

registration is for one or two members of the same firm. **CORPORATE** registration is for 3 or more members of the same firm. **SPOUSE** registration is at no charge, but please provide requested information for spouse registration.

\$600.00 (£400.00) - INDIVIDUAL REGISTRATION PRIOR TO MARCH 9, 1984

\$450.00 (£300.00) PER PERSON - CORPORATE REGISTRATION PRIOR TO MARCH 9, 1984

\$700.00 (£466.00) - INDIVIDUAL REGISTRATION AFTER MARCH 9, 1984

\$550.00 (£366.00) PER PERSON - CORPORATE REGISTRATION AFTER MARCH 9, 1984

NO CHARGE - SPOUSE REGISTRATION

LAST NAME \_\_\_\_\_ FIRST NAME \_\_\_\_\_ SPOUSE NAME \_\_\_\_\_

TITLE \_\_\_\_\_ COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

COUNTRY \_\_\_\_\_ TELEPHONE \_\_\_\_\_ TELEX \_\_\_\_\_

Enclosing a check  in the amount of \$ \_\_\_\_\_ . Bill my  American Express  MasterCard/BankAmericard  Diners Club

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### HOTEL/TRANSPORTATION INFORMATION:

Hotel space is limited. Please place your reservations early to ensure availability. If the room you have requested is NOT available, a reservation will be made for the most similar accommodations in the SAME hotel.

Circle accommodation & rate requested:

### HOTEL EUROPE:

Single Double **SOLD OUT** Suite  
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~~£23.00~~ £40.00 £ 80.00

### DUNLOE CASTLE HOTEL:

Single Double Junior Suite  
\$35.00 \$53.00 \$110.00  
£23.00 £35.00 £ 73.00

ARRIVING: \_\_\_\_\_

DEPARTING: \_\_\_\_\_

Room price based on '83 exchange rates.

Billboard has made arrangements for group transportation and special reduced rates on rental cars, cabs and limousines. If you are interested in making reservations for any of these services, please provide the following information:

Please reserve:  RENTAL CAR

CAB

LIMOUSINE

SPACE ON BUS

ARRIVING AT \_\_\_\_\_ AIRPORT. Carrier: \_\_\_\_\_ Flight #: \_\_\_\_\_ Estimated Time of Arrival: \_\_\_\_\_

DEPARTING FROM \_\_\_\_\_ AIRPORT. Carrier: \_\_\_\_\_ Flight #: \_\_\_\_\_ Time of Departure: \_\_\_\_\_

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USA & OTHERS: Kris Sofley, 9107 Wilshire Blvd., Beverly Hills, CA 90210 USA • Telephone: (213) 273-7040 • Telex: 664969  
UK & EUROPE: Vera Madan, 7 Carnaby St., London, W1V 1PG, ENGLAND • Telephone: (01) 439-9411 • Telex: 262100

Cancellations must be made prior to April 13th and are subject to a 10% cancellation fee. Absolutely no cancellations accepted after April 13th. Registrant substitutions may be made. Registration does not include airfare or hotel accommodations.

Billboard.  
HA4



## 41% OF ADULTS CALLED DUBBERS

### U.K. Study Details Home Taping

By PETER JONES

LONDON—Some 41% of the adult population of the U.K. now admit to making some kind of music recording at home, according to a new national survey. And more than half the country's owners of tape recording hardware say that compensation should be paid to record companies and artists who lose out financially because of home taping.

The British Market Research Bureau (BMRB) survey reveals that nearly 30% of all adults make recordings from the radio, while one in four record from records.

Using these figures as a calculation base, the British Phonographic Industry now estimates that lost retail sales in Britain last year amounted to 316 million pounds (around \$450 million) and says it's "quite possible" the figure could have been nearly three times as much, though a "very likely" assessment would be in the region of 550 million pounds (\$800 million).

The BPI estimates that, in 1983, some 673 million recordings were made with an equivalent retail value of 3.14 million pounds (some \$4.5

million), up 30% on 1981, amounting to 466 million hours of music. In 1983, the record industry sold just 70 million hours of music. At the same time, blank cassette sales are estimated to have increased from 50.1 million units in 1978 to 81.1 million last year.

The survey reports that 31% of home tapers said the last recording they made was "quite likely" to have replaced a purchase, with 18% saying it was "very likely" and 10% that

it "definitely" replaced a retail purchase.

Says BPI: "On average, 31% of the retail price of recorded music goes to rights owners. So last year the minimum figure for financial loss to rights owners due to home taping was 98 million pounds (around \$142 million). And that figure rises to a total 303 million pounds (some \$440 million) if the 'very likely' and 'quite likely' levels of purchase replacement are used in the calculations."

### Soviet Rock Crackdown Meeting With Resistance

LONDON—In the wake of hard-hitting statements on "ideologically dangerous and banal Western pop music" by Soviet leader Konstantin Chernenko last year, news agency reports here suggest that many Russian rock groups have been forcibly disbanded, while Komsomol "operational detachment patrols" are out smashing black market trade in foreign records. But nationwide resistance from young Soviet pop fans remains strong.

At the First of May Day Park of Culture, the record library was found to contain only 14 LPs of Soviet songs or melodies, compared to more than 140 of Western product, "most of which propagate the cult of violence," according to Young Communist League officials. The group Kiss is singled out for mention: "You can see from the sleeve that the group

uses Fascist symbols."

Black market activity shows some foreign records changing hands for the ruble equivalent of \$120, and authorities are reportedly "curious to know where young people get that sort of money."

One official is reported as saying: "Young people here who get carried away by such music are of a very low spiritual culture. You might be looking at the faces of slaves. You can see the spiritual devastation, the obvious signs of profound poisoning."

A Russian doctor, in a Moscow Radio interview, opined: "The noise of rock is like a series of alarm signals which continuously switch the body to a state of defense, causing surges of concentrated energy which must be released somewhere. Where it goes is clear from rock concerts in the West,"

(Continued on page 62)



**HAULING IN THE OATS**—RCA's dynamic duo, Daryl Hall & John Oates, take time out from their 27-date overseas tour to pick up gold awards from executives at the RVC Corp., RCA's joint venture with JVC in Japan. After doing nine concerts there, RVC presented the group with gold disks signifying Japanese sales in excess of 200,000 copies for their album "H<sub>2</sub>O." Pictured from left are John Oates; band member Charlie DeChant; Seiji Udo, president of UDO artists, which promoted the Japanese dates; band member Mickey Curry; Daryl Hall; band member G.E. Smith; Brian Doyle of Champion Entertainment, the group's management firm; group member Tom T-Bone Wolk; RVC's director of international a&r Minoru Ishijima; and Champion's Anthony Aguilato.

### Edinburgh Dealer's Prices Spur Dispute With Virgin

LONDON—A dispute over retail price-cutting between Virgin Records and Edinburgh dealer Gordon Inglis is heating up here, following the latter's disclosure that he is selling top-line product from the Thompson Twins, Simple Minds and other acts at around \$5. Normal U.K. prices go up to \$8.50 or more.

In a letter to the trade publication Music Week, Inglis attacks dealers who complain about price-cutting by the High Street multiple chains. "Do you really think a bit of black plastic priced at six pounds (\$8.75) is good value?" he asks. "High prices kill the record business and certainly put off the public who now have a vast choice on which to spend their disposable income."

Inglis concludes: "If you have not got the buying power or the sense to be able to sell albums cheap then tough luck. If you can't sell records,

go and sell books or fruit and vegetables."

Following publication of his letter, Inglis accused Virgin of trying to dictate pricing policies in his shop. The company has told him he is selling below cost and must revert to normal retail prices, he claims.

"It is scandalous that a company should dictate a retail price," he says. "I sell cheap to sell more records. I buy in bulk and am able to pass on the discount to the public and still make a profit. It's obvious my prices are causing embarrassment for Virgin with other Edinburgh retailers, but I should be allowed to decide my own pricing structure."

Virgin marketing manager Jon Webster admits the company objects to Inglis selling below cost. He says Inglis is "upsetting the trading pattern in Edinburgh. We don't particularly want to support his form of trading. It's counter-productive."

### 20,000 Tapes Seized in Nigeria

LONDON—IFPI's new antipiracy offensive in Nigeria scored an early success when a container-load of around 20,000 cassettes from Singapore was nabbed when it was off-loaded at Port Harcourt.

The software, all on the bogus GMI label, included product from Michael Jackson, Kenny Rogers, Dolly Parton and Bob Marley. The IFPI says it's the biggest haul yet of illegal music material in Nigeria.

As an immediate followup, Mike Edwards, IFPI antipiracy coordinator, will fly to Nigeria later this month at the invitation of the national record industry there and the Performing Musicians Assn. of Nigeria. He'll supervise further antipiracy actions and meet with government officials.

(Continued on page 62)

### Philips Plans VHS Sales In U.K.

#### End Seen Near For Company's Own V2000 System

By WILLEM HOOS

EINDHOVEN—Dutch electronics giant Philips plans to sell VHS-format videocassette recorders in the U.K. The move is widely seen as signaling the beginning of the end for Philips' own V2000 system.

Philips acquired a VHS manufacturing license from Matsushita last year, but initially said that, together with Grundig, the West German company it is in the process of taking over, it would only market the hardware in territories where V2000 was not available, primarily North America, Australasia and Asia.

However, V2000's sales penetration has been disappointing even in the European markets where the two companies are strongest, reaching a maximum 20% share in West Germany and falling below 5% in the U.K.

Despite costly and persistent promotional efforts, this situation is worsening as VCR markets settle down and VHS begins to establish worldwide dominance. So though Philips says it will continue to sell V2000 machines in the U.K. while there is demand, and though there

are no immediate plans for Philips-/Grundig-manufactured VHS equipment to be marketed in other European territories, the implication of the new move is clear.

Design and manufacture will be centered on Philips' plants in Vienna and Krefeld, West Germany. No indication of volume has been given, but competition for other VHS firms will inevitably become tougher. Observers believe Philips has much to gain and nothing to lose by selling VHS in Europe and could greatly increase the share of VCR sales going to non-Japanese manufacturers.

Coincident with this concession to VHS supremacy, Philips is launching a 16-hour V2000 model (the VR 2840) and a front-loading machine (VR 2350) to give maximum tape economy. Both are stereo machines.

Philips says that "in the short term" it has no plans to introduce the VHS system into other markets, but the expectation is that it can only be a matter of time before Philips VHS players become generally available in Europe, at least in the EEC territories.

Says Jan Geel, a public relations official at Philips in Eindhoven: "The introduction of VHS machines into

other markets will only be considered if the market situation demands it. We decided on launching VHS in the U.K. because sales of the V2000 system are lower than anywhere else in Europe, largely due to the lack of available software when the system was launched in the U.K." Geel claims that the V2000 system is ahead of Betamax in Holland, Germany and Austria.

Grundig will also be making VHS players and, according to the Philips statement, "following its own production and marketing plans." This could be taken to mean that the possibility of the VHS players being sold in European markets other than the U.K. should not be ruled out.

Announcing Philips' move into the VHS format in London on Tuesday (27), Derek Hazell, head of Philips Video U.K., said that with the V2000 system Philips and Grundig had, at best, a potential for only two million sales in Europe, because it had arrived in the video scene too late.

Matsushita will be producing the first Philips VHS machine. In the fall, Philips will launch its own VHS players, initially incorporating Japanese-made VHS decks with existing Philips electronics.

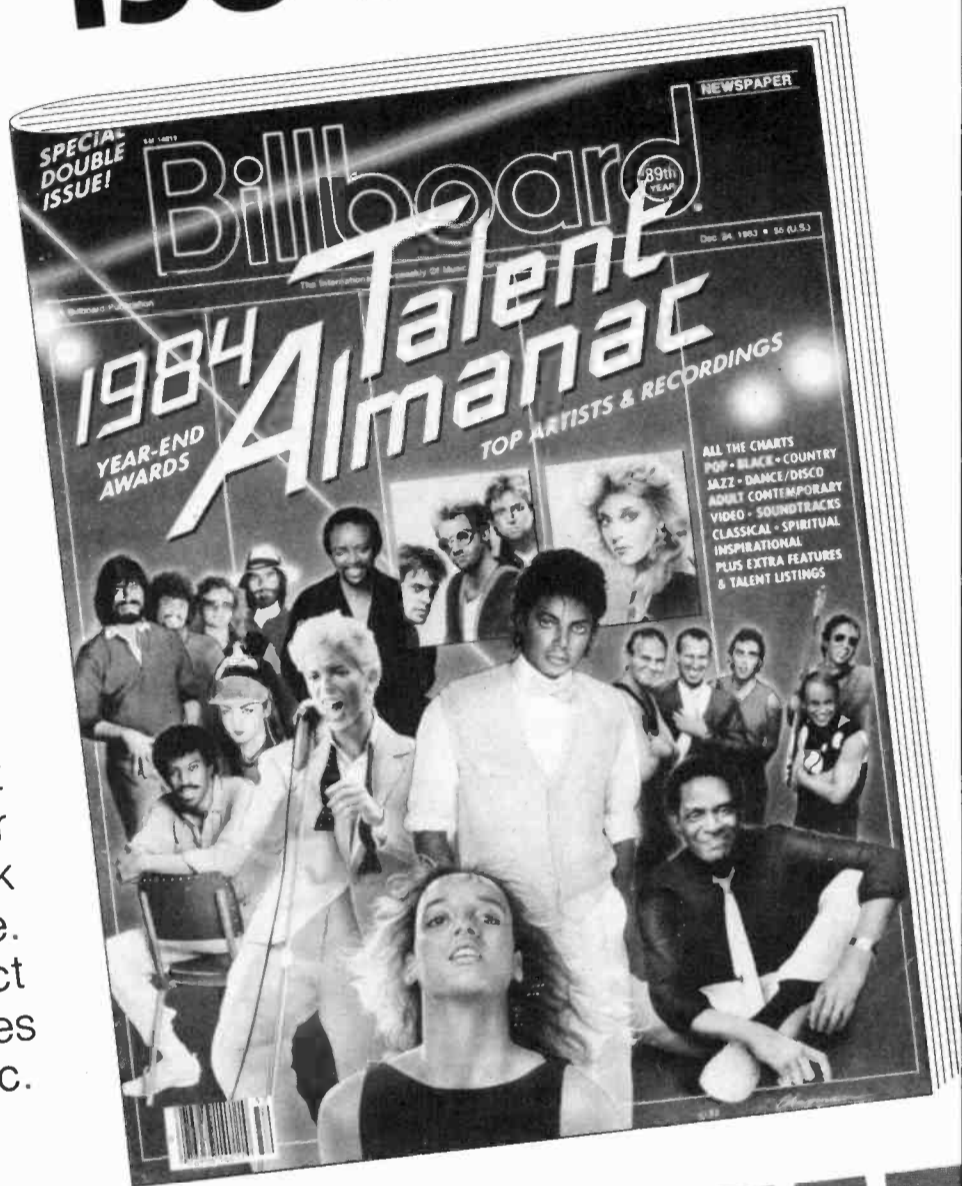
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**\$5.5 MIL FOR WWLT GAINESVILLE****Katz Purchases Atlanta Property**

LOS ANGELES—If the '70s will be remembered as the decade that FM gained dominance, then the '80s will most likely go down as the era of suburban annexation. Markets under-radioed in the past are finding out that city of license is of no importance when signal strength is adequate. Indianapolis, for instance, today claims two top-rated stations—WENS, licensed to Shelbyville, and WZPL in Greenfield—which were considered rural outlets as late as 1978.

Similar stories can be told about top-rated outlets across the country. Nashville's KX 104 (WWKX) lies in Gallatin. New York's latest success story, Z-100 (WHTZ), was considered the property of Newark until Malrite took over last year. And ABC plans to enter the Dallas market soon with the acquisition of Denton's KIXK. Now with the word that Katz Broadcasting will acquire Gainesville, Ga.'s WWLT for \$5.5 million, Atlanta too will soon face greater competition.

Gainesville, 34 miles northeast of downtown Atlanta, is also the home of Shamrock's WFOX. But plans to penetrate the Atlanta metro were put on hold until modifications on the signal of the Class C FM were approved by the FCC. That having been done, construction will soon begin. Currently using an adult rock approach, WFOX should be in a position to be a major Atlanta factor by year's end.

The fact that Katz is also acquiring

a Gainesville property further legitimizes the city as a part of the metro area. WWLT already has a signal "that can be heard all around I-285 (Atlanta's perimeter beltway)," says Katz president Dick Ferguson. "We don't have any illusions that we're as strong as Z-93 or WQXI downtown, but you can hear (the Class C FM located on the Hall/Gwinnett county-line) clearly on a table radio in the downtown Hyatt." And at 100 kw and 930 feet at 106.7, it's a sure bet WWLT blankets the affluent North Atlanta suburbs and beyond.

Put on the air as WWID in 1949 by its current owners, John Jacobs and James Dunlap, the facility has consistently been a leader technically, being the first FM stereo station in the state. With its new calls, WWLT, adopted a year ago, "Light 106" features an AC blend that netted the facility a .8 in the fall Arbitron.

Regarding the direction WWLT will take, Ferguson offers no answers. "We're not sure yet," he says. "We didn't even know the station was for sale 12 days ago. When we were told about it, we went down and put the deal together. Now we have to figure out what we'll do. We're planning to file for it Monday."

Stations on the perimeter of major metropolitan areas are not new to Katz, although WWLT will be the first such outlet truly qualified to compete in the adjacent metro area. Worcester's WAAF, for instance, more than penetrates the Boston area, but its Class B signal 45 miles outside of town realizes its fullest po-

tential by catering to Worcester.

Similarly, Ferguson notes, WAAF's AM, WFTQ, has a sound comparable to any full service AC. In fact, WFTQ at 1440 served as a test market for Katz's successful American Comedy Network (ACN) and has seen many of its personnel move on to other Katz properties. PD Dave Bernstein just left to program the company's similarly-formatted WDBO Orlando.

Bridgeport's No. 1 easy listening outlet, WEZN, located at Katz's national headquarters, likewise penetrates a top 10 market. Also owned by Katz are country-formatted WWKA Orlando and KWEN Tulsa, and AC WSYR/WYYY Syracuse.

ROLLYE BORNSTEIN



**KIT KATS COME BACK**—Jerry Blavat, center, of Philadelphia's WFIL-AM, welcomes the one-hit wonders, the Kit Kats, to a station bash. Surrounding Blavat are, from left, group members Ronnie, Kit and Dave.

**Vox Jox****Steve Goldstein Moves To WOMC**

By ROLLYE BORNSTEIN

Former WHYT Detroit PD Steve Goldstein gets to leave the Mayflower boxes in his basement after all as he segues across town to Metro-media's WOMC. He replaces Lorna Ozman, who left last winter to program Boston's WROR. Steve, who programmed WTIC-FM Hartford for two years before joining Cap Cities' "Hot Hits!" outlet less than a year ago, now faces Greater Media's WMJC, WNIC-FM and WCLS (formerly WABX), which, like WOMC, are all adult contemporary.

Across town at news/talk WXYZ, John Harper is upped to program director, while Terry Pickard becomes assistant PD. News director Tom Bell will continue to oversee that end of the ABC operation. Longtime Miami listeners will remember John as producer and occasional Talkmaster on "The Talk Of Miami," WKAT ... Speaking of South Florida, WCKO PD Brian Illes becomes assistant PD at the Ft. Lauderdale outlet, while former WSHE PD Neal Mirsky steps on board as PD.

★ ★ ★

Upstate in Jacksonville, longtime Florida broadcaster Marshall Rowland makes an easy \$5 mil on WQIK-AM-FM, which was just purchased by Cincinnati-based JACOR Communications. Among JACOR's holdings are former Woody Sudbrink Baltimore religious outlet WTOW (Towson), Parkersburg's WKYG/WQAW (country/easy listening), Toledo's urban religious outlet WVOI, Cincy's WTSJ (also religious) and WURD, a country outlet southeast of Cincinnati.

Also sold, after several months on the block, is Nashville's WWKX (licensed to Gallatin, where WWKX's AM counterpart WHIN is also available). Six and a half million bought Group 3 Broadcasting the Class C outlet purchased by former CBS exec Ron Bledsoe in 1978. No changes are planned for .KX-104, according to Group 3 principals Gordon Smith, Bill Summer and Jack Lease.

Milwaukee's latest country outlet, Malrite's WLZZ, elevates midday man Michael St. James to PD. Prior to his current Malrite stint, he was PD at country-formatted WMIL there. Steve Schram's operations manager post over LZZ and WXUU remains intact.

★ ★ ★

As it turns out, Dancin' Danny Wright is coming to Washington's Q-

107 (Vox Jox, March 31), but he won't be doing nights. Instead he'll replace Dave Thompson in afternoon drive on the ABC outlet, which was edged out for the first time in the latest Birch by Doubleday's WAVA. Still on top is WMAL with an 8.4, followed by NBC's urban leader WKYS at an 8.0. WWDC, the market's sole AOR outlet, is in third place with a 7.9, followed by a tie between WAVA and Howard Univ.'s WHUR at a 6.2. "Q" came in at a 5.8, with WASH down to a 1.9, 'PGC at a combined 2.9, 'MZQ and 'KIX (combined) tied at a 4.5, and all-oldeies "Xtra" (WXTR) at a 2.2.

Replacing WAVA GM Alan Goodman at his former perch as VP/GM at Minneapolis' WAYL/KKSS is WFYR Chicago VP/GM Jim Barker, who joins Entercom after nearly 25 years with RKO. His arrival sends Peter Casella scurrying back to Pittsburgh, where he belongs. Casella, the VP/GM of WEEP/WDSY there, has been pinch hitting since Goodman's departure.

While we're on the subject of Doubleday, we've got two other things to tell you. One is that Ross Allie is the new GSM at KPKE Denver. Allie, who was across town at Group W's KOSI in that capacity, replaces Catherine Rubenstein, who's now GSM at KLIR. The other is an apology. In last week's Bobby Hattrik departure item we somehow resurrected Dave Hamilton. We meant Dave Martin, the new VP/programming for the chain. Hamilton is back in Minneapolis, has been for more than a year. We knew that, but writing these things at 4 a.m. is not without its hazards. Also, WEZ in last week's Vox Jox should have been WSB.

★ ★ ★

The latest Seattle update has Pat O'Day's KYYX applying for new call letters. Four of 'em: KQMI. We hear he's planning to call it "My 96." And the rumor from Transtar regarding the KRAB takeover is that once ensconced, they plan on going soft AC with "Transtar-41," piloted on New York's WLTW.

KTUN Houston/Humble's Rick Stancato has rescued Larry Martin from Syracuse. The former WNDR personality will join the Texas AMer upon sign-on June 1. Coming on board as news director is WSHY-AM-FM Hattiesburg PD Rori Dubose, who'll also serve as morning anchor.

Replacing Dave Bernstein as PD of Katz's WFTQ Worcester (for a

separate story on Katz, see this page) is Springfield's Don Kelly ... Coming in as operations manager at Las Vegas' KMZQ in time for a stellar appearance at the NAB later this month is one-time KOME San Jose PD Mikel Hunter ... Speaking of former AOR PDs, Brian Krysz is back in action. When we last left Brian, he had just left Buffalo's WGRQ. Now he's in Rockford programming WYFE.

From the moving up in the world department, we have the following announcements: WMGG Tampa PD Dennis Winslow is upped to operations manager at the Metroplex outlet, while promotion director Scott Robbins becomes manager/programming and promotion ... Tommy Hutchinson goes from PD to OM at Meridian's WOKK, where Jessica James is the new PD ... Adding VP to their GM titles are Infinity's Tony Berardini of Boston's WBCN, Harvey Pearlman of Philly's WYSP, Tom Chiusano of Jacksonville's WIVY and Ed Moir of WKTU New York. KOME San Jose's Dan Tapson already enjoys those honors.

Now that Taft's Dave Milner is enjoying Portland as VP/GM of KEX (Vox Jox, March 31), back home in Tampa, Taft elevates WDAE station manager Ed Sander to VP/GM and moves WKRC Cincinnati GSM Chris Wheat into the VP/GM seat at WYNF ... KELI-AM-FM Tulsa president/GM John Butler moves to Dallas to head up Signal Media's broadcast division. In addition to the Tulsa properties, Signal owns three stations in Little Rock. What? Well, they currently own KLRA but are selling it, enabling them to acquire KAAY/KLPQ.

★ ★ ★

Changes in Tucson have the new owners of Sandusky's KWFM taking over, with former VP/GM Jim Hardy's spot now filled by Steve Jacobs, who has been managing co-owned KCEE. KWFM PD and morning personality Jim Ray takes himself off the air now that he's overseeing both facilities as operations manager ... Across town at Sherman Cohen's 13 KHYT, KSTN Stocton's Bob O'Neil and Tim Allen come on board doing afternoons and evenings, respectively ... Baltimore can be hard on PDs, as evidenced last week by the resignations of Tim Watts and Waylon Richards. Richards had been programming WQSR, while Watts was in residence at Plough's WXYV.

(Continued on page 17)

**Gerry Cagle Exits KFRC After Four Years As PD**

SAN FRANCISCO—With almost two years left on his lucrative contract, Gerry Cagle is a man without worries. And so it is he smiles when he says, "I quit Friday."

Cagle, who has programmed KFRC here for nearly four years, has been one of RKO's more colorful, flamboyant and successful PDs. During his tenure KFRC has remained a dominant top 40 factor—rare for an AM outlet, even in sympathetic terrain.

"I don't really have one reason (for quitting)," he admits. "I wanted to resign back in December, but I stayed through this book. I wanted to leave with the station sounding good, and then it wasn't. Now it's sounding the best it has since I've been here."

"Whether or not the ratings show that is unimportant to me. What matters is that I know it."

"When I came here I had a whole bunch of dreams to fulfill, one of which was the mobile studio," he continues. "I accomplished all I had planned to, but I've still got some dreams I can't realize here."

One of those dreams will not be politics. Cagle, who prior to his KFRC tenure spent two years in his home state of Mississippi involved in local government to the point of running for office, laughs when he says, "I have not resigned to run for Congress—or the presidency."

"As much as I hate consultants, I may do some consulting. I'm not going to move from the area, but I am forming a new company. It's called 'Call me in Maui.' We'll operate for about six weeks, but then I'll come back to San Francisco, and since you won't have to call me there anymore I'll close it down."

On a more serious note, Cagle admits, "New York has always been a challenge. I wouldn't be surprised to be spending time there in the near future."

Regarding KFRC, which will be programmed by Walt Sabo until a successor is named, Cagle is a satisfied man. "It's been the first time I've had anything this good to say about any situation," says Cagle, who rarely minces words. As for the future of the RKO outlet, he sees continued top 40 success.

"I haven't heard any rumors that things will change, but if they ask my advice, I think there's a successful future in this format on this station. In some ways, KFRC has succeeded in spite of me, and there's no reason to believe that has to change."

Cagle's programming background includes RKO's KHJ Los Angeles and WRKO Boston, Bartell's KCBQ San Diego, and Doubleday's KRIZ Phoenix.

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# Radio

## Cincinnati's WKRC 'Bugged' By Rivalry With WLW

By LEO SACKS

CINCINNATI—A call to the Police Department's public information official here about the alleged "bugging" of a recent WKRC staff meeting at the Vernon Manor hotel produced a hearty laugh and an insight into the competition raging between the station and crosstown rival WLW.

"I love it," says the spokesman, David Hart, who confirms that two plainclothesmen from the city's District 4 division are investigating an incident reported to them March 25 when WKRC program director Dave Mason traced a wire running from the rostrum to a portable cassette recorder hidden in a garbage bag.

"The line was positioned underneath the second-floor meeting room," says Mason, who reports that the tape was turned on when he informed hotel security. The incident preceeded a dinnertime "strategy session" for 30 WKRC employees, according to Mason, and the meeting went on as planned. "We had to," he adds. "We ordered a \$20 dinner for everybody."

Mason says the meeting, which was listed on a signboard in the hotel lobby, was tied to the imminent arrival of results from Arbitron. He declines to point the finger at any one person, although police spokesman Hart says the name Randy Michaels is "one that immediately comes to mind."

Hart, who readily acknowledges his status as a substitute traffic reporter for WKRC, notes that Michaels left his post as the station's program director last summer for a similar spot at WLW. "I'm non-partisan, of course, but it sure brings to mind the old question, 'Who's No. 1?'" he says.

"The competition is getting out of hand," says Michaels, reached during a break from last week's morning WLW talk show topic, "Is sex a need or can you live without it?" The programmer, maintaining that he has "no knowledge" of the "bugging" incident, says it would be "crazy to play on that level."

Last week, he recalls, one of WLW's "giveaway cars" was vandalized, although he says he is "unsure" whether the incident was reported to the police. Michaels adds that Mason was recently spotted in a bar where "obscene messages" about WLW jocks and secretaries were carved into a bathroom stall. "I have about as much to do with that," Mason retorts, "as he (Michaels) has to do with the tape machine."

Michaels, whose 50 kw clear chan-

nel station is a full-service AM combining news talk, country and oldies, insists that "we should fight it out on the air." Mason, however, isn't sure whether the competition is escalating

or deteriorating. The AC programmer vividly recalls that a horse head was once delivered to the offices of WSKS.

"There are lots of rivalries here,"

he notes. "Anything is possible."

Agent Joe Daily of the FBI's Cincinnati office says he checked around the bureau and "couldn't find anything." If it was "a priority matter,"

he adds, "I'd know about it."

WKRC general manager Harold Calvin refuses to discuss the issue. "It was Dave's meeting, I wasn't there, so I can't comment," he says.

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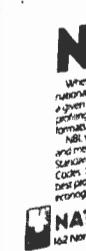
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## NRBA Award Goes To WVAB For Fund Appeal

WASHINGTON—The NRBA has awarded its February Merit Award to WVAB Virginia Beach, Va. for preempting its regular programming to air a day-long appeal for donations to help save the life of a young girl who needed expensive cancer treatment.

Two hours after hearing that three-year-old Erika Helen Wood needed therapy at the Sloan Kettering Institute in New York amounting to \$10,000, WVAB turned over a day of airtime to a fund-raising effort that netted \$7,000, according to station owner Steven Soldinger.

Soldinger says WVAB has raised nearly \$40,000 for Erika so far, and is helping to set up a trust fund to pay for the child's estimated \$150,000 in medical bills.

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## DUE FOR SYNDICATION Z-100 Spot A 'Destroyer'

NEW YORK—Z-100 (WHTZ) here is attracting a great deal of attention with its latest television campaign, produced by Milwaukee-based Tour De Force. Slated to be syndicated on over 38 stations, the spot, known as "Destroyer," features an unlikely spokesman: John Cameron Swayze.

The veteran newsreel commentator of the '40s, known more recently for his Timex commercials, reenacts the latter role in what Tour De Force describes as "a 30-second epic of destruction."

With a cast of characters including Hulk Hogan, the 307-pound wrestling champion seen in "Rocky III," and various extras including a full bodied housewife armed with a rolling pin, a third-degree black belt karate expert and North America's reigning "belly butting" champion, Big Fur, Swayze ends the spot proclaiming "Z-100—it takes a knockin' and keeps on rockin'."

Already in the works is "Destroyer II: the celebrity sequel." Names of guest stars for that mini-extravaganza will be released next month.

## New Station Has Valley Power

LOS ANGELES—"We're not going to try to be an L.A. radio station," says KWNK PD John Campbell of the new facility licensed to Simi Valley, northwest of the San Fernando Valley. At 670, KWNK will be one of the first stations to sign on since the FCC amended the clear channel protection provisions.

With 1,000 watts of power, directional day and night, KWNK will cover the majority of the metro area. But Campbell, who previously programmed KMEN (San Bernardino)/KGGI (Riverside), admits the facility's economic future lies in catering to the San Fernando, Conejo (Thousand Oaks) and Simi Valleys.

"The three valleys really don't have a station of their own. Simi has no station at all, and the others licensed to San Fernando and Thousand Oaks try to be L.A. stations," he says. "We're going for community involvement—a lot of local news and high visibility."

The music will be AC, like many of the signals that pour into the area from Los Angeles, but Campbell hopes to differentiate KWNK's style by "playing a wide variety of music—primarily currents, and basically uptempo."

Currently looking for an airstaff, Campbell can be reached at 2136 Winifred, Simi Valley, Calif. 93063.



BEAUTY OR BEASTS?—Dan Hollander, front row left, PD WDXE AM-FM Lawrenceburg, Tenn. poses with contestants and judges for the "Womanless Beauty Review" sponsored by the Lawrence County unit of the American Cancer Society. The judges, Mike Borchetta of Mike Borchetta Promotions, center, and Chuck Dixon, right, of Stargem Records, chose the striped beauty behind Hollander as the winner.

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## Washington Roundup

By BILL HOLLAND

The National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) recently held a "nuts-and-bolts meeting" to discuss the logistics of their first joint radio conference, to be held in Los Angeles Sept. 16-19.

One of the topics discussed was what to call the joint effort, and the resulting title rivals the Hollywood multi-conglomerate billings: "The Radio Convention & Programming Conference," as presented by NRBA and NAB. The two organizations have not yet "set in stone" which will be billed first.

At the March 12 meeting, plans were also firmed for a joint convention committee meeting in Chicago to talk over panel guests, topics and scheduling.

★ ★ ★

Well, somebody's listening... NRBA director-at-large Joseph Costello, president of Gulf South Broadcasters in Louisiana, recently wrote the national office to alert them to the lyrics of Queen's top 40 hit, "Radio GaGa," which chastises radio for sitting back while rock videos mesmerize the kids. "I wonder how many radio managers are aware of the challenge" in the lyrics, he writes. Last lines of the chorus: "You've yet to have your finest hour/Radio radio. All we hear is Radio gaga."

★ ★ ★

KADE and KBCO, co-owned by Centennial Wireless Inc., Boulder Colo., have been admonished by the FCC for having no minorities on their staff for the past three years despite Commission warnings, and have been ordered to submit within 30 days an updated version of their EEO program plans. Reporting conditions were also placed on the licenses of KDHL-AM-FM, Germantown (Memphis), Tenn., and two television stations in Texas. All were notified that their employment profiles did not meet the FCC statistical standard, that minorities and women comprise at least 50% of the staff.

★ ★ ★

The NAACP, the League of United Latin American Citizens and four other civil rights and media groups have opposed the FCC's proposal to abolish the regional concentration rule on the grounds that to do so would be "arbitrary and capricious," and that applying the current waiver procedure "more rationally" would serve the public better.

★ ★ ★

April 3 is the hearing date for the Daytimer's Bill, S. 880, introduced by Senators Larry Pressler (R-S.D.) and Rudy Boschwitz (R-Minn.). The legislation would extend the FCC's present rule relaxation that okayed post-sunset operation on Dec. 2 to include pre-sunrise hours, preferences for unlimited-time assignments and abolition of restrictions on applications for clear and regional channels.

The announcement of the hearing broke up meetings March 8 between the Daytime Broadcasters Assn. (DBA) and the NAB and NRBA concerning the possibility of a merger. DBA plans to merge with whichever organization presents the best plan to protect the interests of the 2,350 daytime-only stations.

★ ★ ★

A tip from the FCC on FM drop-ins and the 684 sites proposed in the #80-90 docket: If proposals for the sites aren't forthcoming from broadcasters, the Commission will drop the site.

The Commission is also getting ready for thousands of alternate "counterproposal" site suggestions, and readying a phased application processing system.

★ ★ ★

Competitors of the Motorola Inc. C-QUAM AM stereo broadcasting system, recovering from the blow that Chrysler and now GM/Buick have picked Motorola decoder integrated circuits in Delco single-system radios, took another shot to the body when Motorola announced that Westinghouse Broadcasting & Cable Inc. (Group W) has picked the system for its six AM's and supports the concept of a single technical standard for AM stereo. WBZ Boston already operates with the system, and KDKA Pittsburgh is next.

★ ★ ★

In appropriations hearings on the Senate side, FCC chairman Mark Fowler has proposed a budget estimate of \$92.6 million—an increase of \$5.5 million over 1984. Fowler said the increase is needed to continue new services entry in radio, common carrier and low power television, among others.

★ ★ ★

New government and congressional relations appointments at the NAB: Stephen I. Jacobs as director, congressional liaison; Theresa Gibson, manager, congressional liaison and Howard Woolley, manager, congressional liaison. All appointments are within the government relations department.

★ ★ ★

The NAB will be holding a two-day workshop April 28-29 along with the American Bar Assn. for lawyers representing radio and television stations, offering updates on Congressional and FCC legal updates, anti-trust information, federal-state issues and First Amendment issues.

★ ★ ★

And finally, in the you-heard-it-here-first department, an official in the FCC's mass media bureau says the Commission's thinking of updating its lottery equipment, getting rid of its low-tech tickets-in-a-drum machine and springing for three of those neat air-bubble jobs with the ping-pong balls. Cost to taxpayers for the ever-so efficient lottery hardware: \$800 per machine.

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "Oh, Sherrie," Steve Perry, Columbia	102	103
2 "The Longest Time," Billy Joel, Columbia	40	132
3 "Breakdance," Irene Cara, Geffen	37	127
4 "It's My Life," Talk Talk, EMI America	36	88
5 "Dancing In The Sheets," Shalamar, Columbia	31	89
<b>BLACK (94 Stations)</b>		
1 "Lovelite," O'Bryan, Capitol	31	42
2 "Breakdance," Irene Cara, Geffen	26	30
3 "Freakshow On The Dance Floor," the Bar-Kays, Mercury	23	59
4 "There's No Easy Way," James Ingram, Qwest	20	60
5 "Just My Luck," DeeLe, Solar	15	61
<b>COUNTRY (125 Stations)</b>		
1 "You've Still Got A Place In My Heart," George Jones, Epic	50	50
2 "Between Two Fires," Gary Morris, Warner Bros.	47	54
3 "Why Goodbye," Steve Wariner, RCA	42	44
4 "I Don't Wanna Be A Memory," Exile, Epic	41	42
5 "Downtown," Dolly Parton, RCA	38	40
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Olympia," Sergio Mendes, A&M	18	19
2 "The Longest Time," Billy Joel, Columbia	14	50
3 "Someone Is Falling In Love," Kathy Mattea, Mercury	10	27
4 "Mystery," Manhattan Transfer, Atlantic	9	38
5 "Terms Of Endearment," Michael Gore, Capitol	8	46











## Fogelman Address Focuses On Sales Potential Of Music Video

By FRED GOODMAN

HOLLYWOOD, Fla.—Record retailers need to establish themselves as music video outlets, and existing record distribution systems should deliver the product, according to outgoing NARM president Lou Fogelman of California-based Show Industries.

"This unique medium is doing more than just impacting audio

sales," Fogelman said in his president's address during the convention's opening business session on Saturday (24). "It is coming into being in its own right as a new configuration with tremendous growth potential."

Emphasizing both the effect of music videos on record sales and the projected growth of the home video market, Fogelman said retailers

could place themselves in a position "to take full advantage of an exploding opportunity."

But to fully reap the rewards of the new technology, he said, they must do more than sell records and cassettes.

"The video technology has presented today's artist with a medium through which his creativity almost has no boundaries," Fogelman said. "His message is no longer limited to sound. America can now sit back and enjoy music in a way it never could."

"In 1983, approximately 10% of U.S. tv households owned a video-cassette recorder. By 1988 it is conservatively projected that almost 40% of all households will have a VCR.

"When was the last time we had such an opportunity to satisfy such a growing demand for product? Who is the customer for these new video products? Where will this customer come to buy these products? He is our current customer, and he will come to our stores if we are ready to satisfy all of his needs, be it records, cassettes, Compact Discs or video."

While stressing that record retailers are the natural conduit for music video sales, Fogelman cautioned that video manufacturers will have to be convinced.

"There are important mutual issues we need to deal with if we are to succeed," he said. "It is essential that the studios and the manufacturers view us in this new light as broad-based software entertainment merchandisers and continue to satisfy our expanding product needs through existing distribution networks.

"Why put our energies into learning how to work within a new distribution network when the one we currently have works so well? It's important to protect the integrity of our current distribution channels so that we all can maximize our potential and gain our fair share of this exploding market."

The connection between music video and the retailing community was further served by the presentation of this year's NARM's President's Award to MTV. Accepting the award, Bob Pittman, executive vice president and chief operating officer of Warner-Amex Satellite Entertainment Co., used the moment to introduce new research commissioned by his firm that portrays MTV as having a greater impact on record buying than any competing cable service.

According to Pittman, four out of every 10 viewers surveyed said that MTV is very important in determining the recordings they purchase. In addition, eight of 10 said MTV played a greater role than HBO or TBS in determining the music they buy.

Aside from music video, Fogelman reviewed NARM activities over the past year, including the Los Angeles "Gift Of Music" campaign.

"The Los Angeles test proved conclusively that an industry campaign did dramatically affect sales," said Fogelman. "Five million dollars in incremental sales were generated by this campaign."

Fogelman urged retailers to continue lobbying manufacturers for support of the program. "You as individual companies have to come forward and tell the manufacturers of your support so that 'Gift Of Music' can be national by this fourth quarter."

## Video Executives Urge Record Store Involvement

HOLLYWOOD, Fla.—The NARM convention's message that music video should be sold by record/tape stores—introduced during the meet's opening session by outgoing president Lou Fogelman—received enthusiastic support from manufacturers in presentations by John O'Donnell of Sony Video Software and Thomas Kuhn of RCA Video Productions.

"Music video belongs in music stores," said Kuhn, president of RCA Video Productions Inc. "It's very frustrating to see it buried behind films."

Both Kuhn and O'Donnell relied heavily on the recent Eberstadt report on the prerecorded home entertainment industry. That report concluded, among other things, that music is likely to be the fastest growing video category over the next five years and will favor sales over rentals.

In a presentation dubbed "The Value Of A Music Video Department: Maximizing A New Potential," O'Donnell, manager of Sony Video Software Operations, said that repeatability, impulsive viewing and price point would all combine to make video music more saleable than movies. But retailers will need to

make a real floor and display commitment to the product, he added.

"There is a need for separate merchandising and display of music video," said O'Donnell, who lauded displays and sections in New York's King Karol and Tower stores.

Cross-merchandising between video and other configurations was also encouraged. A television commercial plugging both the Sony Video 45 and Passport album by Utopia was screened as an example of merchandising towards the product fit.

Kuhn also emphasized cross-merchandising, suggesting in-store stickering as a means to move the consumer from one section to another. Cross-promotions with cable outlets and clubs showing music videos were also proposed, with Kuhn adding that RCA will be promoting a Eurhythms concert on Showtime via special picture disks and other record merchandising devices.

More ambitious music videos for the home market were forecast by Kuhn, who added that the Kinks and RCA Video Productions are currently working on a feature-length music video with a storyline. Based on the group's next album, the video will not feature the band except for a cameo appearance by Ray Davies. **FRED GOODMAN**

## DISTRIB ADVISOR

### Emerson Named To Board

In an innovation reflecting more balance and shifting patterns in wholesaling, NARM has appointed Texas distributor principal Billy Emerson to its new board in an advisory capacity. Emerson is already spearheading NARM's independent distribution advisory group and will now participate in all board meetings.

One-stop and rackjobbing representation on the nine-member board remains adequately balanced, the trade group decided, though a subtle shift is seen. David Lieberman, founder of Lieberman Enterprises, Minneapolis, will now fill out the unexpired term of Detroit distributor Calvin Simpson, who recently resigned. Also, director Harold Okinow, Lieberman president, retires from the board. Newly elected a director is Jim Greenwood, head of the Los Angeles Licorice Pizza chain.

The current slate of officers is: Noel Gimbel, president, Sound/Video Unlimited, Niles, Ill.; Jack Eugster, vice president, head of the Musicland Group in Minneapolis; Russ Solomon, secretary, Tower Records/Tower Video, Sacramento; and Roy Imber, treasurer, Elroy Enterprises, Port Washington, N.Y. Other board members are: Lou Fogelman, Show Industries, Los Angeles, immediate past president; Leonard Silver, Transcontinent Record Sales, Buffalo; and Paul David, Camelot Enterprises, North Canton, Ohio.

Three members of NARM's board will additionally serve on the board of VSDA in what Mickey Granberg, newly-named executive vice president, says is an "interlocking" of the two groups' management. NARM and VSDA are staffed administratively out of Cherry Hill, N.J.

## Impact Of VSDA Growing; Partnership Role Is Seen

HOLLYWOOD, Fla.—In subtle ways, NARM's once "adopted" subsidiary group, the Video Software Dealers Assn. (VSDA), gained unprecedented impact here during the run of NARM's convention. For one thing, VSDA has been elevated to more of a partnership.

Even VSDA's own convention, set for Las Vegas' MGM Grand Aug. 26-29, made news. VSDA board members are now predicting as many as 2,000 delegates, double the attendance of last year's event at the Fairmont in San Francisco. "We had one-half the MGM ballroom, and now we've taken the rest," said Jack Messer, a Cincinnati VSDA director appearing on a NARM panel geared to encouraging record/tape stores to jump into video more vigorously.

Messer is not a member of NARM.

Messer's role epitomizes the video group's distinct association with NARM. Leading NARM board members such as Lou Fogelman of Show Industries, and Russ Solomon of Tower, for example, vocally promised increasing support of VSDA's video rental bill battle on Capitol Hill. At the same time, a dominant theme here emerged: Music video is more appropriately indicated for record/tape stores already increasingly involved in video movie product.

Quietly resolved prior to NARM was the move to a full VSDA board comprised of three NARM board members, with VSDA's representation to drop from 15 to 12.

EARL PAIGE

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# Retailing

CD, VIDEO, COMPUTER PRODUCTS

## High Profile For Accessories

HOLLYWOOD, Fla.—With the advent of the Compact Disc, home video and computer software as new product lines for record/tape and video stores, accessory and display firms took a high profile at the NARM convention with products for these new categories.

According to Peter Wish of Recoton Corp., accessory items continue to be a "gross profit center" for record stores. The company's line of headsets are selling better than expected through record/tape outlets, he said.

Pfanstiehl has also found that accessory items for the new product categories are selling strongly. A spokesman for the firm said that computer accessories are beginning to "move quickly through retail outlets."

To have an impact, pointed out

Recoton's Wish, "Packaging is critical." He believes that the company's "colorful" packages provide such punch.

Lebo Peerless Corp., a storage casemaker from Bloomfield, N.J., displayed new four-color packaging featuring pictures of the storage units on the front and side. Noted president Patrick Mastronardo, "No matter how the cases are displayed, a picture of the product appears."

The company will be introducing an audiocassette holder that stores eight cassettes in a compact container that could conveniently fit into a glove compartment. The company also offers cases for videocassettes.

Savoy of Haverhill, Mass. displayed prototypes of Compact Disc and floppy carrying cases. According to Ed Dougherty of Savoy, the company sold nearly 400,000 of its "silver

bullet" audiocassette cases in 1983.

Also offering carrying cases for audiocassettes was Sound Accessories Corp. of North Hollywood, Fla., displaying a wallet-like holder for cassettes.

As for cleaning accessories, Dougherty of Savoy said the company will launch "Dustbuster II" for Compact Discs and floppies.

New entry Nagaoka, a Japanese company represented here by Microfidelity, Norwalk, Conn., announced a cleaning system for CDs. The system consists of a leather pad, a cleaning brush and a "special" brush to remove contaminants.

Goodtimes Audio Previews showed a self-contained display unit that allows customers to test out albums.

FAYE ZUCKERMAN

## Dealers, One-Stops Pose Questions About Video

By FAYE ZUCKERMAN

HOLLYWOOD, Fla.—Distribution outlets for home video product took center stage here at NARM during a panel of major video firms, at which one-stops and record/tape retailers raised questions about shorter-form programming at lower prices, selling direct and cross-merchandising.

Jerry Sharell, representing MCA Home Video, noted that the company's short-form "Twist Of Fate," a compilation of Olivia Newton-John's video clips, cost nearly \$500,000 to make and sells for \$19.95. "We have to sell a lot of cassettes to make back that kind of money," he added.

Saul Melnick, vice president of sales for MGM/UA Home Video, cautioned that "music video versus movie video is becoming an issue, and it shouldn't." He suggested broad product mixes, and said that manufacturers are not likely to allow retailers to "cherry pick" titles.

Sharell echoed the sentiment of most of the panelists when he warned one-stops not to "make the same mistakes with video that you made with records. It's important that your entry into this area is well thought-out."

In respect to selling direct, the panelists agreed that they already have their distribution network set

up, and plan to honor those commitments. None precluded the possibility of adding distributors.

RCA/Columbia's Robert Blattner said that the industry is constantly changing. "In six months everything could change. It's a young business. The answers we give you today might be different answers next week," he noted.

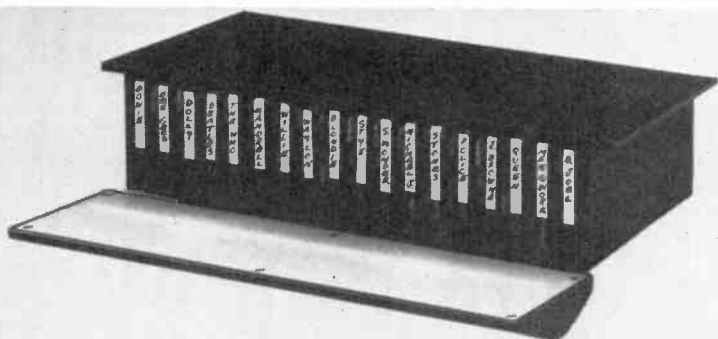
Tim Clott, vice president and general manager of Paramount Home Video, reported, "We are not looking for additional distributors. You are here because you see a new opportunity. But you are late."

"Several companies started merchandising video in 1979 and are entrenched. If you enter this field, you must make the commitment."

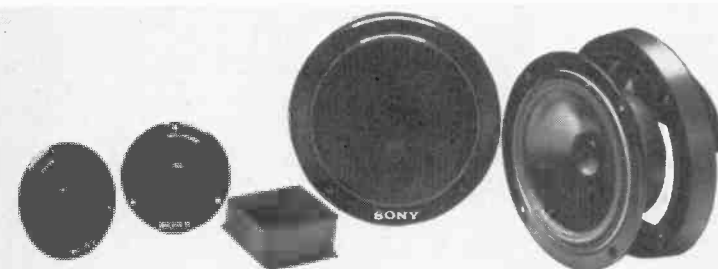
Clott said that he would add new distributors, and would support several video distributors in the same city. The home video companies usually do not commit territories to distributors, he said. Most of the panelists pointed out that they are looking to add, specifically "underserved markets."

Russ Bach, representing Warner Home Video, observed that video stores are starting to "cross-merchandise" and are selling records that relate to top-selling videos.

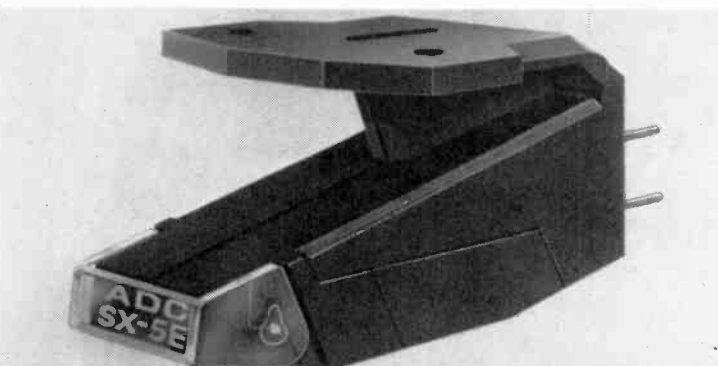
## New Products



The Pompano Manufacturing Corp. of Pompano Beach, Fla., introduces the Cassetter, an under-dash unit for cars that keeps tapes organized, accessible and safe from dirt and direct sunlight. Slightly over a foot in length, the Cassetter's fold-down cover lights up when opened. The unit holds 18 cassettes and retails for \$49.95.



Sony's XS-HF2 full range and tweeter component speaker system is a small, flexible unit that can be mounted almost anywhere in the car. The XS HF2 incorporates a one-inch titanium diaphragm dome and a 5 1/4-inch polypropylene cone and retails for \$219.95.

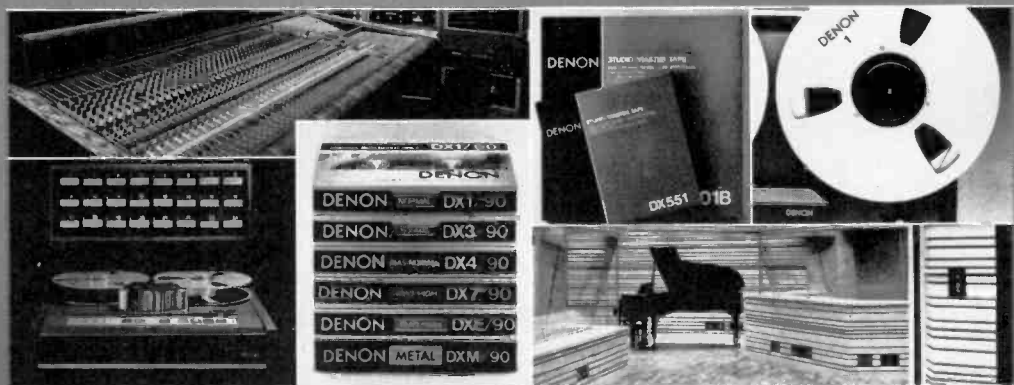


Audio Dynamics Corp. of Blauvelt, N.Y. offers a new series of induced magnet cartridges, including this SX-5E model, which retails for \$75. The SX-5E features an elliptical bonded stylus tip and is suited for turntables that require two-and-a-half grams or more of tracking force.

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# New LP/Tape Releases

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

## POPULAR ARTISTS

- BULLET**  
No Mercy  
LP Arista AL8-8201 (RCA) \$8.98  
CA AL8-8201 \$8.98
- CAREY, TONY**  
Some Tough City  
LP MCA MCA 5464 \$8.98  
CA MCAC 5464 \$8.98
- CHAMELEONS U.K.**  
Script of The Bridge  
LP MCA MCA 39014 \$6.98  
CA MCAC 39014 \$6.98

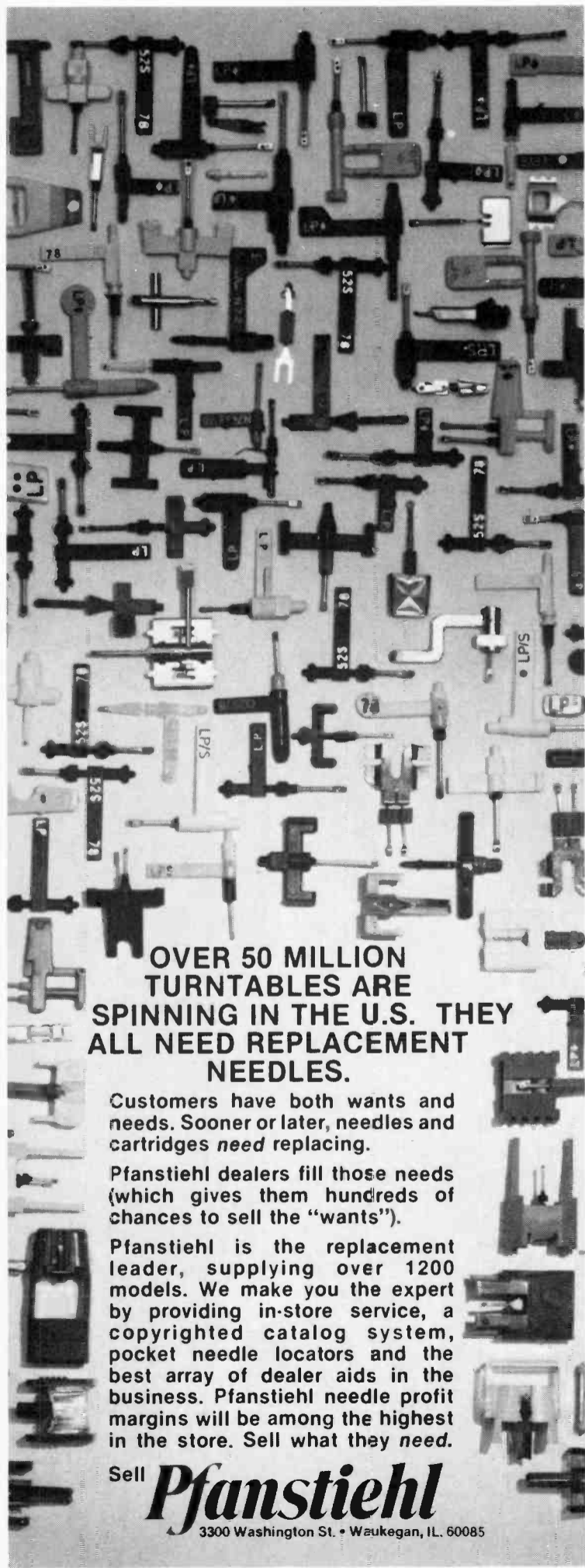
- COLOUR RADIO**  
Colour Radio  
LP Gold Mountain GM 80004 (A&M) \$8.98  
CA GT 80004 \$8.98
- CUSSICK, IAN**  
Danger In The Air  
LP A&M SP 6 4997 (RCA) \$6.98  
CA CS 6 4997 \$6.98
- DION**  
24 Original Classics  
LP Arista AL9 8206 (RCA) \$9.98
- THE EVERLY BROTHERS**  
24 Original Classics  
LP Arista AL9 8207 (RCA) \$9.98
- THE GO-GO's**  
Talk Show  
LP I.R.S. SP 70041 (A&M) \$8.98  
CA CS 70041 \$8.98
- DAVE HOLLAND QUINTET**  
Jumpin' In  
LP ECM I-25001 (WEA) \$9.98  
CA 4-25001 \$9.98
- HORTON, WALTER**

- Can't Keep Lovin' You**  
LP Blind Pig BP 1484 NA
- ICICLE WORKS**  
Icicle Works  
LP Arista AL6-8202 (RCA) \$6.98  
CA AL6-8202 \$6.98
- JACKSON, JERMAINE**  
Jermaine Jackson  
LP Arista AL8-8203 (RCA) \$8.98  
CA AL8-8203 \$8.98
- JACKSON, JOE**  
Body And Soul  
LP A&M SP 5000 (RCA) \$8.98  
CA CS 5000 \$8.98
- JIMMY & THE MUSTANGS**  
Jimmy & the Mustangs  
LP MCA MCA 36009 (Curb) \$6.98  
CA MCAC 36009 \$6.98
- KASHIF**  
Kashif  
LP Arista AL8-8001 (RCA) \$8.98  
CA AL8-8001 \$8.98

- KING CRIMSON**  
Three Of A Perfect Pair  
LP Warner Bros. 1-25071 (WEA) \$8.98  
CA 4-25071 \$8.98
- LEVEL 42**  
Standing In The Light  
LP A&M SP 4995 (RCA) \$8.98  
CA CS 4995 \$8.98
- REPO MAN**  
Soundtrack  
LP MCA SAR 39019 \$6.98  
CA SARC 39019 \$6.98
- RIGHEIRA**  
Righeira  
LP A&M SP 4998 (RCA) \$8.98  
CA CS 4998 \$8.98
- ROCK GODDESS**  
Hell Hath No Fury  
LP A&M SP 6 4992 (RCA) \$6.98  
CA CS 6 4992 \$6.98
- SAYFER, I FO**

- Have You Ever Been In Love**  
LP Warner Bros. 1-25073 (WEA) \$8.98  
CA 4-25073 \$8.98
- THE SMITHS**  
The Smiths  
LP Sire 1-25065 (WEA) \$8.98  
CA 4-25065 \$8.98
- THE STYLE COUNCIL**  
My Ever Changing Mood  
LP Geffen GHS 4029 (WEA) \$8.98  
CA M5G 4029 \$8.98
- STYX**  
Caught In The Act  
LP A&M SP 6514 (RCA) \$11.98  
CA CS 6514 \$11.98
- SYLVERS, EDMUND**  
Cover Girl  
LP Arista AL8-8195 (RCA) \$8.98  
CA AL8-8195 \$8.98
- TIBBETTS, STEVE**

(Continued on opposite page)



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Survey for Week Ending 4/7/84

# Billboard® Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.			Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.		
			ARTIST Title Label No. (Dist. Label)	Year of Original Release	Dist. Co.							Suggested List Prices LP, Cassettes, 8-Track	ARTIST Title Label No. (Dist. Label)	Year of Original Release
1	1	91	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLI-3843	1972	RCA	5.98	26	22	33	LYNYRD SKYNRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	1973	MCA	5.98	
2	2	35	THE WHO Who's Next MCA 37217	1971	MCA	5.98	27	35	57	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS		
3	9	41	STEELY DAN Aja MCA 37214	1977	MCA	5.98	28	18	25	SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	1966	CBS		
4	3	93	BILLY JOEL Piano Man Columbia PE 32544	1974	CBS		29	24	91	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS		
5	21	27	AEROSMITH Greatest Hits Columbia PC-36865	1980	CBS		30	10	23	JUDAS PRIEST The Sad Wing Of Destiny RCA AYLI-4447	1983	RCA	5.98	
6	8	35	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	MCA	5.98	31	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS Tom Petty And The Heartbreakers MCA 37143	1977	MCA	5.98	
7	17	19	MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	1983	MCA	5.98	32	NEW ENTRY		ELVIS PRESLEY Pure Gold RCA AYLI-3732	1973	RCA	5.98	
8	7	77	JOE JACKSON Look Sharp! A&M 3187	1979	RCA	5.98	33	16	87	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98	
9	12	83	THE WHO Live At Leeds MCA 37000	1970	MCA	5.98	34	48	85	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98	
10	NEW ENTRY		JACKSON 5 Greatest Hits Motown 5201	1971	MCA	5.98	35	NEW ENTRY		DIANA ROSS (WITH SUPREMES) Great Songs & Performances Motown 5313ML	1983	MCA	5.98	
11	19	75	THE PRETENDERS Extended Play Sire SIR 3563	1981	WEA	5.98	36	13	89	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS		
12	14	55	ELVIS COSTELLO This Year's Model Columbia PC 35331	1978	CBS		37	37	23	BILLY JOEL Turnstiles Columbia PC-33848	1976	CBS		
13	23	83	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971	MCA	5.98	38	20	91	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS		
14	31	35	STEELY DAN Gaucho MCA 37220	1980	MCA	5.98	39	39	5	DAVID BOWIE Hunky Dory RCA AYLI-3857	1972	RCA	5.98	
15	4	23	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYLI-4767	1982	RCA	5.98	40	15	37	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS		
16	6	89	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS		41	NEW ENTRY		KENNY LOGGINS Celebrate Me Home Columbia PC 34655	1977	CBS		
17	25	33	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	1977	MCA	5.98	42	26	35	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown MS-308 ML2	1983	MCA	9.98	
18	36	25	AEROSMITH Toys In The Attic Columbia PC-33479	1975	CBS		43	33	41	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS		
19	34	85	THE WHO Who Are You MCA 37003	1978	MCA	5.98	44	30	61	SPYRO GYRA Morning Dance Infinity 37148	1979	MCA	5.98	
20	11	75	DON McLEAN American Pie United Artists LN 10037	1971	CAP	5.98	45	42	5	THE BEATLES Rock N' Roll Music Vol. I Capitol SN 16020	1976	CAP	5.98	
21	38	5	NEIL DIAMOND Gold MCA 37209	1970	MCA	5.98	46	28	81	ALAN PARSONS PROJECT Eve Arista ABM 8062	1979	RCA	5.98	
22	50	8	TRIUMPH Rock & Roll Machine RCA AYLI-2982	1979	RCA	5.98	47	NEW ENTRY		LYNYRD SKYNRD Street Survivors MCA 37213	1977	MCA	5.98	
23	29	39	NEIL DIAMOND Classics: The Early Years Columbia PC-38792	1983	CBS		48	32	21	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98	
24	NEW ENTRY		RUSH Fly By Night Mercury SRM1-1023	1975	POL	5.98	49	43	5	THE BEATLES Rock N' Roll Music Vol. II Capitol SN 16021	1976	CAP	5.98	
25	44	59	AL GREEN Greatest Hits Vol. I Motown 5283	1975	MCA	5.98	50	27	33	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	1973	CBS		

## Dealers Urged: Look Before Taking Leap Into Video

By TONY SEIDEMAN  
and EARL PAIGE

HOLLYWOOD, Fla.—The video business may be booming, but record stores should take care before making the leap into the business.

That was the unstated theme of the video software panel here Sunday (25), as store owner after store owner talked about the "big bucks" they were bringing in, but also took care to mention the investment needed and the complexity of the new field.

### Reorganization Of VSDA Board Set For Summer CES

HOLLYWOOD, Fla.—The scheduled reorganization of Video Software Dealers Assn. (VSDA) board members to accommodate three NARM directors will be further outlined in June at the Summer Consumer Electronics Show. VSDA members will not vote on NARM board candidates, allowing NARM to select its representatives on the video specialists' panel. VSDA's election was last August.

Officers on VSDA's board are retailer Frank Barnako of Video Place, McLean, Va., second term VSDA president; retailer/distributor Weston Nishimura of Video Space/Independent Video Source, Bellevue, Wash., also re-elected; and newly elected treasurer John Pough of Video Cassettes Unlimited, Santa Ana, Calif. All three were elected to three-year terms on VSDA's former advisory board, as were retailer/distributors Arthur Morowitz of Video Shack, New York, and Bob Bigelow of Bigelow Video, Minneapolis.

Two-year electees are: distributor Noel Gimbel, now NARM president, Sound Video Unlimited, Niles, Ill.; franchiser Troy Cooper, Video Galore, Lafayette, La.; retailer Jack Messer, Video Store/Record Center, Cincinnati; and distributors Gene Silverman, Video Trends, Detroit, and Bob Skidmore, Media Concepts, St. Petersburg, Fla. Retailers Art Ross, Tampa; Steve Goodman, Atlanta; John Dinwoodie, Houston; and Jim George, San Francisco are serving one-year terms. Gail Pierce of Brandon, Fla. resigned after the election.

"There's a market out there, and let's get it," trumpeted Bill Gallagher, executive vice president and general manager of MGM/UA Home Video. The market Gallagher and the other home video executives on the podium were talking about was one they feel is under-served by the home video specialty store: the sale side of the prerecorded video business.

The home video executives claimed that there is difference between the movie rental and music video sales businesses, and that a real opportunity exists for record stores to fill a gap in the video specialty stores' sales skills.

But all five of the record retailer panelists on the panel who'd gone into video had jumped into rental as well as sale. Each maintains not just a selection of home video titles, but a full-blown home video outlet within the confines of his record store.

Such an effort requires considerable investment, the panelists noted, and they recommended that any record outlet looking to go into video

should take care in making its decision, looking into such factors as location, local VCR population, area videodisk penetration, and the economic ability to make and support an investment that could run into the hundreds of thousands of dollars. Getting such information isn't easy, however, a fact that reflects the youth of the home video industry's music connection.

That music video is still virgin territory, a theme hammered home repeatedly by moderator Gallagher, was picked up by Carl Rosenbaum of the 10-unit Chicago-based Flip Side chain. Flip Side has just put full video selections in two of its outlets, and sprinkles music video throughout its Chicagoland record chain. The behavior of the product it carries is often unpredictable, Rosenbaum said.

"From our experience, we thought a Rolling Stones would be hot. But Iron Maiden blows out and the Stones just hang there," he commented.

Part of Rosenbaum's video efforts

reflect a new development in the distribution of videocassettes and disks in record chains. He and other panelists said that while they'd started up full-scale video efforts in some of their outlets, they are testing the video sale waters in some of their record-only units by giving them a sprinkling of music video.

Ann Lieff of the local 17-unit Spec's Music said that her chain is trying the same tack, but noted that full-scale home video rental programs formed the major part of Spec's video efforts. In the sprinkling, she said, "we're going with top 20 of the basic sales titles at \$39.95 and all the music videos plus children's."

Care in selection of genres and formats was one of the key points made by the panel members. Children's programming, exercise programming and music titles have a reputation for selling through to consumers in the video marketplace, and thus were tagged as good areas for a record store testing video to try out. Some

panelists recommended getting out of the Beta format entirely, with Rosenbaum noting that because of low demand he's dropping the format from his outlets.

But the VHS split varies from region to region, and Jack Messer of the five-unit Video Store & Record Center said that he was able to maintain full videocassette and disk lines.

Videodisk came in for major emphasis from Mitch Perliss of 26-unit Music Plus, Los Angeles, which chain has two freestanding next-door Videon stores. Merchandising videodisks chainwide finds Music Plus earning what Perliss claimed is a "4%-5% of our total volume" after a year and a half.

Tower, with several of its total 32 units in Los Angeles (and two freestanding adjacent Tower Video stores), also experiences what the chain's Russ Solomon called surprising videodisk strength. "I did some analysis before getting on this panel. Disk compared to tape, both new and used is, 50/50," he said.

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APRIL 7, 1984, BILLBOARD

### New LP/Tape Releases

Continued from opposite page

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# Retailing

## Bright Future Predicted For Computer Software Sales

By TONY SEIDEMAN

HOLLYWOOD, Fla.—The home computer software business should be bigger than the record industry in five years, said panelists here Monday (26) at NARM. But though a big future looms, the present is clouded by the shadow of 1983's catastrophic sales figures, a phalanx of competing and confusing formats, piracy and counterfeiting, and by the youth of the industry itself, said the panel, moderated by Billboard's Faye Zuckerman.

"We're looking at a business that is

50% cutout," said Jim Levy, president of Activision. The market has split into two diametrically opposed segments, he said, with the \$3-\$5 cutouts on one side, and the \$19.95-\$29.95 standard priced items on the other.

In 1983, Atari dumped between 10 million and 15 million units, said Levy. "They killed the business," he added.

Sterling Lanier of the Record Factory was one of the retailers who got fried in 1983's bad times. He's cutting back his video game/home computer efforts from 32 stores to nine

stores, and soon plans to have just four outlets selling software, he said.

According to Lanier, his good programs are now selling at an average rate of two turns a year. And simply getting the right programs has often proven time-consuming and troublesome.

"We've tried everything," he said, from rackjobbers to independent distributors to direct distributions. In the end, he recommended avoiding the use of direct distribution, saying that going through a wholesaler provides a retailer with more flexibility with returns and, even more impor-

tantly, an ongoing source of good advice.

Nick Apostoleris of Alpha Distributing Co., a video rackjobber, noted that advice is one of the key things he can give a client. When each store he serves moves into software, he said, his people spend at least half a day training the sales clerks.

For those stores that have remained in the software business, some means of exhibiting the programming is crucial, said Activision's Levy. His company is thinking of creating a special videocassette or disk to illustrate hot new titles. The problem, he said, is that there is no pre-exposure for video games, as there is for records, which have radio exposure, and videocassettes, which have had theatrical film release. The only way for a consumer to get real feel for a title is to actually get some hands-on experience, he said, and for that a retailer has to be willing to provide a machine and cartridges.

Retailers should even be willing to open boxes and let consumers test programs, said Lanier, who agreed with Levy that exposure was the best lure to draw consumers to the product.

In terms of the formats stores should carry, all of the panelists said that the cassette is a dying medium for computers in the U.S. Levy noted that half of all Commodore 64s sold go out the door with a disk drive, and that once consumers get a disk drive they tend to want to use it for all of their programming.

Computer software can be made

more difficult to copy than either records or audio cassettes, said Levy. But hackers enjoy breaking the protection codes, he noted. And, according to Apostoleris, counterfeiting is becoming an increasing problem despite the safeguards. He suggested that the industry start a special program designed to make the illegal duplicators aware that they are committing a crime, and that their transgressions will be punished.

All of the panelists agreed that the most important thing for record stores looking to get into software to have is patience.

The home computer software industry is where the record business was in the '50s, said Levy. In five years the industry will grow to the point that any record store which has taken care to stake out a place in the business will be in a position to reap huge rewards.

But if the record retailer is afraid to make the move, the panelists noted, the bookstore and computer software specialty outlet will be glad to cash in on the missed opportunity.

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# Billboard Computer Software

Survey for Week Ending 4/7/84

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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	12	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	27	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
3	3	27	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	4	11	BEACH-HEAD	Access	Strategy Arcade Game				●					
5	5	13	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
6	6	26	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	9	27	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
8	9	27	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			★★	★★					
9	12	5	SARGON III	Hayden	Chess Game		●			●				
10	11	23	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
11	8	22	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
12	13	27	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆	◆					
13	10	18	Q*BERT	Parker Bros	Arcade-Style Game			◆	◆		◆			
14	14	12	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
15	16	20	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
16	18	27	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
17	20	2	SARGON II	Hayden	Chess Game		●	★★	★★					
18	15	21	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		●	★★	★★	●				
19	17	10	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
20	19	2	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				

## EDUCATION TOP 10

1	1	27	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	2	7	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
3	4	27	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆	◆	●				
4	3	27	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		●	◆	◆	●				
5	8	6	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.		●	●	●	●				
6	7	27	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.		●	●	●	●				
7	<b>NEW ENTRY</b>		COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●	●	●	●				
8	<b>NEW ENTRY</b>		TYPE ATTACK	Sirus	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆					
9	5	18	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.		●	●	●	●				
10	6	27	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		●	★★	★★	●		★★		

## HOME MANAGEMENT TOP 10

1	1	27	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	2	16	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
3	3	27	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	4	27	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
5	5	17	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
6	6	19	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
7	7	18	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
8	8	14	ATARIWRITER	Atari	Word Processing Program			◆						
9	9	20	PFS:REPORT	Software Publishing	Information Management System		●			●	●			
10	<b>NEW ENTRY</b>		PAPERCLIP	Batteries Included	Word Processing Package				★★					

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APRIL 7, 1984, BILLBOARD

# Retailing

## SOFTWARE CHART ANALYSIS

### 'Q-Bert' Leaps To Superstardom

"Q-Bert," 18 weeks on the Entertainment top 20, has become a marketing and licensing extravaganza, with its stardom reaching many ancillary markets beyond the arcades.

Even before the two-year-old arcade "hit" entered local coin-op arenas, its developer Mylstar, a unit of Columbia Pictures Industries Inc., a Coca-Cola company, sneak previewed "Q-Bert" for Parker Brothers, which secured its home computer and video game rights. T-shirts, towels and a Saturday morning cartoon series were developed for "Q-Bert," which began simply as an outgrowth of several Mylstar engineers experimenting with a three-dimensional pyramid image on a computer screen.

According to a spokesman for the Chicago firm, "The original creators developed the 2-D cube with 3-D appearances as a starting point. Once the cube was developed, the art department was instructed to create a cute character."

At that point, he adds, the company, a 57-year-old pinball machine maker turned arcade machine manufacturer in 1981, had enough experience and marketing savvy in the coin-op area to know "Q-Bert" would be a "hit," and to start exploiting the game's "cute" main character before it entered the arcades.

"Q-Bert" is believed to have been the number two best-selling arcade game of 1982. It was the best-selling title for video game machines in 1983, according to Billboard's bi-weekly video game chart. For Mylstar, the pyramid jumping game was its first major success in the arcade arena. And for Parker Brothers, the Beverly, Mass. toy giant, "Q-Bert" is

believed to have sold in the millions.

According to Don Miffitt, director of electronic engineering for Parker Brothers, and Jay Smith of Western Technologies/Smith Engineering, which programmed the home versions of "Q-Bert" for the toy firm, the title's success stems from the character's "cuteness" and sound effects, which evoke "empathy."

Both groups of engineers who worked on the translations say it was a difficult task. "Turning between 30,000 and 60,000 bytes of code into 16,000 bytes (for a home video game) is like converting a 700-page document into one letter," says Miffitt.

Smith agrees, noting, "It's like slic-

ing something to one-tenth its size. The real trick is maintaining the essence and feel of the game in very little space." He says the home computer versions are closer representations of the arcade machine than the video game console versions because computers have more memory, hence more "space."

"Q-Bert" is one of the few arcade conversions to do well on the computer software chart; generally, strategy-adventure games and simulation titles top the list. Its initial strong showing, hovering around the number 10 slot, gives Parker Brothers hope that the title is destined for the top five. **FAYE ZUCKERMAN**

## Now Playing Exhibit Details Chips' Impact

By FAYE ZUCKERMAN

Gordon Moore, the chairman of the board of Intel Corp., one of the largest microchip makers, says that when the "chip" industry started to emerge, he scavenged his house, listing those objects that would eventually incorporate high technology microchips. His list numbered 70, and his home was devoid of microcomputer technology.

Recently, Moore went on a similar quest and discovered that his home contained 20 chip-based objects—only four of which were found on his original list of 70. Moore's anecdote illustrates how rapidly microcomputer technology is pervading daily life.

It also underscored Moore's opening remarks launching the first touring museum show dedicated to spotlighting the impact of computers on American society. The exhibit's many hands-on displays will allay rampant "computer-phobia," according to Wendy Pollock, director of traveling exhibition services for the Assn. of Science-Technology Centers, based in Washington, D.C.

Warner Communications Foundation/Atari, Scholastic's Wizare, Timex, Philips Ultrasound, Apple Computer and Xerox are some of the high technology companies that donated services or equipment to the two-year traveling show. These companies are hoping to target the burgeoning "family" market and give additional visibility to their products via the show.

One section of the exhibit details how microchips are made. Another highlights how the miniature chips are used in the health field. A pair of microchip glasses contains sensors that make sounds as one approaches objects. "This has potential for blind people," Pollock says.

Educational and entertainment software is also featured. According to Pollock, show attendees can play with the software. Then, via a computer console, they can "vent" their opinions of the software, and call up a listing of what others have said about the same program.

The total cost of the exhibit hovered around \$1 million, she says. Intel was the first of the high technology companies to actively get involved in its planning.

The 3,000 square foot extravaganza debuted in San Francisco's Exploratorium March 14. After two months in San Francisco, the show moves on to Portland's Museum of Science & Industry. It is scheduled for Chicago, Richmond, Boston and Durham, N.C.

★ ★ ★

Micros and entertainment: The entertainment industry is the primary target for "The Micro Show," June 1-2 at the Los Angeles Convention Center. The show's organizers, L.A.-based Live Time Productions, say the exposition will show how television, film and record companies can "computerize."

Speakers at the show include David Grosse, executive director of MIS Operations, Columbia Pictures; Brad Peppard, director of finance, CBS/Fox Studio Center, and Jack Smith, owner of Dot Zero. Among the topics included in their speeches will be production budgeting, production accounting, scriptwriting systems and general accounting packages.

### Every Week In Billboard Computer Software Chart

- Entertainment Top 20
- Education Top 10
- Home Management Top 10

## Video Music Programming

### MTV Adds & Rotation

As of 3/28/84

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:

Cheap Trick, "Up The Creek," Epic  
David Gilmour, "Blue Light," Columbia  
Heaven, "Where Angels Fear To Tread," Columbia  
Billy Idol, "Eyes Without A Face," Chrysalis  
Cyndi Lauper, "Time After Time," Portrait  
Madness, "The Wings Of A Dove," Geffen  
Missing Persons, "Give," Capitol  
Platinum Blonde, "Doesn't Really Matter," Epic  
Pretenders, "Show Me," Sire  
Real Life, "Catch Me I'm Falling," MCA  
Rock Goddess, "I Didn't Know I Loved You Til I Saw You Rock and Roll," A&M

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

Phil Collins, "Against All Odds," Atlantic  
Culture Club, "Miss Me Blind," Epic  
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  
Howard Jones, "New Song," Elektra  
John Lennon, "Nobody Told Me," Polydor  
Huey Lewis, "I Want A New Drug," Chrysalis  
Kenny Loggins, "Footloose," Columbia  
Manfred Mann, "The Runner," Arista  
Nena, "99 Luftballons," Epic  
Police, "Wrapped Around Your Finger," A&M  
Pretenders, "Middle Of The Road," Sire  
Queen, "Radio GaGa," Capitol  
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  
Yes, "Leave It," Atco  
Paul Young, "Come Back And Stay," Columbia

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

Alarm, "68 Guns," IRS  
Pat Benatar, "Lipstick Lies," Chrysalis  
Berlin, "No More Words," Geffen  
Bon Jovi, "Runaway," Mercury  
Tony Carey, "A Fine Fine Day," MCA  
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  
Judas Priest, "Free Wheel Burnin'," Columbia  
John Lennon, "I'm Steppin' Out," Polydor  
John Cougar Mellencamp, "Authority Song," Riva/PolyGram  
Night Ranger, "Sister Christian," Camel/MCA  
Alan Parsons, "Don't Answer Me," Arista  
Billy Rankin, "Baby Come Back," A&M  
Romantics, "One In A Million," Nempor  
Tracey Ullman, "They Don't Know," MCA  
Rick Springfield, "Love Somebody," RCA  
Wang Chung, "Don't Let Go," Geffen

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

Accept, "Balls To The Wall," Portrait  
Alcatraz, "Hiroshima," Roeshire  
April Wine, "This Could Be The Right One," Capitol  
John Butcher Axis, "Don't Say Goodnight," Polydor  
Mary Buffet, "My Boyfriend's Back," Moby Dick  
Josie Cotton, "Jimmy Loves Maryann," Elektra  
Coup, "Imagination," A&M  
Dead Or Alive, "I Do Anything," Epic  
EBN/OZN, "Bag Lady," Elektra  
Echo & the Bunnymen, "Killing Moon," Sire  
Exotic, "No Communications," Saturn  
Andy Fraser, "Do You Love Me," Island  
Go-Go's, "Head Over Heels," IRS  
Eddy Grant, "Romancing The Stone," Portrait  
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, "The Curly Shuffle," Atlantic  
Nik Kershaw, "Wouldn't It Be Good," MCA  
King Crimson, "Sleepless," Warner Bros.  
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  
Slade, "Run Runaway," CBS Associated  
Simple Minds, "Waterfront," A&M  
Spinal Tap, "Hell Hole," Polydor  
Sandy Stewart, "Saddest Victory," Modern

(Continued on page 72)

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# Video

## DISTRIBUTOR'S SALES BOOMING

# Ingram Penetrating Bookstores

By **IP KIRBY**

**NASHVILLE**—When you're the nation's largest book wholesaler, how do you make a splash in the burgeoning video market? You take video into bookstores.

That's the strategy Ingram Video has been using since it entered the video arena most two years ago. The strategy is paying off handsomely: Ingram is already running 200% ahead of its 1984 year-end sales projection for video. In fact, the firm expects it will do five times last year's volume in video by the end of the year.

So rapid is Ingram's spread and impact in video distribution that it now provides computerized rackjobber-defined inventory merchandising programs for 300 accounts ranging from bookstores and specialty outlets such as Target and K-Mart.

Ingram's inventory of prerecorded titles stands at 100,000 pieces, with an additional 100,000 titles being added a month. Orders are guaranteed through seven reps working in free fulfillment

IBM computers. The Nashville warehouse (which stocks 25,000 books, videocassettes and disks, and computer software) has had to be implemented in the past six months by two more warehouses (one in California, one in Maryland) to handle the overload.

Ingram averages a 90% fill rate on all catalog titles, and a 100% fill rate on pre-booked new releases. The company prepays freight on all orders over \$500, including back orders.

Ingram Video, a subsidiary of Ingram Industries in Nashville and sister company of Ingram Books—which is the single largest trade book wholesaler in the U.S.—began shipping videocassettes in June, 1982, after months of intensive research and discussions with major film distributors and studios.

"We had two reasons for getting into video," observes Joani S. Lehman, Ingram Video's vice president and general manager. "First, we saw a way to bring our bookstores into the mass home entertainment market through video and computer software. We see books and video as compatible inventory: Most best-sell-

ing books eventually become best-selling movies and now, best-selling videocassettes.

"Also," she adds, "we saw this as a way of expanding our own account base. Here we were, already selling product to 14,000 bookstores and libraries who could just as easily be turned into potential video customers."

This strategy is apparently working. Today, Ingram is supplying a total of 1,200 bookstore accounts with video product, ranging from disks and cassettes to music videos and related accessories. Other Ingram video customers include the Musicland chain (encompassing Sam Goody, Discount Records and Musicland stores), Turtle's in Atlanta, Western Merchandisers' Hastings chain, National Record Mart, Video Warehouse, Adventureland Video, Video Depot, the Farm Fresh supermarket chain, East Coast-based VCR Inc., and now Waldenbooks.

Its first major test comes with the giant Waldenbooks chain. Ingram has placed 10 carefully selected video titles into 850 Waldenbooks outlets across the country, tied in with the (Continued on page 31)



**INCREDIBLE EDIBLES**—Rock 'N' Roll Records artist "Weird Al" Yankovic presents a chocolate version of his "Eat It" single to MTV staff members. In the bottom row from left are Yankovic's manager Jay Levey, VJ Martha Quinn, and Harvey Leeds, director of video promotion for Epic/Portrait/Associated Labels. In the top row are Yankovic and VJ Mark Goodman.

## New Firm Will Specialize In Educational Cassettes

**LOS ANGELES**—Record industry veteran Howard Silvers, who heads Increase Inc. and Quicksilver Records, has set up Increased Video, a specialty videocassette company, which will bring to market some 25 original productions over the next six months.

Silvers, who spearheaded the start up of specialty label Increased Records, known for the radio history series "Cruisin'," plans a similar approach in launching specialty videocassettes in the music and educational fields. His videos, he says, will primarily be "informational."

"Jazz and Exercise," "Introduction To Computers," "Sports Nutrition" and "American History—The Civil War" are some of the titles to be rolled out at a \$29.95 suggested retail price. "I believe there is a void in the market, and I see a need for these features in the home," Silvers says.

The target audience for the videos

includes the military, educators and college students, as well as the mass market. Silvers plans to market to these groups through direct mail, television and retailers. His first few releases have been selling through specialty video stores.

As for record stores, he says, "We will have to wait and see how well those outlets do selling video. The traditional record store has not been part of the home video market long enough to prove any kind of success. Video stores show the most promise."

The vice president and general manager of Silvers' new venture is Army Schorr, formerly with MGM/CBS Video and Video Gems, who is in charge of establishing a distribution network. He already has set up manufacturer reps in several markets, says Silvers.

**FAYE ZUCKERMAN**

## Music Monitor

- Rock satire: **Andy Fraser's** new video clip "Do You Love Me" takes a humorous look at a "Hollywood" dance audition attended by caricatures of John Travolta, Ted Nugent and Billy Idol. The clip was directed by **Don Letts** and produced by **Simon Fields** for Limelight Films. Fraser's Island album, "Do You Love Me," is scheduled for April release.

- Thriller: **Jerry Kramer**, who directed "Making Michael Jackson's 'Thriller,'" is working on a video release of **Van Halen's** performances and backstage activities. He will be taping live performances in Boston, Philadelphia and Providence, R.I.

- Showtime music: **Bruce Gowers** will be directing four more "Rock Of The '80s" shows for Showtime/The Movie Channel. The first show, scheduled for May, will feature **Adam Ant**, the **Gap Band**, **King Crimson**, and new unsigned acts, says **Martin Schwartz**, the co-executive producer. The productions are for Paramount Video, and **Rick Carroll** is also executive producer.

- Official sponsor: Sparkomatic car stereo, which is sponsoring the current **Yes** tour, has produced a series of 30- and 60-second spots featuring Yes music in video clip style for MTV. The spots were directed by **Gary Legon**, veteran clip maker for Supertramp and America, and produced by **Tim Snow** for SAAS Advertising.

- The **Andy Warhol** machine: Andy Warhol Studio, based in New York, will produce a clip for Elektra/Asylum recording artists the Cars,

marking the company's first clip for an American band. According to the clip's producer, **Vincent Fremont**, Warhol and **Don Monroe** will jointly direct the clip for the song "Hello Again" from the group's new album, "Heartbeat City." It will be shot on a budget of about \$50,000.

- Video enhancements: Under the direction of tv veteran **Phil Ramuno**, Vanity Records' **Invisible Zoo** orchestrated the first video clip for the hearing impaired. The clip of "Nobody's Girl" takes place in a courtroom, where sign-language expert **Rita Corey** communicates the song's lyrics.

- Long-form for sale: RCA/Columbia Home Video recently released "A Night With **Lou Reed**," directed by **Clark Santee** and produced by **Bill Boggs** and **Richard Baker**. It documents a sold-out engagement by Reed at New York's Bottom Line. Its suggested retail price is \$29.95, and it features "Sweet Jane," "Walk On The Wild Side" and "I'm Waiting For My Man."

- Heavy country: **Martin Kahan**, known for directing heavy metal group Kiss, will turn his directorial skills on Nashville artist **Ricky Skaggs**. He will take charge of making a video clip for "Don't Cheat In Our Hometown," Skaggs' first conceptual clip.

*Music Monitor welcomes contributions. Please send information on videos in production to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

This Week		Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	13		<b>MAKING MICHAEL JACKSON'S THRILLER (ITA)</b> ▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
2	5	3		<b>TRADING PLACES</b>	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	\$19.95 \$29.95
3	2	8		<b>TOOTSIE</b>	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
4	3	6		<b>STAYING ALIVE</b>	Paramount Pictures Paramount Home Video 1303	John Travolta Cyndia Rhodes	1983	PG	CED Laser	19.95 29.95
5	4	4		<b>MR. MOM</b>	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
6	10	5		<b>EASY MONEY</b>	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
7	7	17		<b>WAR GAMES</b>	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
8	6	15		<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
9	8	14		<b>OCTOPUSSY</b>	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
10	12	4		<b>NEVER SAY NEVER AGAIN</b> ▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
11	9	22		<b>BLUE THUNDER</b> •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	19.98 29.95
12	14	15		<b>RISKY BUSINESS</b>	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
13	11	6		<b>PORKY'S II: THE NEXT DAY</b>	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	CED Laser	19.98 34.98
14	16	3		<b>KRULL</b>	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.95
15	13	9		<b>GUJO</b>	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
16	15	25		<b>FLASHDANCE</b>	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED Laser	29.98 29.95
17	<b>NEW ENTRY</b>			<b>RUMBLE FISH</b>	Universal City Studios, MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	CED Laser	29.98
18	20	7		<b>TWIST OF FATE</b>	MCA Home Video 40066	Olivia Newton-John	1983	NR	CED Laser	16.98 19.98
19	17	18		<b>NATIONAL LAMPOON'S VACATION</b>	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
20	18	26		<b>48 HRS.</b>	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED Laser	29.98 29.95

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# Video

## Vestron Makes 'Thrilling' British Market Entrance

By NICK ROBERTSHAW

LONDON—Vestron Video, last of the U.S. majors to enter the British home video market, debuted here

Friday (30) with one of the hottest titles the industry has seen to date: "Making Michael Jackson's 'Thriller'."

Pre-orders approaching 80,000

units have already established it as one of the U.K.'s all-time best sellers. And with a retail tag of \$29, the 60-minute program could eventually reach volume comparable to the esti-

mated 300,000 units sold to date in the States.

As part of a major move into international markets, Vestron will release the Jackson video simulta-

neously in Japan, South Africa (through Gallo), Australia (Video Classics) and Holland (Video Screen). French release through RCV is set for April, with West Germany, Scandinavia and other territories following before summer.

Heading the overseas push out of London are Vestron Video International managing director Colin Bayliss, the former MGM/UA Home Video head recruited in February this year, and creative services vice president Susan Senk, who is here from the States to supervise creative and promotional aspects of the launch.

"Until six months ago we had hardly considered other markets, because we were concentrating so much on the U.S.," says Senk, a Vestron staffer since the company's inception 30 months ago. "We had no international presence; we didn't even bother to acquire films with worldwide rights, because there was no reason.

"We were determined that if we were going into a variety of territories, we wanted to keep complete control over quality, marketing and so on rather than trust our product to anyone else. That's why we are putting it out ourselves, working with local distributors. In the States, we have a reputation for aggressive marketing, and we aim to maintain that approach in the international field."

In the U.K., Vestron is spending an unspecified five-figure sum on its launch campaign, which includes press advertising, regional tv spots and windows in major outlets, including London's Virgin Megastore and Video Palace sites. Similar marketing campaigns are under way in other territories.

British record retailers have reportedly shown strong interest in carrying the Jackson video, and distributor Palace Virgin Gold's supporting trade ads are designed to encourage the trend, featuring a mock "We

Don't Stock..." poster and an ironic message to dealers: "Cut out and stick in window. Stops annoying enquiries and keeps profits to a minimum."

Besides enticing record dealers to stock video, the lure of Jackson's release has been enough to draw at least one powerful High Street chain, Woolworth, back into the software market, while another multiple, Boots, is to carry the lone title in 175 outlets as a one-off experiment.

"We're very lucky we could launch with a title as strong as Michael Jackson," says Senk. "This release is changing the face of the industry. The same thing is happening in Europe that happened in the States: The record shops and chains start carrying it and find they can make some money because the kind of people frequenting their shops want it. A music video is a record with pictures, after all; that's the way you have to present it."

Vestron plans a selective release strategy, with two titles due in May and four more in June. "We'll be releasing three or four a month from then on," says Senk, adding that in addition to "priced to sell" music product, catalog staples will be family programming and quality features.

"World video markets are all developing differently, and you have to tailor your releases to suit," she says. "In the U.K., the industry has gotten a pretty bad name, and we're going to try and help clean it up a little."

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# Video

## Ingram's Sales Booming Via Bookstore Penetration

• Continued from page 27

national launch of the "Trading Places" videocassette.

In April, as phase two of the program, 100 Waldenbooks stores located in five or six key markets with proven VCR penetration will be stocked with a more comprehensive inventory of between 50 and 60 titles. Ingram is working closely with Waldenbooks to formulate a full advertising campaign using co-op dollars from major video distributors. Also for the program, Ingram has designed a special consumer microfiche system for Waldenbooks. As part of the special order process, consumers can use Ingram's video catalog listing containing 4,000 titles by subject category and available through a special-order p-o-p kit.

"Special orders are a natural progression for bookstores because they're already offering this service for their customers," says Lehman.

Promotion and merchandising are key elements in the Ingram video push—and it's what the company believes sets it apart in the competitive field. "We don't sell product, we merchandise it," explains Lehman. "We offer complete support services, materials, information and marketing assistance to clients."

Thus Ingram's accounts regularly receive free updated information about dealer screenings highlighting hot new releases, no-cost p-o-p kits with posters, color brochures and merchandising displays, dealer tags on ads, and news on availability of co-op advertising dollars for their use.

The company emphasizes professional presentation, ease of ordering, quickly-dispensed accurate information and educational skills. This is done through several means:

• Through Ingram's ReadySystems microfiche program, updated weekly and sent to all subscribing accounts at an annual rate of \$15 (without reader), or \$100 (with reader).

• Through a bi-weekly video product magazine and newsletter called Videopedia. The newsletter updates new hit product releases. The product magazine contains extensive information, including pricing, free p-o-p materials available from dealers,

best-selling products (including the Billboard video charts), new releases alphabetized by title, by studio and by shipping date, and complete descriptions. It is designed as a subset of the Ingram microfiche system.

• Through Ingram's Marquee consumer publications. Marquee consists of a bi-monthly two-color brochure distributed free to accounts in batches of 100 copies, or for \$5 per additional 50 copies. Marquee also offers a free consumer poster with the 20 top-selling videocassettes and 10 top-selling videodisks.

Ingram's return policy allows accounts to turn in up to 10% of their prior quarter's purchases for credit. To assist in this tracking, Ingram sends out quarterly purchasing summary reports showing returns eligibility. "It's a useful inventory visibility tool to help in establishing ordering patterns, checking inventory and determining what co-op dollars are available to them based on prior sales for the individual studios' titles," explains Lehman.

Ingram is conscientious about obtaining co-op dollars on behalf of accounts, and relies heavily on print advertising with dealer tags. It also has its own video promotion specialist, Brian Woods, who works with customers on increasing their retail traffic, especially for music videos.

"The industry has looked at music video as a promotional idea rather than an item for sale," Woods suggests. "But they can be good sell-through merchandise, especially with the advent of stereo cassettes."

Lehman says that music videos are projected as a growth item for Ingram, although at the moment they comprise only 5% of the firm's total video inventory. "This figure could run as high as 25% for us by the end of 1985, if the trend continues," she comments.

To increase the public's awareness of new video product in release and to create music video traffic in stores, Woods launched an Ingram "Music Videomania" night last month at a Nashville Marriott. Customers who had gone to various stores to register were eligible for giveaways and video prizes, and the local sponsoring radio station took on-air calls.

# Billboard Videocassette Top 40

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Survey for Week Ending 4/7/84

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	5	3	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
2	3	4	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
3	1	9	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
4	2	6	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
5	4	5	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
6	6	16	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
7	10	4	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
8	7	17	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
9	15	3	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
10	9	15	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
11	8	7	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
12	11	9	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
13	14	4	DEAL OF THE CENTURY	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
14	16	28	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
15	13	19	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
16	18	3	KRULL	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
17	20	9	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
18	12	11	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
19	17	7	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
20	23	9	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
21	NEW ENTRY		RUMBLE FISH	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
22	27	16	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
23	21	22	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
24	19	4	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
25	22	16	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
26	24	26	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
27	26	2	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta
28	29	49	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
29	35	13	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
30	31	5	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
31	34	19	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
32	25	41	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
33	30	25	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
34	28	12	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
35	36	18	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
36	32	17	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
37	33	18	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
38	37	18	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
39	38	26	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
40	39	21	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta

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- ★ **Sweet Dreams (The Video Album)**  
Featuring *Eurythmics* in a laser-lit concert, plus three of their outstanding video clips, including "Who's That Girl?" from the new RCA album "Touch." As seen on Showtime and MTV.
- ★ **Jefferson Starship**  
A unique program combining concert and conceptual footage with a comedic slant, and featuring the greatest hits of this super-group.
- ★ **Blues Alive!**  
Starring blues greats John Mayall, Albert King, Mick Taylor, Etta James, Buddy Guy and Junior Wells in an all-star jam session. (Produced in association with Performance Video, a division of Monarch Entertainment.)
- ★ **Brothers of the Road**  
*The Allman Brothers* in concert, performing their greatest songs and instrumentals. (Produced in association with Performance Video, a division of Monarch Entertainment.)
- ★ **RCA's All-Star Country Music Fair**  
Starring Charley Pride, Sylvia, Earl Thomas Conley and Razy Bailey taped before an audience of 15,000 at Nashville's Fan Fair. Soon to be seen on the Nashville Network.

- ★ **A Night With Lou Reed**  
Documenting the ground-breaking artist as he performs recent hits and Velvet Underground classics at New York's Bottom Line.
- ★ **Bob Welch and Friends**  
With guest star members of *Fleetwood Mac*. Taped at Hollywood's famed Roxy.

### COMING SOON

- ★ **Jane Fonda's Workout Challenge**  
An advanced "Workout" for those who have mastered the original. Available this spring. (Produced in association with Karl Video Corp.)
- ★ **Carly Simon**  
A visualization of many of her greatest hits, plus new material, in a fully conceptual program. Available this fall.
- ★ **Diane Keaton's Heaven**  
*Diane Keaton* shares with us her satirical/whimsical view of what some of us will experience one day...and how we might get there. Available in winter of 1985.
- ★ **Hot Shorts**  
Republic serial episodes from the 1940s and '50s, re-edited and dubbed with a hilarious new soundtrack by the *Firesign Theater*. Available this spring. (Produced in association with NTA.)
- ★ **Return to Waterloo**  
A surrealistic suspense film by Ray Davies with new and original music by *The Kinks*. Available this spring. (Produced in association with Channel 4 U.K.)

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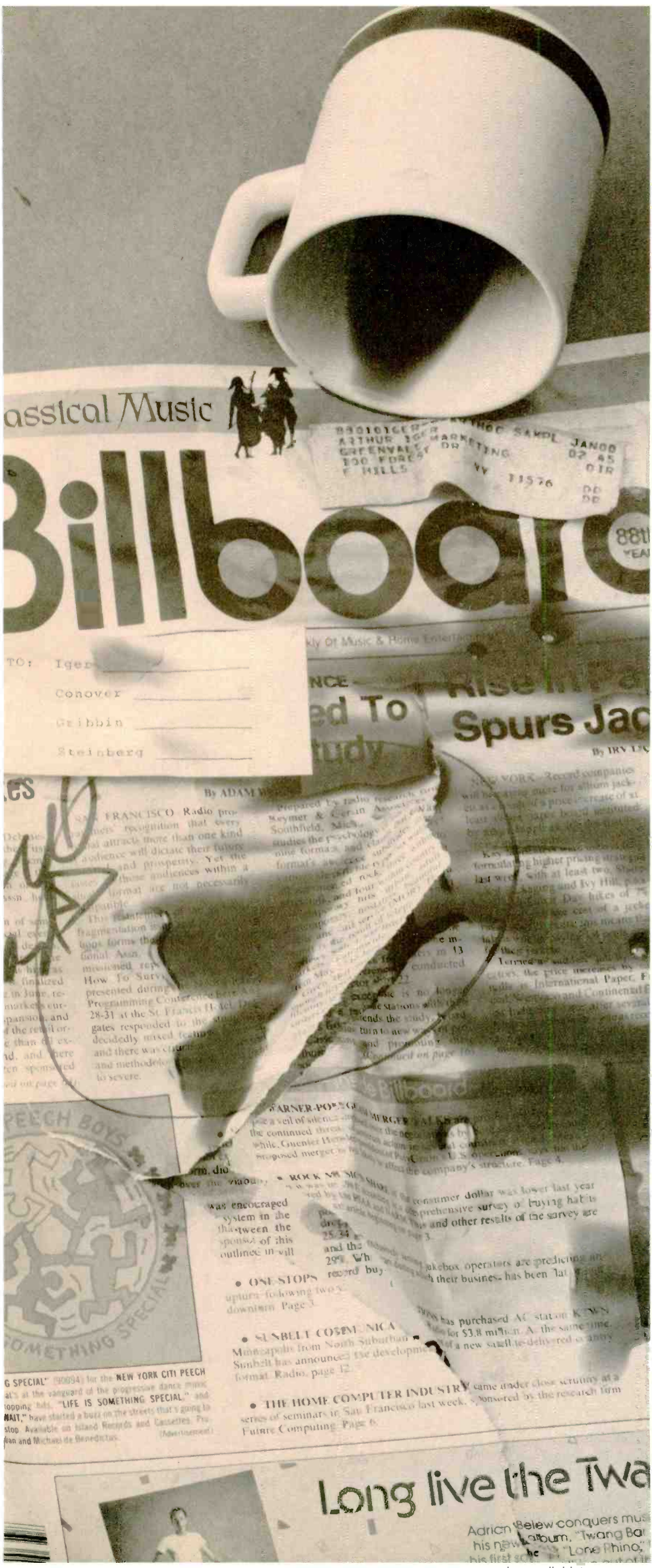
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# HIT 100®

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▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	<b>FOOTLOOSE</b> —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	68	73	4	<b>GIVE</b> —Missing Persons (Terry Bozzio, Bruce Siedien, Missing Persons), Bozzio, Bozzio, Cuccurullo, O'Hearn; Capitol PB-5326
2	2	11	<b>SOMEBODY'S WATCHING ME</b> —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)	69	55	19	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221
3	7	7	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> —Phil Collins (Airt Mardin) P. Collins; Atlantic 7-89700	70	51	22	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)
4	4	11	<b>HERE COMES THE RAIN AGAIN</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725	71	85	2	<b>COMMUNICATION</b> —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42770
5	3	13	<b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	72	57	18	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
6	8	11	<b>AUTOMATIC</b> —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)	73	61	10	<b>STRIP</b> —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337
7	10	6	<b>MISS ME BLIND</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	74	72	9	<b>JOYSTICK</b> —Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701
8	9	8	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	75	58	20	<b>THE POLITICS OF DANCING</b> —Re-Flex (John Punter) Fishman; Capitol 5301
9	5	17	<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	76	80	3	<b>WHEN THE LADY SMILES</b> —Golden Earring (Shell Schellekens for Red Bullet Productions), B. Hay, G. Kooymans; 21 Recs. T-1112(Polygram)
10	13	7	<b>HELLO</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	77	NEW ENTRY		<b>OLYMPIA</b> —Sergio Mendes (Sergio Mendes, Barry Mann), B. Mann, C. Wei; A&M 2623
11	12	9	<b>HOLD ME NOW</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	78	81	5	<b>PERFECT COMBINATION</b> —Stacy Lattisaw And Johnny Gill (Narada Michael Walden), P. Glass, N.M. Walden; Cotillion 7-99785(Atco)
12	6	13	<b>I WANT A NEW DRUG</b> —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766	79	93	2	<b>WOULDN'T IT BE GOOD</b> —Nik Kershaw (Peter Collins), N. Kershaw; MCA 52371
13	14	5	<b>EAT IT</b> —Weird Al Yankovic (Rick Derringer), M. Jackson, A. Yankovic; Rock 'N' Roll 4-04374(Scotti Bros./Epic)	80	NEW ENTRY		<b>SHE'S STRANGE</b> —Cameo (L. Blackmon), L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; Atlanta Artists 818-384-7(Polygram)
14	11	18	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Mame Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	81	83	6	<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (Reggie Calloway), B. Simmons, B. Lovelace, V. Calloway; Solar 7-69753(Elektra)
15	25	7	<b>THEY DON'T KNOW</b> —Tracy Ullman (Peter Collins) K. MacColl; MCA 52347	82	64	10	<b>DON'T LET GO</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues, Feldman; Geffen 7-29377(Warner Bros.)
16	19	8	<b>RADIO GA-GA</b> —Queen	83	66	17	<b>AN INNOCENT MAN</b> —Billy Joel
			<b>35</b> <b>HOLDING OUT FOR A HERO</b> —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370				
			<b>36</b> <b>BACK WHERE YOU BELONG</b> —38 Special (Rodney Mills), G. O'Connor; A&M 2615				
			<b>37</b> <b>ONE IN A MILLION</b> —The Romantics (Peter Solley) Romantics; Nempcor 4-04373(Epic)				
			<b>38</b> <b>SHOW ME</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29317(Warner Bros.)				
			<b>39</b> <b>NO MORE WORDS</b> —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)				
			<b>40</b> <b>THE LONGEST TIME</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400				
			<b>41</b> <b>BREAKDANCE</b> —Irene Cara (Giorgio Moroder), Moroder, Cara, Hui; Network/Geffen 7-29328(Warner Bros.)				
			<b>42</b> <b>RUNAWAY</b> —Bon Jovi (Lance Quinn, Tony Bongiovanni) J. Bon Jovi, G. Karak; Mercury 818309-7(PolyGram)				
			<b>43</b> <b>NEW MOON ON MONDAY</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5309				
			<b>44</b> <b>LET'S STAY TOGETHER</b> —Tina Turner (Martyn Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322				
			<b>45</b> <b>DANCING IN THE SHEETS</b> —Shalamar (B. Wolfer, D. Pitchford), B. Wolfer; Columbia 38-04372				
			<b>46</b> <b>BORDERLINE</b> —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)				
			<b>47</b> <b>OH, SHERRIE</b> —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
			<b>48</b> <b>SISTER CHRISTIAN</b> —Night Ranger (Pat Glasser), K. Keagy; MCA 52350				
			<b>49</b> <b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (George Duke) B. Mann, C. Wei; A&M 2618				
			<b>50</b> <b>ILLEGAL ALIEN</b> —Genesis				



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# Billboard® TOP LPs & TAPE®

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▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	
1	1	68	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	▲		BLP 1	36	36	19	<b>BILLY IDOL</b> Rebel Yell Chrysalis FV 41450	CBS			72	81	6	<b>DENNIS EDWARDS</b> Don't Look Any Further Gordy 6057GL (Motown)	MCA	8.98	BLP 7	
2	3	8	<b>SOUNDTRACK</b> Footloose Columbia JS 39242	CBS			37	38	50	<b>THE CARS</b> Heartbeat City Elektra 60296	WEA	8.98		73	143	2	<b>HAGAR, SCHON, AARONSON, SHRIEVE</b> Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA	8.98		
3	2	11	<b>VAN HALEN</b> 1984 Warner Bros. 1-23985	▲	8.98		38	39	37	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	9.98		74	62	21	<b>NIGHT RANGER</b> Midnight Madness Camel/MCA 5456	MCA	8.98		
4	4	23	<b>CULTURE CLUB</b> Colour By Numbers Virgin/Epic QE 39107	▲		BLP 8	40	51	4	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	BLP 10	75	64	98	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS			
5	5	22	<b>LIONEL RICHIE</b> Can't Slow Down Motown 6059 ML	▲		BLP 2	41	32	9	<b>CAMEO</b> She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	8.98		76	57	16	<b>RE-FLEX</b> The Politics Of Dancing Capitol ST-12314	CAP	8.98		
6	6	27	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412	▲	8.98		42	45	4	<b>SHANNON</b> Let The Music Play Mirage 98810 (Atco)	WEA	8.98	BLP 11	77	78	51	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	8.98		
7	8	10	<b>EURYTHMICS</b> Touch RCA AFL-4917		8.98	BLP 41	43	44	20	<b>THOMAS DOLBY</b> The Flat Earth Capitol ST 12309	CAP	8.98		78	80	73	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	10.98	BLP 53	
8	7	10	<b>THE PRETENDERS</b> Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	8.98		44	46	143	<b>UB 40</b> Labor Of Love A&M SP6-4980	RCA	6.98		79	61	21	<b>EDDIE MURPHY</b> Comedian Columbia FC-39005	CBS		BLP 19	
9	9	41	<b>THE POLICE</b> Synchronicity A&M SP3735	▲	8.98		45	47	8	<b>MICHAEL JACKSON</b> Off The Wall Epic FE 35745	CBS			80	100	3	<b>HOWARD JONES</b> Human's Lib Elektra 60346	WEA	8.98		
10	10	16	<b>CYNDI LAUPER</b> She's So Unusual Portrait BFR 38930 (Epic)	●			46	42	28	<b>DWIGHT TWILLEY</b> Jungle EMI-America ST-17107	CAP	8.98		81	76	18	<b>OZZY OSBOURNE</b> Bark At The Moon CBS Associated QZ 38987	CBS			
11	16	4	<b>SCORPIONS</b> Love At First Sting Mercury 814 98101 (Polygram)	POL	8.98		47	49	32	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	8.98	BLP 20	82	83	10	<b>ACCEPT</b> Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
12	12	23	<b>JOHN COUGAR MELLENCAMP</b> Un-Huh Riva RVL 7504 (Polygram)	POL	8.98		48	53	4	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS			83	82	48	<b>GEORGE WINSTON</b> December Windham Hill WH-1025 (A&M)	RCA	8.98		
13	11	34	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	▲			49	37	18	<b>DAVID GILMOUR</b> About Face Columbia FC39296	CBS			84	84	7	<b>WANG CHUNG</b> Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA	8.98		
14	13	18	<b>DURAN DURAN</b> Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		50	56	7	<b>KOOL &amp; THE GANG</b> In The Heart De-Lite DSR-8508 (Polygram)	POL	8.98	BLP 17	85	75	46	<b>EURYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL-4681	RCA	8.98		
15	15	9	<b>ROCKWELL</b> Somebody's Watching Me Motown 6052 ML	MCA	8.98	BLP 6	51	48	16	<b>BON JOVI</b> Bon Jovi Mercury 814982-1M1 (Polygram)	POL	8.98		86	NEW ENTRY		<b>GO-GO'S</b> Talk Show I.R.S. SP-70041 (A&M)		8.98		
16	14	19	<b>YES</b> 90125 Atco 90125	▲	9.98		52	54	5	<b>LUTHER VANDROSS</b> Busy Body Epic FE 39196	CBS		BLP 3	87	89	54	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS			
17	17	26	<b>MOTLEY CRUE</b> Shout At The Devil Elektra 60289	▲	8.98		53	43	66	<b>THE ALARM</b> Delcaration I.R.S. SP-70608 (A&M)	RCA	6.98		88	66	44	<b>ELTON JOHN</b> Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	8.98		
										<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Fair ARF 88-100	CBS										



# Billboard Computer Software

FOR WEEK ENDING APRIL 7, 1984

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	12	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	27	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
3	3	27	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	4	11	BEACH-HEAD	Access	Strategy Arcade Game				●					
5	5	13	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	●	●							
6	6	26	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	●	●							
7	9	27	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
8	9	27	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			●★	●★					
9	12	5	SARGON III	Hayden	Chess Game		●			●				
10	11	23	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
11	8	22	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
12	13	27	CHOPFLIFTER	Broderbund	Arcade-Style Game		●	◆	◆					
13	10	18	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
14	14	12	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
15	16	20	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
16	18	27	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
17	20	2	SARGON II	Hayden	Chess Game		●	●★	●★					
18	15	21	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		●	●★	●★	●				
19	17	10	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
20	19	2	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				

## EDUCATION TOP 10

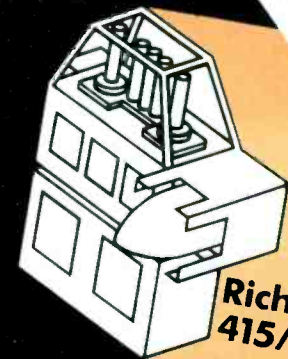
1	1	27	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	2	9	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●			●					
3	4	27	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by acting them out with a human face.		●	◆	◆	●				

4	3	KINDERCOMP	Spinnaker	young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	◆◆	•	•			
5	8	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.	•	•	•	•			
6	7	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.	•	•	•	•			
7	NEW ENTRY	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).	•	•	•	•			
8	NEW ENTRY	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.	•	•	◆◆	•			
9	5	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.	•	•	•	•			
10	6	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.	•	•★	•★	•			•★

## HOME MANAGEMENT TOP 10

1	1	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•
2	2	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•	•	•
3	3	PFS:FILE	Software Publishing	Information Management System	•			•	•		
4	4	BANK STREET WRITER	Broderbund	Word Processing Package	•	•					
5	5	HOMEWORD	Sierra On-Line	Word Processing Package	•		•				
6	6	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•			
7	7	MULTIPLAN	HesWare	Electronic Spreadsheet				•			
8	8	ATARIWRITER	Atari	Word Processing Program		◆					
9	9	PFS:REPORT	Software Publishing	Information Management System	•			•			
10	NEW ENTRY	PAPERCLIP	Batteries Included	Word Processing Package				•★			

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19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300
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# ON SALE NOW

**FOR SALE**

• Continued from page 40

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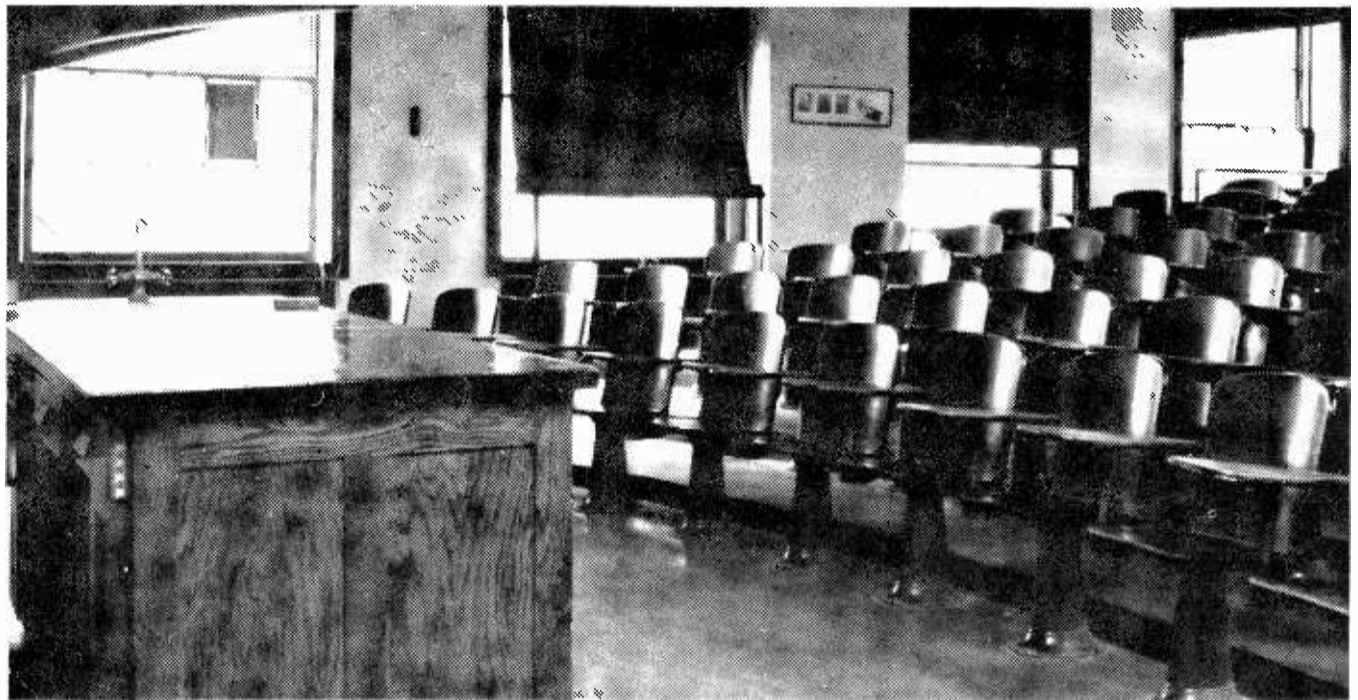
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28	32	6	LEAVE IT—Yes (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787	63	WALKING IN MY SLEEP—Roger Daltrey (Mike Thorne), J. Green, L. Adey; Atlantic 7-89704	95	NEW ENTRY	JIMMY LOVES MARYANN—Josie Cotton (Bobby & Larson Paine), E. Lurie; Elektra 7-69748
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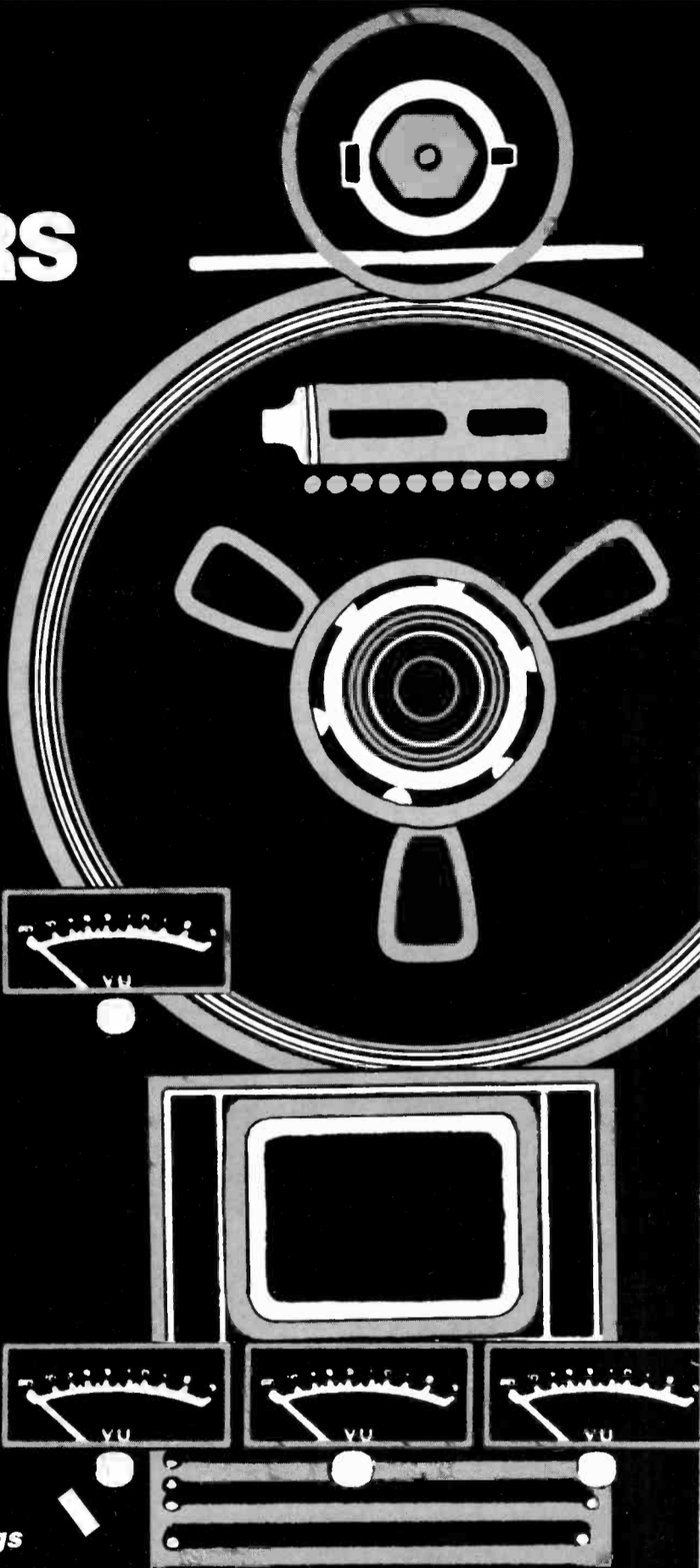
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# Pro Equipment & Services



**SMITH LANDS AT NORMANDY**—Journey drummer Steve Smith and chief engineer Phil Greene, left, take a break during the mixing of Smith's new Columbia release "Orion" at Normandy Sound in Warren, R.I. The recording was mixed on Normandy's Ampex ATR-102 half-inch half-track recorder.

## JVC In Three-Year Deal To Back Newport Festival

NEW YORK—JVC Co. of America is now the sole sponsor of the Newport Jazz festival in Newport, R.I. through 1986 as part of a worldwide deal between JVC's parent Victor Co. of Japan and Festival Productions Inc., coordinator of the event.

According to George Meyer, advertising and public relations manager of JVC's national products division, the three-year sponsorship of the Newport festival alone involves a "seven-figure payment on JVC's part". Not included in that figure are Victor Co.'s other sponsorship arrangements with jazz festivals in the U.K., Germany and France.

JVC sees the association with the Newport festival primarily as a strong marketing and promotional vehicle. On the consumer level, an advertising campaign highlighting the connection is expected to gener-

ate greater hi-fi equipment sales. According to a company survey, more than one quarter of recent JVC hi-fi purchasers indicated jazz as their favorite musical genre. On the trade side, JVC is investigating co-op advertising plans with its dealers.

The Newport Jazz Festival was begun in 1954 by George Wein. The festival moved to New York in 1972 and later changed its name to the Kool Jazz Festival when Kool Cigarettes became its sole sponsor. Wein returned to Newport to resume a yearly festival there in 1981, while continuing to promote the Kool event in New York and other cities.

This year's Newport Jazz festival will take place at Fort Adams State Park, Aug. 18-19. According to Meyer, JVC is "looking into the possibility" of producing an album and/or a video of the event.

## AT ANNUAL ITA SEMINAR

# Upbeat View For Vid Duplicators

By SAM SUTHERLAND

PALM SPRINGS, Calif.—High-speed video duplication, "hi-fi" audio for half-inch VCR formats, and market forecasts holding the promise of a shift toward a broader home video sales market were among the upbeat trends for prerecorded video duplicators reviewed here March 18-21 at the annual International Tape/Disc Assn. (ITA) seminar, held at the Riviera Hilton Hotel.

With video applications dominating the ITA agenda (Billboard, March 31), prospects for duplicators were also singled out for Monday's (19) morning panel, which paired VCA Duplicating Corp. president Bill Follett and David Cuyler, vice president, entertainment sales for Bell & Howell/Columbia Pictures Video Services Division.

Follett was first to signal the long-awaited arrival of high speed duplication techniques for video product. Noting the constant past speculation accorded the problems and potential for such methods, Follett said, "1984 appears to be the year." According to the VCA chief, the myriad technical hurdles in developing reliable tape formulations and trouble-free high speed printers have now been cleared, with technology now in place for video duplication at speeds as high as 100:1.

Masters used for the new high speed systems require three times the magnetic saturation normally needed for real time duplication on conventional slave duplication lines, while program is transferred to uncut tape pancakes, as in audio high-speed systems, rather than to cassettes.

If Follett stressed the technical viability of high speed duplication as ushering in practical application, he asserted that the overall demand for prerecorded videocassettes won't prompt a rapid swing away from real

time systems. Although the option of transferring 24 hours of program in as little as 24 minutes will spell production time victories, the necessary scale of economics will likely make high speed duplicators the preferred choice for high volume runs.

In his presentation, Bell & Howell/Columbia's Cuyler stressed that automation within the video duplication field will serve a much broader role than merely speeding up transfers. Beyond the advent of pancake media and high speed techniques, Cuyler forecast a swing toward more sophisticated management information systems for inventory control, with automated packaging and computerized warehousing all within reach.

Both executives cited the arrival of Beta Hi-Fi stereo hardware, and the imminent launch for the rival VHS Hi-Fi format, as offering another im-

portant growth opportunity for duplicators. Demand for video programs with audio tracks capable of exploiting these new half-inch formats will place a premium on prerecorded copies pulled from larger format masters.

Follett also observed that the improved videotape formulations that major blank tape suppliers have developed to reproduce these "hi-fi" cassettes have contributed to a reversal in the quality control problems once associated with half-inch videotape. When Beta and VHS tapes were initially offered, the prevailing trade view held that program quality on one-inch C type master reels was inevitably degraded in the half-inch copies created; with the new "hi-fi" formats, however, there is now some concern that one-inch masters may not be able to provide adequate audio quality to allow the finished videocassettes to really perform.

## Audio Industry Flocks To Paris AES Confab

By JANET ANGUS

PARIS—With over 150 exhibition stands and demonstration booths, the Palais des Congres here was alive with visitors from all regions of the audio industry for this year's major European Audio Engineering Society (AES) Convention, which took place last Tuesday through Friday (27-30).

The exhibition center proved to be the ideal setting for this event, with its spacious showcase area and numerous demo platforms. Here, manufacturers were able to display new product in the audio field to full effect, particularly such devices as the new CMI series 11X from Fairlight Instruments and its new software, in-

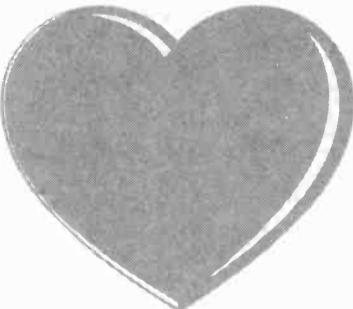
cluding extended memory capability.

Sony Broadcast demonstrated its ever-increasing range of digital recording systems, highlighting especially the PCM 3324 24-track digital audio recorder. The firm also showed off its new professional Compact Disc modular system.

A major first at this show was the fact that the exhibitors were permitted to have speakers located on the stands, admittedly at a very low level but nevertheless doing away with the cumbersome restriction of headsets.

Studer managed to create a splash before the show began by launching

(Continued on page 46)

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## Studio Track

### NEW YORK

Full Force is finishing up tracks at Skyline with production from former Billboard staffers Robert Ford and J.B. Moore. Arthur Payson is at the board, with Scott Ansell and Roger Moutenot assisting. And Lou Christie is cutting tracks there with producer Benji King, engineer Lincoln Clapp and assistants Moutenot and Ansell. . . . The Fearless Four are recording a 12-inch for Elektra called "Time Out" b/w "There's Something About These Ladies" at Quadrasonic Sound Systems. The group is co-producing it with M2. Engineer is Dave Ogrin, assistant engineer is Lee Friedman.

The Reds are showing their colors at Howard Schwartz Studios. Mike Thorne is producing the group's Sire EP. . . Richard Scher and Lottie Golden are re-mixing an Island project for Warp 9 at Evergreen with engineer Rob Stevens. And EMI group Via Afrika is there, with Stevens at the board. . . . Producer Raul Rodriguez is at Vanguard for the Interboro Rhythm Team (I.R.T.)'s follow-up single to "Watch The Closing Doors" for RCA. . . . Profile Records' Cory Robbins just left Frankfort-Wayne Mastering Labs, where he finished songs for the label's first compilation album, due to ship mid-April.

### LOS ANGELES

Oingo Boingo is working on two cuts for the forthcoming "Bachelor Party" soundtrack at Ground Control. The group is co-producing the songs with producer/engineer Paul Ratajczak. Look for the soundtrack on IRS. . . . Three projects are underway at Evergreen Recording. Michael Masser is mixing Elektra albums for Teddy Pendergrass and Peabo Bryson, with Rick Riccio at the console, Gary Luchs and Mike Hatcher assisting. Henry Mancini, a featured artist on CBS' 1984 Olympics album, is working on his contribution there with engineer Dick Bogert and assistant Luchs. And producers John D'Andrea and Shun Tokura are recording Sho Jotai for Phonogram Records, Japan. Carmine Rubino is at the board, with help from Luchs, Jim Behrendt and Richie Cusano.

Midnight Star is burning out the r&b at Larrabee Sound with producer Reggie Calloway, engineer Taavi Mote and assistant Sabrina Buchanek. El Chicano is there with a CBS project, produced by Aaron Ballesteros with engineers Randy Tominaga and Buchanek and assistant Brad Coker. Lake-side is mixing a new single with producer

Steve Shockley, engineer Lenard Jackson and Buchanek assisting. Finally, O'Bryan is finishing a Capitol album, with Don Cornelius producing. Barry Rudolph is at the console, with assistant Toni Greene. . . . Capitol Records is keeping business in the family with two label acts at work in its studio. Steve Miller is producing overdubs for his next album, with David Cole at the board. And Colorblind is mastering its "Crazy" album with producer Rahni Harris Jr. and mastering engineer Wally Traugott.

### NASHVILLE

Two projects are underway at Bullet Recording. Ronnie Milsap is laying string tracks for an RCA album with co-producer Rob Galbreath and engineer Scott Hendricks. And Reunion Records artist Kathy Troccoli is doing overdubs, with Brown Bannister producing and engineering, Jim Baird assisting. . . . Mitch Clark is recording two songs at Sound Emporium for Comstock Records. Patty Parker is producing, with Jim Williamson engineering.

Producer Jerry Crutchfield is working with three artists at Soundshop Recording, including two MCA acts: Lee Greenwood, with engineer Ernie Winfrey, and Brenda Lee, also with Winfrey at the board. He's also doing an Epic album for Tammy Wynette, with Winfrey engineering. Another Epic artist, Ronnie McDowell, is there with producer Buddy Killen and engineers Winfrey and Mike Bradley. Bill Anderson is producing his own project, with Winfrey at the board. And Killen is producing Freddie Hart's Tree International release, also with Winfrey. Finally, Jerry Reed is producing his own album with Larrie Lordin for J.R.P., again with Winfrey at the console.

When Lee Greenwood is not at Soundshop, he can be found at Woodland Sound working on a duet album with Barbara Mandrell for MCA. Tom Collins and Crutchfield are co-producing, with Les Ladd and Tim Farmer at the board. Bill Walker is overseeing tracks for the fourth annual "Country Comes Home" tv special there for Joe Cates Productions. Engineers are Farmer and David McKinley, with Ken Criblez assisting. Catch the show May 3 on CBS. Carol Martyn and Johnny Winters are laying tracks for Gaiety Records with co-producers Ladd and Don Grashey. Ladd is doubling at the console, with Criblez and Farmer assisting. Producer Ron Chancey is working on string overdubs for Con Hunley's next MCA project, with Ladd and Farmer assisting. Finally, in Woodland's mastering department, Denny Purcell is finishing Mark Gray's CBS album and Sylvia's next RCA single.

The following projects are underway at Music City Music Hall: Razzy Bailey is producing Dallas group Canyon with engineer Bill Harris. Recent signing Keith Whitley is working on his debut album with producer Norro Wilson and engineer Harris. Charley Pride has an RCA album in the works, with Wilson and Harris handling production and engineering. Harold Shedd is cutting tracks for Price Mitchell, with engineers Jim Cotton and George Clinton. Shedd is also completing final mixes for Glen Campbell's Atlantic America album. Lou Bradley is in producing and adding string tracks for John Anderson's latest Warner Bros. disk and engineering a Susan Jack record for Compleat with producer Glen Sutton. Jack Eubanks is cutting a new Billy Walker album for Casino Records, with Paul Goldberg engineering. And Corbin &

Hanner are cutting new material with Cotton engineering and Jimmy Darrel and Buddy Cannon assisting.

### OTHER CITIES

Heavy metal producer Tom Allom is working on an A&M album for Northern California group Y&T at Berkley's Fantasy Studios. . . . Steve Becker, of Southside Johnny & the Jukes, is producing Accent On Travel at All Star Sound in Bloomfield, N.J. with Joey Vicari engineering and executive engineer Gerry Egatz. . . . At Rivendell Recorders, Pasadena, Tex., Morgan Cryars is working on an SS Records release with producer Jonathan David Brown. Gedi Duroe is cutting tracks there with Brian Tankersley at the board, who is also producing a project for Hero Shout. Wayne Watson is producing a CCM album for Robert Crawford.

Majestic Records act Evasive Action is back at Morning Sun in Deland, Fla., working on the third single from their forthcoming album. Jack Sferlazzi is producing with engineers Greg Rike and Rick Bailey. . . . In Clearwater, Fla., Dwight Saunders is finishing a single at Sun-Tracs. . . . Producer Mark Berry is at London's Jacobs Manor Studio wrapping cuts for the local group Freeez. . . . Two authors of children's books are in at Criteria Recording in Miami. Shel Silverstein is working on a narrative for his "Where The Sidewalk Ends" poetry collection. Ron Haffkine is producing the CBS project with staff engineer Oliver Masciarotti. And Verna Mae Casacio is working with producer Mike Lewis and vocalist Samantha Olsen on a single to go with her book "Santa's Trip To Mars." Phil Dunne and Stan Lambert are engineering this session. Following the success of their "Get Off My Case" single, Virgin Records group the Comateens have checked into Criteria for an album project. The Romantics' producer, Peter Solley, has been called in for the job, working with engineers Jim Sessody and Masciarotti.

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

## 3M Uncertain If DMS Will Return To Market

MIAMI—Nine months after discontinuing all production of its DMS digital recording system, 3M Co., St. Paul, Minn., is uncertain whether the line will return to the market. The problem, according to 3M's Richard Mulstad, is that the pressed wood and formica housing of the original DMS units is not sufficiently shielded to comply with an FCC energy level regulation regarding electrical interference in devices incorporating computer-based equipment which went into effect last Oct. 1.

The first DMS systems were shipped to Chris Stone at the Record Plant in Los Angeles in February, 1979, and remain in operation there in their original state. In addition, there are about 100 DMS systems in operation in recording studios throughout the world, with neither plans nor official requirements to retrofit the units to comply with the FCC ruling.

One obvious solution is for 3M to simply house the next generation of DMS systems in a steel casing. Whether the company will do this, however, remains unclear. 3M is evaluating its position in the digital audio field, and will await the results of that labor before bringing any new or revised product to the digital market-place. STEVE DUPLER

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## Cosmos To Use RCA Cameras At World's Fair

NEW YORK—Cosmos Broadcasting, parent company of New Orleans television station WDSU, has purchased three RCA TK-47B automatic studio cameras for use at the World's Fair in New Orleans, May 12-Nov. 11.

According to Joseph Gill, Cosmos vice president of engineering, the RCA cameras will be used for a variety of purposes, including feeding coverage of the fair to network television operations, and producing documentaries and commercials for both exhibitors and sponsors. The fair's 5,000 square foot telecommunication center will be manned by WDSU personnel.

At the fair's conclusion, the TK-47B cameras will be used for studio production at another Cosmos-owned station, WAVE Louisville.

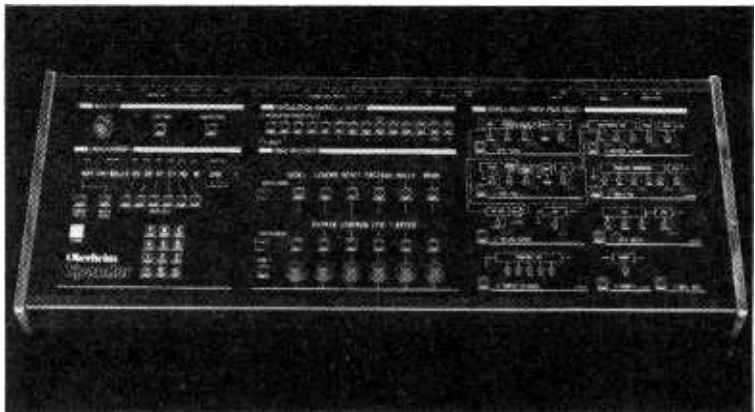
## VPA Begins Award Judging

NEW YORK—Preliminary judging has begun for the Videotape Production Assn. (VPA) Monitor Awards for 1984. Candidates include entries from the U.S., Canada, U.K. and New Zealand.

Judging will result in 1,000 categorical judgments, which will lead to a list of finalists in the fields of commercials (local/regional), national commercials, broadcast programming, non-broadcast programming, test commercials, music video for tv, special effects and computer animation. Finalists will be announced on April 10.

Final judging for the awards will take place the weeks of April 9 and 23, with 75 "blue ribbon" panelists participating in the decision-making. Winners will be disclosed at the VPA banquet June 11.

## New Products



Oberheim Electronics' new Xpander synthesizer is a six-voice individually programmable model that interfaces with any keyboard, guitar, sequencer or computer with MIDI or control voltage/gate outputs. The six voices are individually programmable, and each contains two oscillators, 15 VCAs, five LFOs, five envelope generators, four ramp generators, three tracking generators, a 15 mode filter and a lag processor.



Valley People Inc., Nashville, announces its first piece of test gear, the Model 310 audio noise and level meter. Features include 10Hz to 100kHz wide-band filter; isolated, balanced, Trans-Amptm differential inputs; "A" weighting filter, average detector response in volumetric units, and many more. Suggested retail price is \$399.

## AES Convention In Paris

• Continued from page 45

its latest development, a DASH format two-track digital recorder.

As always at AES conventions, there were plenty of exciting new product lines to be investigated, and not only from the old hands of the industry. There was information on a new range of Japanese microphones, designated the Sanken CU 41, a uni-directional double-condenser microphone.

Another plus at this venue was the Salle Bleue Conference Hall, where the "intensive course" technical lectures were delivered, chaired by various leaders of the international audio

industry. Those technical sessions covered the topics of loudspeakers, microphones, digital processing, studio technology, measurements and instrumentation, recording acoustics and sound reinforcements, psycho-acoustic and electronic music, and digital recording.

With other peripheral activities including "technical tours" to IR-CAM, Radio France, Studio de la Grande Arnee and various other studio and concert hall complexes in and around Paris, not to mention the coveted AES Awards, visitors and exhibitors alike were kept fully occupied.

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# CLASSICAL **Keeping Score**

## **RCA Sets Mammoth Rubinstein Project**

By IS HOROWITZ

Surely one of the noblest tasks the recording industry can perform is to preserve and keep available the performances of great artists. Over and above the business of recording comes guardianship of the artistic record.

RCA Records is going back into the catalog of recordings of **Artur Rubinstein**, a deep pool of treasure, to reissue in a massive series of albums what it considers among the best of his recordings. As many as 15 three-disk albums are planned in a project to be completed in 1987, the 100th anniversary of the pianist's birth.

The first album in the series, due out later this month, will be the first of a number devoted to Chopin, a more than proper focus for an artist who was considered one of the composer's master interpreters.

It's interesting, too, that the launch of this enterprise comes only six months after **Seraphim** released a batch of seven LPs by Rubinstein, distributed among four albums, all devoted to Chopin. Reprocessed from original 78 r.p.m. parts, where available, all were recorded between 1931 and 1939.

While RCA's Rubinstein recordings will come from tapings made in the '50s and later, they too are undergoing careful remastering, but in digital transfers that RCA feels will provide a truer duplication of the original masters than former technology has permitted.

RCA Red Seal Chief **Tom Shepard** sees this effort as worthwhile beyond its effect on the immediate project. For one thing, the digital remastering should help preserve the quality indefinitely, an important archival attribute. Also, one senses that at some time before very long these and other vintage recordings will be released on Compact Disc, and their current remastering will put them a step ahead.

**Max Wilcox**, who was the producer of so many Rubinstein recordings, is in charge of the remastering. The pressings will be made at Europadisk in New York using imported Teldec vinyl, and packaging will be deluxe, with special written material and candid photos secured from the Rubinstein family, some of which have never before been published. A special "Rubinstein" label replaces the usual Red Seal imprint. The three-record albums will carry a suggested list of \$29.98, as will their two-cassette counterparts.

The initial package will contain the nocturnes and waltzes of Chopin, and that composer will be the subject of the next four multi-record albums, to be issued at the rate of one every three months. The mazurkas, scher-

zos, ballades, sonatas, polonaises, impromptus, concertos, etc. will come out in turn.

After Chopin, says Shepard, lined up and awaiting their turn for digital remastering are Rubinstein performances of Brahms, Beethoven, Impressionist composers and a host of short works. The entire collection will be slip-cased and released as a giant commemorative album to mark the pianist's centenary in 1987.

Meanwhile, RCA has no plans to delete any of the same performances still active in the catalog.

★ ★ ★

"You ain't seen nothing yet," says PolyGram Classics chief **John Harper** about the upcoming **Luciano Pavarotti** campaign in support of a new crossover-type album by the tenor, and its tie-in with a cross-country arena concert tour.

The London album won't be released until June, but already plans for the drive are assuming awesome proportions, Harper says.

The album is called "Mamma," and it programs a selection of popular Italian songs, arranged and conducted by **Henry Mancini**. Recording sessions were held in Geneva this past February while Pavarotti was appearing in local performances of "Un ballo in maschera." Members of the Suisse Romande Orchestra played the date, and a chorus was based in over the Alps from Italy to add authenticity.

The campaign will hit its peak during a set of arena concerts in August. These will take place in Chicago, New York, Dallas, San Francisco and Los Angeles, says Harper.

★ ★ ★

**Paavo Berglund** and the Helsinki Symphony Orchestra are recording all the Sibelius symphonies. Two, Nos. 4 and 7, have already been taped in London; the remainder will be recorded in Finland. Berglund was associated with the Bournemouth Symphony in the '70s... A playoff concert April 13 in New York will determine the winner of the first **Andres Segovia** Fellowship Award. The jury will include the maestro

himself, pianist **Alicia de Larrocha** and guitarist **Eliot Fisk**.

**Andrew Davis**, music director of the Toronto Symphony, will appear as pianist in a number of recordings for Moss Music Group in Canada. In one of two Gershwin albums planned, he will be joined by another conductor-turned-pianist, **Erich Kunzel**. Recording team will be MMG's **Julian Rice** and **Anton Kwiatkowski**. **Martin Bookspan**, author, commentator and current executive vice president of Moss Music in the U.S., has received the Medal of Honor for music from the National Arts Club.

★ ★ ★

*Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.*



**FLAMING HER FANS**—Soprano **Jessye Norman** prepares to autograph albums during an in-store appearance at Barnes & Noble in New York. Standing in support, from left, are **Nancy Zannini**, Philips Records chief; PolyGram Classics president **Gianfranco Rebulla**; label staffer **Susan Mann**; the retail chain's head buyer, **Lynn Hoffman**, and Philips promotion executive **Peter Clancy**.

## GOSPEL **Lectern**

# Thurlow Spurr Gets Back On His Feet

By BOB DARDEN

People bandy about the word "legendary" much too freely in gospel music. To be truly "legendary," an artist needs to create a viable, ongoing body of work that endures over a number of years. A one-shot top 10 tune won't cut it.

There's no question about someone like **Thurlow Spurr**. In this case, "legendary" is the optimum adjective. Just to refresh your memory, in the course of 50 gospel albums and more than 35 years in the industry, Spurr has become a dominant force in Southern gospel music. He's president of Sweetwater Records, Great Sweetwater Publishing and Clear Day Publishing, he's president-elect of the Gospel Music Assn., and he's been the musical director for the GMA's annual Dove Awards.

What else? Spurr's the founder of the Spurrrows, now in their 25th year. He manages and books such Christian artists as **Larnelle, Bobby Jones & New Life** and **Karen Kelley**. He's produced shows for 700 conventions, hundreds of colleges, dozens of major corporations and for Presidents **Jimmy Carter** and **Ronald Reagan**.

Spurr spent three years as director of music and talent for the PTL Television network, performed in and produced another 10,000 shows of his own and produced more than 50 albums for other artists—and much, much more.

About a year ago, Spurr felt a dull, aching pain in his chest. It went away, only to resurface again and again.

"Finally, on the insistence of a friend," he says, "I went to a doctor and told him about the pain. He made me take a stress test and I flunked. The subsequent angiogram showed that there was 80 and 90 and 95% in at least three arteries."

Shortly after celebrating his 50th birthday in late January, Spurr was rushed to a hospital in Orlando, Fla. The doctors hurriedly opened the chest cavity expecting to do three bypass operations. Before it was over, they did five.

What caused it? Since Spurr neither drinks nor smokes, his doctors attributed it to either stress or a high cholesterol diet. Longtime friend **Linda Hilliard** agreed with the later diagnosis.

"Mr. Spurr probably holds the world's record for fast hamburgers, greasy french fries, chocolate milk shakes, and late night meals in all-night diners and truck stops from coast to coast."

Fortunately, Spurr has just been released from the hospital and is making a rapid recovery. In typical fashion, he's decided to use his heart attack as an object lesson for other similarly driven Christian artists and businessmen.

"I now belong to a very unique club," he says with a laugh. "It's called the Zipper Club. After they open you up, take out your heart, work on it, put it back and start it with an electric paddle, you become part of the Zipper Fraternity. They say there are 200,000 of us in this elite club. If we ever all got together, we could talk through eternity and compare notes."

"I often asked myself, if I had my choice of burning out for the Lord or rusting out doing nothing, which would I choose? Consistently I've said I'd rather burn out. Now, after open heart surgery and a five-bypass operation, I'm not sure that either is the answer.

"Jesus taught us that there are times we are to come apart and rest and be refreshed and stand still and know that He is God. I believe that God has graciously kept me

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**GOSPEL GOSSIP**—Thurlow Spurr, left, is back in good health after open heart surgery. After more than 35 years in the business, he has resumed his work conducting the Michigan Concert Choir and is finishing four albums started before his health problems. **Dave Fullen**, right, works on the first album for newly formed label Purpose Records.

going in spite of the fact I have misused, driven and disregarded warnings while doggedly pursuing every possibility of spreading the gospel through music.

"Was it worth it? Yes. But there very possibly could have been a better, more sane way of doing it. God has built into all of us an overload system with warning lights and a backup system telling us when it is time to be refreshed. Sometimes we ignore them all until finally God has to get our attention. He got mine."

Spurr says he's already back into full stride for 1984, resuming weekend trips to MetroChurch in Edmond, Okla., conducting monthly rehearsals of his 250-voice Michigan concert choir and accompanying tour dates, and performing his duties as president of Splendor Productions. He's also set to finish four album projects (including one for Light Records) he was working on before the surgery.

Will he go at the same pace as before? "Friend, I learned a lot. I'll never be the same. Just before the operation, I remembered an old song that goes, 'Someday in your heart, you're going to need Him.' I did need Him. And He was there."

And for fellow musical ministers in particular: "Satan has a marvelous bag of tricks that he uses over and over again. If he can't keep you from doing anything, he'll try to interest you in doing too much. There are certain God-given laws that are in effect whether you are an unknown, unheralded, seemingly small, insignificant person in God's kingdom or somebody the whole world knows.

"Yes, you can get too busy serving the Lord. You can lose your health, your home, your friends, and yes, you can even lose the most important thing in your life, and that's your relationship with the Lord. Just by getting too busy."

★ ★ ★

Welcome aboard another new religious record label, Gospel Time Records, out of Jackson, Miss. the first series of albums for Gospel Time includes the **Dynamic Golden Stars'** "Witness," the **Gospel Soul Revivers'** "It Ain't Easy," the **Sensational Brown Brothers'** "Mother's Prayer," the **Ballard Brothers'** "Signs Of Time" and **Villa Stamply & the Soul Supremes'** "King Jesus Is My Friend."

For more information and review copies, write Gospel Time Records, Talk Of The Town Recording Studio, 408 West Pascagoula St., Jackson, Miss. 39203, or call (601) 969-1315.

★ ★ ★

Another new gospel label is A-mek Records, which has now released albums by four top Chicago-area church choirs and has just signed 14 more for upcoming releases. One of the albums, the **First Church of Love & Faith's** "God Will Take Care Of You," is already receiving considerable airplay in the South.

The first release from the newly formed Purpose label is by **Dave Fullen**, entitled "Hide And Seek." The address for Purpose is P.O. Box 28097, Columbus, Ohio 43228-0097.

★ ★ ★

*Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.*



# JAZZ Blue Notes

## More On The L.A. Scene: Vine Street Sings

By SAM SUTHERLAND and  
PETER KEEPNEWS

While Ozzie Cadena's small group bookings for the Hyatt on Sunset have given instrumental jazz a welcome reprieve for Hollywood club exposure (Billboard, March 24), a few miles away Ron Berinstein is doing much the same for vocal music. As noted in that earlier item, the **Vine Street Bar & Grill** has bucked the trend away from jazz in small clubs there by mounting an increasingly ambitious series of bookings.

Berinstein, owner of the restaurant, made music part of its ambience from the start, but an initial emphasis on group residencies has given way since the latter part of last year to a more straightforward blueprint. Recent months have seen **Joe Williams**, **Mose Allison**, **Morgana King**, **Etta James**, **Anita O'Day**, **Betty Carter** and **Esther Phillips** among the stylists featured; upcoming bookings meanwhile range from this weekend's return for **Yma Sumac**, who closes Sunday (1), to **Jon Hendricks**, **Full Swing** and return engagements for **Phillips** and **Allison**.

Response to the room's recent featured acts has apparently emboldened Berinstein to cast a wider net, and now instrumental acts are being selectively booked, with **Phil Upchurch** and **Free Flight** already on the schedule and more expected in the months ahead.

★ ★ ★

Label doings: PolyGram Classics has released a two-record reissue of early big band recordings by **Quincy Jones**. "Birth Of A Band" dates from 1959 and features such artists as **Phil Woods**, **Zoot Sims** and **Lee Morgan**. PolyGram says the album was released ahead of schedule to take advantage of Jones' high profile at the Grammy Awards, although there's nothing on it that sounds very much

like "Thriller" . . . Meanwhile, Jones has made some intriguing signing news. His Qwest label has just added two well-known jazz artists to its roster: **Jimmy Smith**, considered by many to be the definitive jazz organist, and **Sarah Vaughn**, certainly one of the greatest living singers . . . Guitarist **Kevin Eubanks** is the latest addition to the GRP roster. Like Jimmy Smith, he had been with Elektra/Musician. But that label has been doing some adding to its roster as well: **McCoy Tyner's** Elektra/Musician debut should be on the street right about now . . . Unconfirmed rumors have most of the Warner Bros. jazz roster moving on. According to the grapevine, **John McLaughlin**, **Jaco Pastorius**, **Larry Carlton** and **Yellowjackets** are no longer with the label . . . This one is definitely true: **James Blood Ulmer**, the definitive harmolodic guitarist, is no longer recording for Columbia.

★ ★ ★

Festival news: The dates have been set for this year's series of **Kool Jazz Festivals**. The season will begin in Cleveland on June 7 and end on Oct. 7 in Houston. The showpiece of the festival season, sponsored by the Brown & Williamson Tobacco Corp., is the New York extravaganza, which this year will run from June 22-July 1. No artists have been announced yet for any of the dates, but the usual big names are expected . . . The JVC Co. has signed a three-year deal to sponsor the **Newport Jazz Festival**—which, like the Kool events, is promoted by the ubiquitous **George Wein**, who started the jazz festival ball rolling in Newport 30 years ago.

Bassist **Rufus Reid**, director of the jazz program at **William Paterson State College** in Wayne, N.J., has received grant money from the National Endowment for the Arts, the Rouse Co. and the Willowbrook Mall in Wayne to stage a jazz festival

there, April 30-May 6. Among the artists scheduled to perform are **Phil Woods**, **Kenny Burrell**, and **Continuum**, the quintet co-led by **Jimmy Heath** and **Slide Hampton** . . . Producer/author **Hank O'Neal** has organized what he is modestly calling "the greatest floating jazz experience ever": two separate seven-day cruises on Norwegian Caribbean Lines' S.S. Norway featuring performances by such artists as **Woody Herman**, **Dizzy Gillespie**, **George Shearing**, **Mel Torme**, **Joe Williams** and **Zoot Sims**. The seagoing jazz festivals set sail from Miami on Oct. 20 and 27, with calls at St. Thomas, Nassau and Out Island—and, needless to say, plenty of music.

★ ★ ★

Also noted: Pianist extraordinaire **Oscar Peterson** and veteran critic **Leonard Feather** will both receive honorary Doctor of Music degrees at Berklee College of Music's commencement ceremonies on May 19. In other Berklee news, the Boston-based school is establishing an **Al Dimeola** scholarship fund. The guitarist was a student at Berklee when **Chick Corea** tapped him to join **Return To Forever** a decade or so ago . . . **WBGO**, the Newark FM station that is the only full-time jazz outlet in the New York/New Jersey area, is holding its fourth annual "Jazz-A-Thon" April 29 at New York's Savoy Cabaret. All proceeds from the 12-hour event will go to **WBGO**, a National Public Radio station. **Lionel Hampton** is chairman of this year's Jazz-A-Thon Committee.

★ ★ ★

Items for consideration should be sent to either Peter Keepnews, Billboard, 1515 Broadway, New York, N.Y. 10036, or Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

## LATIN Notas

### Top ACE Honors Go To Rafael

By ENRIQUE FERNANDEZ

Every year the New York Latin show biz journalists' association known as ACE stages a gala fete honoring outstanding talent in the Latin field. It's a combination Grammy-Oscar-Emmy-Tony, with awards going to top acts in all spheres of entertainment.

At this year's ceremony, Spanish singer **Raphael** received ACE's highest honor, the extraordinary merit and distinction award. The extraordinary award in variety went to the youthful group **Menudo**.



**YOUNG VETERAN**—Ex-Menudo Johnny Lozada accepts an award recognizing the "extraordinary achievement" of his former group from ACE, the New York association of Latin journalists. Also accepting the award for RCA Records during a ceremony at the Waldorf-Astoria are, from left, **Bernardo Garza**, a&r director for RCA International; **Robbin Ahrold**, division vice president/communications; and **Mario dela Higuera**, division vice president/Latin music U.S.

Mexican singer **Jose Jose** won the male singer of the year award for his "Voy a llenarte toda," and Venezuela's **Mirlla Castellanos** won the female singer award for "Di que no soy yo." **Rocio Jurado** was awarded the prize for regional music with her "Ole Cataplum," and **Jose Luis Perales** won the composer of the year laurels for "Y como es el?"

Jose Jose also took the LP of the year award with "Secretos," while in the salsa category the prize went to **Adalberto Santiago**, **Ray Barretto** and **Celia Cruz** for their collaboration, "Tremendo Trio."

In the variety categories, **Camilo Sesto** scored twice, being named as international artist of the year and winning the best show award for his presentation at the Felt Forum, while **Wilfrido Vargas** won the prize for band of the year. For the second year in a row, **Jose Tejada** carried the promoter of the year award.

Though the grand ballroom at the Waldorf-Astoria was filled with Latin luminaries, no one caused as much of a stir as ex-Menudo **Johnny Lozada**, whose every move was monitored by hordes of screaming admirers. Johnny was there to accept the award won by his former group.

★ ★ ★

The interest in chicano rock generated by **Los Lobos'** Grammy is pointing to the other groups in that scene, among them the **Plugs**, **Los Illegals**, the **Brat**, the **Odd Squad** and others. The newly created **Zyanya Records**, a division of Rhino Records, has moved into the field with the release of three albums: "Los Angelinos Eastside Renaissance," "Thee Midnighters" and "The History of Latino Rock."

★ ★ ★

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.



**CELEBRATING THE DUKE**—The Brooklyn Philharmonic recently performed three new compositions commissioned by the ASCAP Foundation in tribute to **Duke Ellington**: a gospel work by **Howard McCreary**, a concert work by **Kevin Hanlon** and a jazz work by **Horace Silver**. The concert also included a new **Ornette Coleman** composition in honor of Ellington and excerpts from Ellington's unfinished opera "Queenie Pie," arranged by **Mercer Ellington**. Pictured after the concert are, front row, from left: **Stanley Kaplan**, president of the ASCAP Foundation; saxophonist **Grover Washington Jr.**, and gospel artist **Andrae Crouch**. Back row, from left: **Mercer Ellington**; ASCAP managing director **Gloria Messinger**; ASCAP president **Hal David**; **Lukas Foss**, conductor of the Brooklyn Philharmonic; **Howard McCreary**; **Kevin Hanlon**; composer **John Duffy**, and **Horace Silver**.

Survey for Week Ending 4/7/84

## Billboard® Best Selling Jazz LPs™

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	20	<b>DAVID SANBORN</b> Backstreet, Warner Bros. 23906-1	28	29	34	<b>HIROSHIMA</b> Third Generation, Epic FE 38708
2	2	40	<b>WYNTON MARSALIS</b> Think Of One, Columbia FC 38841	29	30	96	<b>PAT METHENY GROUP</b> Offramp, ECM ECM-1-1216 (Warner Bros.)
3	3	30	<b>HERBIE HANCOCK</b> Future Shock, Columbia FC 38814	30	27	136	<b>AL JARREAU</b> ▲ Breakin' Away, Warner Bros. BSK 3576
4	5	11	<b>PIECES OF A DREAM</b> Imagine This, Elektra 60270	31	31	27	<b>MANHATTAN TRANSFER</b> Bodies And Souls, Atlantic 80104-1
5	4	69	<b>GEORGE WINSTON</b> December, Windham Hill C-1025	32	34	16	<b>SADAO WATANABE</b> Fill Up The Night, Musician 60297 (Elektra)
6	10	3	<b>EARL KLUGH</b> Wishful Thinking, Capitol ST-12323	33	32	24	<b>VARIOUS ARTISTS</b> An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)
7	11	7	<b>KENNY G</b> G Force, Arista AL8-8192	34	33	9	<b>HANK CRAWFORD</b> Indigo Blue, Milestone M-9119 (Fantasy)
8	14	3	<b>WEATHER REPORT</b> Domino Theory, Columbia FC 39147	35	35	5	<b>ANDREAS VOLLENWEIDER</b> Caverna Magica, CBS FM 37827
9	15	3	<b>JEFF LORBER</b> In The Heat Of The Night, Arista AL8-8025	36	37	176	<b>GROVER WASHINGTON JR.</b> ▲ Winelight, Elektra 6E-305
10	7	24	<b>MICHAEL FRANKS</b> Passionfruit, Warner Bros. 1-23962	37	38	42	<b>LARRY CARLTON</b> Friends, Warner Bros. 1-23834
11	6	18	<b>LINDA RONSTADT</b> ▲ What's New, Asylum 60260 (Elektra)	38	40	3	<b>ALEX DE GRASSI</b> Southern Exposure, Windham Hill WH-1030 (A&M)
12	12	9	<b>LEE RITENOUR</b> On The Line, Musician 60310-1 (Elektra)	39	NEW ENTRY		<b>CLEO LAINE &amp; JOHN WILLIAMS</b> Let The Music Take You, CBS FM 39211
13	13	40	<b>PAT METHENY GROUP</b> Travels, ECM 23791-1 (Warner Bros.)	40	42	22	<b>TOM SCOTT</b> Target, Atlantic 80106
14	8	52	<b>GEORGE WINSTON</b> Autumn, Windham Hill C-1012	41	41	18	<b>STANLEY CLARKE/GEORGE DUKE</b> The Clarke/Duke Project II, Epic FE 38934
15	16	7	<b>RODNEY FRANKLIN</b> Marathon, Columbia FC 38953	42	44	91	<b>DAVID SANBORN</b> As We Speak, Warner Bros. 1-23650
16	17	40	<b>GEORGE BENSON</b> ● In Your Eyes, Warner Bros. 1-23744	43	39	42	<b>TANIA MARIA</b> Come With Me, Concord Jazz CJ 200
17	9	92	<b>GEORGE WINSTON</b> Winter Into Spring, Windham Hill C-1019	44	NEW ENTRY		<b>GATO BARBIERI</b> Para Los Amigos, Doctor Jazz W2X 39204
18	18	26	<b>BOB JAMES</b> Foxie, Columbia FC 38801	45	45	13	<b>MARK ISHAM</b> Vapor Drawings, Windham Hill WH-1027 (A&M)
19	19	50	<b>JARREAU</b> ● Jarreau, Warner Bros. 1-23801	46	47	3	<b>PASSPORT</b> Man In The Mirror, Atlantic 80144-1
20	22	34	<b>SPYRO GYRA</b> City Kids, MCA 5431	47	49	146	<b>PAT METHENY &amp; LYLE MAYS</b> As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)
21	23	5	<b>TANIA MARIA</b> Love Explosion, Concord Picante CJP-230	48	NEW ENTRY		<b>THE SCOTT HAMILTON QUINTET</b> In Concert, Concord Jazz CJ-233
22	20	16	<b>WILL ACKERMAN</b> Past Light, Windham Hill WH-1028 (A&M)	49	NEW ENTRY		<b>ANDY NARELL</b> Light In Your Eyes, Hip Pocket 6344 (A&M)
23	21	7	<b>ANGELA BOFILL</b> Teaser, Arista AL8-8198	50	36	9	<b>GARY BURTON AND CHICK COREA</b> Lyric Suite For Sextet, ECM 23797-1 (Warner Bros.)
24	24	32	<b>JEAN-LUC PONTY</b> Individual Choice, Atlantic 80098				
25	25	24	<b>AL DIMEOLA</b> Scenario, Columbia FC 38944				
26	26	48	<b>EARL KLUGH</b> Low Ride, Capitol ST-12253				
27	28	26	<b>SHADOWFAX</b> Shadowdance, Windham Hill WH-1029 (A&M)				

APRIL 7, 1984, BILLBOARD

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## HE'S IDOL-IZED *Despite His Recent Success, Billy Says He's The Same Old Punk*

By ETHLIE ANN VARE

LOS ANGELES—Billy Idol's career may have taken a while to get off the ground, but it's definitely in orbit now. Both of Idol's Chrysalis albums and an earlier EP are on the charts, the singer is selling out venues nationwide on his latest tour, and his photogenic face adorns the cover of every fanzine around.

The 28-year-old Briton, recently transplanted to Greenwich Village, takes a bemused view of the sudden hoopla surrounding a career he feels hasn't changed one iota from his punk days in 1977.

"At first," he says, "radio wouldn't play my records because I had spikey hair. They said if I brushed my hair down and was the next David Cassidy, they might consider playing me. I said f\*\*\* off."

According to Idol, he just continued making the music he liked, and waited for the world to catch up. "Actually, I think my first album was loads more mainstream than 'Rebel Yell.' The new album is 10 times more heavy. But I guess 'mainstream' now means getting onto

heavy metal stations."

Since he abhors the new glut of heavy metal (though he admits a sneaking fondness for early Led Zepelin), Idol decided to base his latest video on "Eyes Without A Face," the slowest song on "Rebel Yell."

"It's been three years since I put out a relatively slow number," explains Idol. "I felt it was about time I showed people that side of me."

It was during the taping of this video, under the direction of David Mallett, that Idol overworked himself amid smoke and flame effects to the point that he landed in the hospital with his eyes bandaged shut. But the aggressive singer didn't let that stop him; wearing sunglasses, he continued with in-stores, interviews and performances.

Part of Idol's appeal is the sexually threatening nature of his image: black leather pants, tattered T-shirts, spiked wristbands and a perpetual sneer. When he performs, he strokes his body and writhes in a decidedly R-rated manner. His look, and some of the imagery in his videos, has led to his being branded as an S&M hero. Idol, however, insists that he is en-

tirely pro-women.

"I'm kind of getting sick of these people who call me a misogynist," he harumphs. "If people are threatened by my image, good. But my songs, and my videos if you look at them, are very supportive of women."

Sexual politics aside, the self-proclaimed Idol is being accepted mainly for the hard-rocking beat of his material (generally co-written with guitarist Steve Stevens), the crossover appeal of metallic guitar abutting synthesizer, and Idol's surly baritone.

And all he wants to do, he says, is exactly what he's doing. "The record company makes so much money out of my records compared to what I make by creating them that it's absolutely pitiful," insists the outspoken singer.

"But I don't think about it too much, because I want to make records. I want to be in a group. I don't want to work for a record company, and I don't want to look like I work for one."

"Spandau Ballet look like they work for a record company. I do my own thing."

## Berlin Expects Little Controversy Over Album

By JEFF TAMARKIN

NEW YORK—When Berlin's first album, "Pleasure Victim," was released in 1982, it drew as much notice for its outspokenness on the subject of sex as it did for the music. Although the Los Angeles sextet's (no pun intended) new Geffen release, "Love Life," is no less frank, the group doesn't expect it to be as controversial.

"On the first album, the song 'Sex (I'm A)' tended to overshadow everything else," says Terri Nunn, Berlin's vocalist. "But that's because anything that was previously a taboo subject is going to make the biggest impression."

Still, she says, the synth-pop group's intention was to draw attention to the topic. "We like to bring things to light and hear what people have to say. At least we know people are listening, and they know we're not going to be talking about mundane things."

"Love Life" more specifically addresses the subject of intimacy in relationships. "The first album was also about relationships but was written in a negative tone," says bassist/vocalist John Crawford, who wrote all of the songs on the LP.

"This time I'm taking the view-

point that in a relationship you're going to get hurt one way or the other. I'm fascinated at middle class existence, and this record takes a look at the role of relationships in that existence."

With the help of Geffen's promotional arm and heavy MTV exposure for the single "The Metro" from the debut album, Berlin graduated from the L.A. club scene to national recognition. The current single, "No More Words," is bulleted at number 39 on Billboard's Hot 100, and the group is anxious to hit the road to support the record. They were originally scheduled to open for Yes on the British supergroup's upcoming tour, but instead will headline their own tour.

"We look forward to promoting

## New Audiences Clings To Second Place In Gotham

By PETER KEEPNEWS

NEW YORK—New Audiences has never been the dominant force in the concert business here. But as Art Weiner, one of the firm's two principals, put it, "We've pretty consistently been number two in the market for the last 12 years."

For Weiner and his partner Julie

Lokin, being number two has meant more than just trying harder; it's meant carving a niche for New Audiences outside of the rock and pop mainstream. Since its auspicious start in February, 1972, with an elaborate Charles Mingus concert at Philharmonic (now Avery Fisher) Hall—followed by shows at that same venue by Miles Davis and Phil Ochs—New Audiences has specialized in jazz and folk concerts.

The "Love Life" album was produced by Mike Howlett (A Flock Of Seagulls, Gang Of Four), while the single "No More Words" was produced by Giorgio Moroder and Richie Zito.

That specialization has not been entirely by design. "We definitely attempted to get the major names when we started out," says Lokin. "But it was tough for an outfit just starting out to compete on that level, and the agents we talked to said, 'Get the little acts and they'll stay loyal to you when they make it.' Unfortunately, that doesn't always happen."

New Audiences has presented some "little acts" that went on to make it big—including the first New York headlining appearances by the Doobie Brothers in 1973 and George Thorogood & the Destroyers in 1980. The company was the New York promoter of choice for Little Feat for most of that band's existence. And the list of top jazz and fusion acts that have been loyal to New Audiences includes Weather Report, Sonny Rollins and Bob James.

(Continued on opposite page)



SAVOY STICKUP—Trans-Lux recording artist Tony Powers, right, chats with friends after his performance at New York's Savoy, where he showed his Sony video "Don't Nobody Move (This Is A Heist)" as an encore. Shown from left are rocker Rick Derringer, Aerosmith's Steven Tyler and his date.

## R.E.M. 'Reckoning' On Different Musical Approach

By MOIRA McCORMICK

CHICAGO—R.E.M.'s "Reckoning," due next week on IRS, marks a significant shift in sound and approach from the band's acclaimed 1983 debut, "Murmur."

Seeking a more live, untouched sound, R.E.M. knocked out the record in 12 days last December and January at Reflection Studios in Charlotte, N.C.

"We wanted the record to sound a little more like our live show," says Pete Buck, guitarist in the four-man group. "A couple of the rhythm tracks were cut live, and overdubs are subtle. Mitch (R.E.M. producer Mitch Easter) calls it our 'Kenny Rogers period'—it's all guitars and you can understand the words."

While the sound on "Murmur" was characterized by elusive snatches of lyrics and scattered musical references, Buck says some of the new tunes are more straightforward. "We'll probably never be narrative," Buck says, "but at least on a couple of the new songs the lyrics make sense."

In addition, says Buck, R.E.M. flirted with a straight ballad ("Time After Time"), uncredited swatches of James Brown-style improv and Eastern music, and an upfront country tune ("Rockville"), balancing out their more typically dense, swirling compositions.

"I'm not a country and western guitar player but I like the style," Buck remarks, crediting R.E.M.'s friendship with the recently-signed

Jason & the Scorchers for his increased interest in the genre.

The fact that R.E.M. has made changes and refinements in its sound is noteworthy because its sound on "Murmur" was so widely hailed by critics. The pride and joy of Athens, Ga. wound up second only to the pride and joy of Gary, Ind. in the Village Voice's 1983 critics' poll. "Murmur" tallied 986 points in the album of the year category, to 1,305 for Michael Jackson's "Thriller." R.E.M.'s album topped Rolling Stone's critics' list for the same honor.

"Polls are exciting, but they're not why we do it," says Buck, who is joined in the band by vocalist Michael Stipe, bassist Mike Mills and drummer Bill Berry. Still, in an apparent swipe at the current wave of Euro fashion plates, Buck adds: "It is nice to be appreciated for what we are and not how we look."

R.E.M. is set to tour Europe throughout April and will trek around America most of the summer. While in England, the band plans to tape a live video on British television's "Rebellious Jukebox," possibly with hot video producer/directors Kevin Godley and Lol Creme. An American-made video for the album cut "South Central Rain" is already finished.

On top of all this activity, R.E.M. was recently called on to back renegade singer/songwriter Warren Zevon on a series of demo tapes recorded at Bill King's eight-track studio in Athens, Ga.

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# AMUSEMENT BUSINESS 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).

- **ALABAMA, JUICE NEWTON—\$413,850, 26,700 (27,000), \$15.50,** Keith Fowler Promotions/Salem Spirit Concert Series, Omni, Atlanta, two shows, one sellout, March 25-26.
- **VAN HALEN, AUTOGRAPH—\$396,259, 31,309, \$13.50 & \$11.50,** Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, March 20-21.
- **ALABAMA, JUICE NEWTON—\$287,595, 19,173 (22,000), \$15,** Keith Fowler Promotions/Salem Spirit Concert Series, New Orleans Superdome, March 23.
- **ALABAMA, JUICE NEWTON—\$284,177, 18,334, \$15.50,** Keith Fowler Productions/Salem Spirit Concert Series, Birmingham (Ala.) Jefferson Civic Center, sellout, March 24.
- **BILLY JOEL—\$247,366, 16,629, \$15,** DiCesare-Engler Productions, Pittsburgh Civic Arena, sellout, March 24.
- **JUDAS PRIEST, GREAT WHITE—\$213,164, 17,446, \$13.50 & \$11.50,** Monarch Entertainment Bureau, Meadowlands Arena, E. Rutherford, N.J., sellout, March 23.
- **YES—\$209,289, 15,247 (18,000), \$14.30, \$13.20 & \$12.10,** Feyline Presents, McNichols Arena, Denver, March 20.
- **BILLY JOEL—\$202,552, 13,848, \$15 & \$12.50,** Brass Ring Productions/Concert Promotions, Inc., Omni, Atlanta, sellout, March 20.
- **JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES, EMPIRE—\$199,053, 17,309, \$11.50,** Sunshine Promotions, Market Square Arena, Indianapolis, Ind., sellout, March 16.
- **KISS, ACCEPT—\$177,211, 11,748, \$15.50,** In-house, Radio City Music Hall, New York City, two sellouts, March 9-10.
- **SCORPIONS, JON BUTCHER AXIS—\$164,037, 13,000, \$12.50,** John Bauer Concerts, Seattle (Wash.) Center Coliseum, sellout, March 21.
- **YES—\$143,989, 12,092 (13,628), \$12.50 & \$10.50,** In-house/Stone City Attractions, University of Texas at Austin Frank Erwin Center, March 17.
- **DURAN DURAN, THE GRAPHIC—\$132,394, 9,807, \$13.50,** Pro Motion Concerts Inc., Carolina Coliseum, Columbia, S.C., sellout, March 23.
- **VAN HALEN, AUTOGRAPH—\$131,644, 9,956, \$13.50 & \$12.50,** Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, March 24.
- **JOHN DENVER—\$122,870, 7,124 (7,970), \$17.50 & \$15.50,** Magic Productions/ACI/Twin Lion, Fox Theater, Atlanta, two shows, March 16-17.
- **OZZY OSBOURNE, MOTLEY CRUE—\$121,297, 9,797 (10,160), \$12.50 & \$11.50,** Double Tee Promotions/Albatross Productions, Portland (Ore.) Memorial Coliseum, March 24.
- **OZZY OSBOURNE, MOTLEY CRUE—\$120,400, 9,887 (12,000), \$12.50,** Sunshine Promotions, Thomas and Mack Center, Las Vegas, March 16.
- **SCORPIONS, JON BUTCHER AXIS—\$113,433, 8,900, \$13 & \$12,** John Bauer Concerts, Portland (Ore.) Memorial Coliseum, sellout, March 25.
- **TEMPTATIONS, FOUR TOPS—\$105,415, 7,796, \$15, \$13.50 & \$10,** Brass Ring Productions, Hill Auditorium, Ann Arbor, Mich., two sellouts, March 23.
- **ENGLEBERT HUMPERDINCK—\$104,727 (127,767 Canadian), 5,381 (6,000), \$23.50, \$21.50 & \$19.50,** Concert Productions International, O'Keefe Center, Toronto, Ont., two shows, March 12-13.
- **BILLY IDOL, CHEQUERED PAST—\$103,062, 8,750, \$12.75 & \$11.75,** Fahn & Silva Presents, Del Mar (Calif.) Fairgrounds, sellout-house gross and attendance records, March 15.
- **JUDAS PRIEST, GREAT WHITE—\$102,595, 8,340 (10,000), \$12.50 & \$10.50,** Cross Country Concerts, New Haven (Conn.) Coliseum, March 22.
- **SCORPIONS, JON BUTCHER AXIS—\$101,592, 8,500, \$12,** John Bauer Concerts, Spokane (Wash.) Coliseum, sellout, March 24.
- **JUDAS PRIEST, GREAT WHITE—\$100,090, 8,687 (9,826), \$11.50 & \$10.50,** Frank J. Russo, Providence Civic Center, Rhode Island, March 25.
- **RODNEY DANGERFIELD, REX MEREDITH—\$88,720, 5,678, \$16.50 & \$13.50,** Brass Ring Productions/Pioneer Productions, Kleinhans Music Hall, Buffalo, N.Y., two sellouts, March 23.
- **WILLIE NELSON—\$78,217, 5,810 (8,992), \$13.50 & \$12.50,** Contemporary Presentations, Tulsa (Okla.) Convention Center, March 18.
- **BARBARA MANDRELL, LEE GREENWOOD—\$77,145, 5,382 (8,420), \$15,** Varnell Enterprises, Prairie Capitol Convention Center, Springfield, Ill., March 24.
- **.38 SPECIAL—\$75,635, 6,577 (10,000), \$11.50,** Mid-South Concerts, Little Rock (Ark.) Barton Coliseum, March 25.
- **THE PRETENDERS, THE ALARM—\$73,359, 5,970 (7,525), \$12.50, \$10, \$9.50 & \$7,** Evening Star Productions, ASU Activity Center, Tempe, Ariz., March 12.
- **.38 SPECIAL—\$67,292, 5,842 (6,886), \$12 & \$11,** Contemporary Presentations, Prairie Capitol Convention Center, Springfield, Ill., March 14.
- **JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES—\$65,826, 5,810, \$11.50,** Sunshine Promotions, Louisville (Ky.) Gardens, sellout, March 12.
- **JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES—\$65,009, 5,743, \$11.50,** Sunshine Promotions, Hara Arena, Dayton, Oh., sellout, March 14.
- **HEART, EDDIE MONEY—\$64,423, 5,931 (8,000), \$11.50 & \$10.50,** Sunshine Promotions, Freedom Hall, Johnson City, Tn., March 16.
- **WAYNE NEWTON—\$61,327, 3,071 (4,200), \$25, \$20 & \$15,** Frank J. Russo, Wang Center, Boston, March 21.
- **.38 SPECIAL, GOLDEN EARRING—\$59,673, 5,407, \$11.50,** Contemporary Productions, Kiel Auditorium, St. Louis, sellout, March 16.
- **WAYNE NEWTON—\$54,736, 2,939 (3,167), \$20, \$18 & \$16,** Frank J. Russo, Providence Performing Arts Center, Rhode Island, March 20.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. Publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Melinda Newman in Nashville at 615/748-8132; Ancil Davis in New York at 212/764-7314; or Linda Deckard in Los Angeles at 213/859-5338.

## Talent

### REUNION TOURS A SPECIALTY

## '60s Live At Cannibal Agency

By JEFF TAMARKIN

NEW YORK—What do David Crosby, the Band, Blue Cheer, Roger McGuinn and Hot Tuna have in common? One, they all have roots in the '60s. Two, they are all now or have recently been represented in their concert bookings by the Cannibal Agency of New York, run by Michael Gaiman.

Gaiman, an alumnus of the John Scher concert promotion organization, specializes in reunions of acts that made their biggest splash in the late '60s, although he has also booked tours by more modern acts such as James Blood Ulmer and Public Image Ltd.

Much of the audience Gaiman's shows attract consists of those in their teens and early 20s, most of whom were too young to take part during the original heyday of these acts. Gaiman attributes this fact to that very problem: that the young fans feel they missed out on something. "A lot of these people are looking for an alternative to what's being exposed on radio and MTV today," he says.

Gaiman is currently responsible for a package featuring Crosby and McGuinn, the founders of the Byrds, and Rick Roberts, former Flying Burrito Brothers and Firefall leader. The month-long tour has sold a respectable number of tickets, as did a Gaiman-booked tour by the reconstituted Band (minus writer/guitarist Robbie Robertson).

Not all reunion efforts live up to

their pre-publicity, Gaiman admits. Last year's Hot Tuna dates had marvelous pre-tour ticket sales, even selling out Nassau Coliseum on Long Island. But after word-of-mouth reports indicated the band featuring one-time Jefferson Airplane members Jorma Kaukonen and Jack Casady wasn't up to snuff, sales on future dates died.

Among Gaiman's future plans are a Blue Cheer reunion and a tour by a group called the San Francisco All-Stars, featuring such stalwart San

Francisco musicians as Merle Saunders, Joey Covington and John Dawson, who have worked with, respectively, Jerry Garcia, Jefferson Airplane and the New Riders Of The Purple Sage.

In New York they'll be joined by a similar act called the Dinosaurs, with Grateful Dead lyricist Robert Hunter. Quicksilver Messenger Service guitarist John Cipollina and ex-members of Country Joe & the Fish and Big Brother & the Holding Company.

## Gotham's New Audiences

• Continued from opposite page

But for the most part, Lokin and Weiner—whose competition over the years has included Howard Stein, Radio City Music Hall and most notably Ron Delsener—have focused on acts with a limited but enthusiastic following. "We get 'em on the way up," jokes Lokin, "and we get 'em on the way down."

Among other things, this approach has meant learning to live without a lot of record company support, since most of the acts New Audiences promotes don't have major-label deals. Lokin, Weiner and their associate Jim Grant write and produce their own radio spots, and are called on to employ considerable ingenuity in deciding where to place them, since they seldom present a show by an act that's receiving significant local airplay. (This has been particularly true since the city's only commercial jazz

station, WRVR, changed formats in 1980.)

So, for example, a recent Avery Fisher Hall show by pianist George Winston, whose atmospheric albums don't precisely fit any local format, was advertised on AOR-formatted WNEW-FM and classical WNCN. And a Carnegie Hall show by Bob James, Hubert Laws and David Sanborn was plugged via both ads and a ticket giveaway on urban contemporary station WBLS.

Weiner, Lokin and Grant—whose primary New York venues, in addition to Carnegie and Avery Fisher, are Town Hall and the Beacon Theater—don't limit their concert activities to that market. They promote several shows a year in both Boston and Washington, usually with partners based in those markets, and they have presented shows in Philadelphia and Connecticut.

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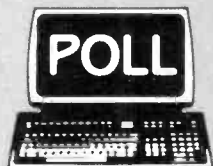
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**NIK KERSHAW**

A high school dropout and alumnus of the department of unemployment in Ipswich, England, Nik Kershaw has made the rock'n'roll dream a reality with his MCA debut "Wouldn't It Be Good," which moves up to 79 on the Hot 100.

In 1979, Kershaw joined a local jazz/funk group called Fusion as a

guitarist and toured the dance/pub circuit for three years. When Fusion disbanded three years later, Kershaw retired to his living room with portable recording equipment, kitchen utensils, drums, guitars, a pen and plenty of paper. His solo demos caught the attention of Micky Modern, former manager of Nine Below Zero and ex-member of the Heavy Metal Kids, who linked Kershaw with MCA.

The single is taken from Kershaw's forthcoming "Human Racing" album, produced by Peter Collins of Musical Youth fame.

The artist is now managed by Charles Prebost, 348 East Olive Ave., Suite C, Burbank, Calif. 91502; (213) 846-6521.

#### DAVY DMX

At 23, Davy DMX is a five-year veteran of the dance music scene, working as a producer, DJ and collaborator on several 1983 hits. His Tuff City single "One For The Treble (Fresh)" moves up to 59 on this week's Black Singles chart and marks Davy's first step into the spotlight.

Davy DMX began his career in 1978 with the group Solo Sound, which played the New York club circuit and eventually shared bills with rap/funk pioneers Kurtis Blow and Grandmaster Flash. In 1980, Davy linked up with Blow, and the duo started opening for such acts as the Commodores, the Clash and Bob Marley.

Davy's most recent productions include Sweet Gee's "Games People

Play" and Spoonie Gee's re-entry onto the charts, "The Big Beat."

After hearing Davy's record, German avant-garde rockers Palais Schaumburg reportedly asked the native Manhattanite to appear on their next album. But with a "One For The Treble" video and a Tuff City album in progress, Davy DMX says he's too busy with his own projects to help them out.

Davy DMX can be reached through Aaron Fuch, Tuff City Records, (212) 706-1240.



New LP &  
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p. 22

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# Talent

## Baker's Keyboard Lounge Marks 50 Years In Detroit

By CONSTANCE CRUMP

DETROIT—Baker's Keyboard Lounge, which bills itself as the world's oldest operating jazz club, celebrates its 50th anniversary this year. Founded as a beer and sandwich bar in 1934 by Chris Baker, father of present owner Clarence, the lounge has a list of featured acts that's a virtual jazz who's who.

The litany includes John Coltrane, Charlie Parker, Miles Davis, Art Blakey, Sonny Stitt, Cannonball Adderly, Wes Montgomery, Earl Hines, Rahsaan Roland Kirk, Lambert, Hendricks & Ross, Lenny Bruce, Cab Calloway, Les Paul, Sippie Wallace, Earl Klugh and Ramsey Lewis.

Clarence Baker took over management of the club in 1939, when his father suffered a stroke. He has sold the club twice over the years, but both times bought it back.

Traditionally, keyboard players have found a special showcase at Baker's, from Art Tatum and George Shearing to Oscar Peterson and Dave Brubeck. Pat Flowers, a student of Fats Waller, was the first house pianist.

Avant-garde and highly electronic music don't seem to sell tickets at the lounge, Baker reports. "The old-time artists are still the popular ones. They go on and on.

"We're going to go on as long as we can, but it's getting more difficult," Baker adds. "There aren't as many clubs around the country. Artists do concerts now. At the clubs, it's harder work and longer hours, so acts bypass the clubs and go to Europe, Japan and Australia or to places where jazz is supported by subsidies—colleges and the Kool Jazz Festival.

"Don't get me wrong," he contin-

## Miller Contest Won By Group From Alabama

By ETHLIE ANN VARE

LOS ANGELES—24 Karat, a hard rock quintet from Birmingham, Ala., won the third annual Miller High Life "Rock To Riches" talent search on March 21, entitling them to a singles contract with MCA Records and \$25,000 in Rickenbacker sound equipment. Runner-up Brighton, from Los Angeles, received \$10,000 in Rickenbacker equipment.

Also entering the finals were Little Sister from Burlington, Vt., Sassy Jones from Albuquerque, and City Lights from Louisville. The finalists were picked from more than 30,000 entries to local radio stations' "home grown" album compilations, and later weeded down to 62 entries from 62 radio stations in regional competitions.

Included on the judging panel were Thom Trumbo, vice president of a&r for MCA; Bruce Bird, president of Camel Records; Linda Blum, director of creative activities for Arista; and Michael Goldstone, a&r director for MCA.

The finals, held at the Palace in Hollywood after two years' run in New York, were hosted by Don Novello (Father Guido Sarducci) and Joe Benson of radio station KLOS. Past Rock To Riches finalists who have gone on to major label contracts include Bon Jovi, the John Butcher Axis, Twisted Sister and the Stompers.

The Miller High Life talent search is sponsored by Miller Beer, Rickenbacker and MCA, and is coordinated by the Houston-based promotion group Starstream Communications.

ues. "We're not getting ready to lock the doors. But there's no place now for new artists coming up to train, no minor leagues any more.

"I've gone through a lot of different eras. Jazz will never die, but it'll never be something a lot of people

will make a lot of money on. We're fortunate that we've been here so long. We don't have heavy debts. But if you're starting up a new club, the high overhead makes it almost impossible to survive," he concludes.

The club has kept the seating at 99

since the '40s to insure intimacy. Superb acoustics are Baker's trademark, with imported Italian ceiling tiles and flannel-lined walls to add to the excellent sound. Tilted wall mirrors allow everyone in the room to view the musicians' hands as they

play. The long, winding simulated piano bar was designed by Blain Ford and installed in the '50s.

Special events are planned throughout the landmark year. May will be the big month, but the club will be hopping all year.

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## National Record Pool Meet Planned For Las Vegas

LAS VEGAS—Las Vegas Records Service is planning to hold a nationwide record pool convention Sept. 16-19, at Caesars Palace, according to George Luster Jr., vice president and programmer for the non-profit corporation.

The goal of the convention is to

create a national DJ association. Luster will also propose the creation of a computerized pool network with each member pool possessing a terminal, so all tracking of record sales can be coordinated instantaneously.

Luster will also call for standardization of record pool reporting

methods used to gather information for record companies and stores. He favors a weekly national newspaper complete with the picture of each pool director, the top 40 songs and the address of the pool. The keynote speaker for the event will be Jack Gibson, better known as Jack The Rapper.

## Dance Trax

By BRIAN CHIN

Last week, again, the pop chart reflected not only direct interplay with the dance chart in the top 10 and Shannon's chartmaking pop entry but even concerns with dancing which haven't been so pervasive since disco was disco—represented, at that, by Kenny Loggins and Van Halen, of all people. Our deadline doesn't allow us to see this week's chart, but our count of last week's finds eight pop top 10 singles in common with the dance chart, not counting the dance-identified "Footloose." We were amused to read a VJ's account in the Village Voice of a gay couple dancing the hustle to "Jump" at his club: Friends, rock fusion has come to this . . .

★ ★ ★

New and old sounds emerged in this week's releases: Change has done so again, teaming up with Jimmy Jam & Terry Lewis for "Change Of Heart" (Atlantic/RFC). As was so obvious on their co-productions for Cheryl Lynn and the S.O.S. Band, despite the trademark stamp of their beat-box rhythm approach, producers Jam and Lewis have an uncannily accurate ear for the vocal styles of the artists. Therefore, the staccato Chic-derived chorus work is here, though backed with harder-sounding music than usual. Best here: the title track, and "Warm," which sports a gorgeous Debra Cooper lead.

Four affectionate throwbacks: Womack & Womack's "Baby I'm Scared Of You" (Elektra 12-inch) brings back fond memories of the skipping Van McCoy beat, pushing harder as it progresses; the cut was discovered on the "Love Wars" album by the downtown New York/New Jersey/D.C. cult, we understand . . . Matsubara's "S.O.S." (D&D 12-inch, 636 Sunset Blvd., Hollywood, Calif.) is a powerful soul-power groove, halfway between Miami funk and U.K. jazz-funk; Will Crocker mixed . . . Earlene Bentley's "I'm Living My Own Life" (TVI 12-inch) is in the evergreen Eurodisco style, updated a bit through Steve Thompson's U.S. mix . . . The same can be said of the outstanding B side of Berlin's "No More Words," mentioned here recently, titled "Dancing In Berlin."

★ ★ ★

Claudia Barry, a dance-chart fixture if ever there was one, charts this week on instant play of a rough-mix version of a remake of Cerrone's 1981 classic, "Trippin' On The Moon." Not only is there a clean, sharp rereading (played by Rob Kilgore, mixed by The Magnificent Kordak and Personal's own "Terror" Lind, with drums by George Kranz)—the B side features Barry singing over the original Cerrone tracks and, for the first time on domestic 12-inch, the original instrumental. Indispensable and a natural rock crossover . . . In other remakes, Meagan's "Doctor's Orders" (Next Plateau 12-inch), already charting, sports a tight Marcus Barone electronic arrangement and an uncannily Carol Douglas-sounding lead . . . The Crystals' immortal "Da Doo Ron Ron" has been revived by Voices In The Dark, in an arrangement much resembling Vogue's 1981 hits; it was mixed by Mike Lewis and appears on a five-cut EP of pop-rock and disco on Martini Records (P.O. Box 3751, Hollywood, Calif. 90028) . . . Tracey Ullman's MCA album features a slew of fun, campy remakes (compare to producer Peter Collins' work with the Belle Stars) including Dusty Springfield's "I Close My Eyes And Count To Ten," Marcie Blaine's "Bobby's Girl" and even the Dells' "Oh What A Night."

★ ★ ★

Notes: This Beats Workin', the independent promotion/marketing partnership of Jane Brinton, Dennis Wheeler and Tony King, has moved quarters to 395 Broadway, Suite 11A, New York, N.Y. 10013; (212) 219-8826 . . . A&M has picked up the Level 42 album produced by Earth, Wind & Fire's Larry Dunn and Verdine White; Larry Levan has remixed one cut for U.S. release.

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# Billboard Dance/Disco Top 80

Survey for Week Ending 4/7/84

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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	1	7	GIVE ME TONIGHT—Shannon—Emergency/ Mirage EMDS 6542 (12 Inch) <span style="border: 1px solid black; padding: 2px;">WEEKS AT #1: 4</span>	41	54	2	TAKE SOME TIME—Sparque—West End 22172 (12 Inch)
2	2	7	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)	42	23	16	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178
3	3	10	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	43	49	5	AMOK—Ledernacker—Broadway 402
4	11	4	THEY ONLY COME OUT AT NIGHT—Peter Brown—Columbia 44 04957	44	44	9	ALMAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
5	13	5	ALL NIGHT PASSION—Alisha—Vanguard (SPV-72)	45	55	2	DOCTOR'S ORDERS—Meagan—Next Plateau/Quality NP 50019
6	16	5	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	46	30	9	HE'S A SAINT, HE'S A SINNER—Miquel Brown—TSR (LP Cut) TLP 1216
7	18	6	HOLD ME NOW—Thompson Twins—Arista LDP-9158	47	63	3	BIG ELECTRONIC BEAT/SYNTHECIDE—S.S.Q.—Enigma/EMI ST17114
8	12	7	JEALOUS LOVE/EVERGREEN—Hazell Dean—Quality QUS 057 (12 Inch)	48	66	2	JAM ON IT—Newcleus—Sunnyview, SUN 411
9	9	7	DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)	49			MISS ME BLIND—Culture Club—Epic 49-04977 (12 Inch) <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
10	4	11	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	50	56	4	TALK TO ME (YOUR BODY SPEAKS MY LANGUAGE)—Casper—Atlantic DND-705
11	17	4	IT'S MY LIFE—Talk Talk—EMI-Liberty V-7821	51	35	12	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265
12	5	8	IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373	52			BREAKDANCE—Irene Cara—Network/Geffen Pro-A2132 <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
13	21	5	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise STRL-2220	53	32	10	THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBE)—Imagination—Elektra 0-66975
14	14	8	I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011	54	62	2	I GOT THE MESSAGE—Men Without Hats—MCA L33-1164
15	6	11	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089	55	65	2	TELL YOU (TODAY)—Loose Joints—4th and Broadway, Broadway 401
16	8	9	SEQUENCER—Al Dimeola—Columbia (12 Inch) 44-4945	56			STREET DANCE—Break Machine—Sire 20189-0 A <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
17	19	6	JUMP—Van Halen—Warner Bros. PRO A-2107	57	29	11	YOU'RE LOOKIN' HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168 (12 Inch)
18	33	4	ORIGINAL SIN—Inxs—Atlantic PR 586-A	58			YOU MIGHT THINK—The Cars—Elektra Pro ED-4963 <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
19	27	5	NO MAN IS AN ISLAND—Warp 9—Prism PDS 495	59	48	14	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977
20	43	3	BORDERLINE—Madonna—Sire PRO A-2120	60	59	7	DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415
21	7	10	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG	61	60	8	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes/Streetwise PT 106
22	36	3	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601	62	58	7	SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
23	24	6	IT'S ALL YOURS—Starpoint—Elektra 66973	63			ADULT EDUCATION—Daryl Hall & John Oates—RCA PD 13715 <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
24	26	6	GIVE IT UP—K.C.—Meca 5000	64	15	10	YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819
25	20	12	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	65	47	16	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257
26	28	5	FOR YOUR LOVE—The S.O.S. Band—Tabu Promo AS 1817	66	67	2	COLLAPSING NEW PEOPLE—Fad Gadget—Mute
27	39	4	ONE IN A MILLION—The Romantics—Nemperor 42904967	67			NO MORE WORDS—Berlin—Geffen 020195 <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
28	10	10	LET'S STAY TOGETHER—Tina Turner—Capitol 8579	68	69	3	ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon-Import
29	22	8	WHEN LOVE SURGES—Jules Shear—EMI-America V7818	69			TRIPPIN ON THE MOON/BEELINE—Claudia Barry—Personal/Oh My 249808 <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
30	42	4	SHE'S STRANGE—Cameo—Atlanta Artists 818-384	70			DR. SEX—Pleasure & The Beast—Airwave AW12-94987 <span style="border: 1px solid black; padding: 2px;">NEW ENTRY</span>
31	46	3	RADIO GA GA—Queen—Capitol V-8575	71	45	16	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692
32	25	22	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	72	52	12	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975
33	31	8	RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839	73	53	12	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053
34	34	4	SHAKE DOWN—Evelyn "Champagne" King—RCA PD 13749	74	73	3	WHEN YOU'RE FAR AWAY—Gladys Knight & The Pips—Columbia 440 4965
35	37	3	LET THIS DREAM BE REAL—Howard Johnson—A&M 12092	75	50	11	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1
36	38	6	BAG LADY—Ebn/Ozn—Elektra 66974	76	68	11	WORKING WITH FIRE AND STEEL—China Crisis—Sire (12 Inch) 0-20172
37	56	2	I WANTED IT TO BE REAL—John Rocca—Streetwise SWRL 2225	77	76	7	OVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch)
38	41	4	ONE FOR THE TREBLE—Davy DMX—Tuff City/CBS Assoc. 42904955	78	64	25	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)
39	40	4	TIME FOR SOME FUN/CONVICTION—Central Line—Mercury 814-749-1	79	61	9	MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980
40	51	3	HYPERACTIVE—Thomas Dolby—Capitol V-8576	80	75	12	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch

# Talent

## Talent In Action

### YES

Forum, Los Angeles  
Tickets: \$13.75, \$11.75

Considering the reception Yes got at the Forum on March 26, the band could probably have toured successfully for all the years between its 70's heyday and its recent surprise resurrection. Old favorites like "Roundabout" were every bit as enthusiastically received as the chart-topping "Owner Of A Lonely Heart."

Yes took to a stark, oyster-shell-in-the-round stage amid clever light and laser effects for a beautifully presented two-hour-plus show. (The emptiness of the stage was unexpected, since the group reportedly knocked openers Berlin off the bill when it discovered there was simply "no room" for another band. The show was opened, in the end, by a Bugs Bunny cartoon.) Sound was full and clean, sometimes so bass-heavy that the entire hall thrummed in sympathy.

The crowd favorite was obviously vocalist Jon Anderson, whose reunion with his former bandmates made the name Yes possible. Wearing a radio-controlled headset mike, the singer forced his skinny tenor ever upwards to notes which probably don't exist. Bassist Chris Squire, looking like an unemployed wizard in an amazing technicolor dreamcoat, prompted a long standing ovation with an extended solo.

But it was newcomer Trevor Rabin who injected real life into the show. Rabin's crisp, classically inspired lead guitar perfectly complemented Tony Kaye's keyboards (his harpsichord synthesis was gorgeous).

There were some draggy moments in the show; songs that one thought had concluded 10 minutes ago miraculously came back with a chorus. And there was a bit too much of the '70s spaceships and self-discovery. But Yes carefully avoided a ponderous Genesis/Jethro Tull approach. They were hardly upbeat pop;

the sound was all kind of resplendent.

At the finale, the crowd was standing and chanting "Yes! Yes!" as the massive lighting trusses cranked down towards the stage in an eerie formation of steel and wire; impressive, but awfully expensive for just one effect. If that weren't enough, the lasers then began shooting holograms into midair.

It was a remarkable comeback, launching a tour that promises to re-establish Yes as a major arena draw. And it wasn't half as boring as it might have been. **ETHLIE ANN VARE**

### JOHN ANDERSON GARY MORRIS

Myriad Center, Oklahoma City  
Tickets: \$10

It was a booking in which the artistry of the acts outweighed the inappropriateness of the venue. Myriad Center's grey, concrete-block exhibition hall was a poor place to pair two of country's best young talents. Nonetheless, both John Anderson and Gary Morris rose to the occasion, giving sharp, forceful performances that finally overcame the gymnasium-like conditions and the corroded acoustics of the hall.

It was a provocative teaming, since Anderson and Morris represent opposite ends of the country music spectrum. Anderson is the consummate country stylist, with a soft vocal burr that twists syllables, rollercoasters over cadences and negotiates phrases like he's driving through potholes. Yet despite its laconic overtones, it's a curiously fluid sound, picking up focus through the instrumental fabric of Anderson's seven-piece band.

Anderson has dug in solidly through a procession of sublime hits. He never varies style, but he does subtly shift direction, alternating a purist's dream such as "Faded Love" or "The Long Black Veil" with a deliciously wry "Wild

And Blue" or a novelty like last year's surprise smash, "Swingin'."

Anderson has an appealing manner onstage that offsets natural shyness. In his 90-minute set, he managed to achieve impressive rapport with a crowd as bent on drinking, dancing and brawling as anything else.

Opening act on the show was Gary Morris, a name that's coming to mean more in country with each successive new release. His looks could make him country music's Michael McDonald; his vocal eloquence and power make him a formidable new talent.

Within the past year, Morris has progressed from his earlier lightweight hits to songs of greater substance: career records like "The Love She Found In Me," "Wind Beneath My Wings" and his newest, "Between Two Fires."

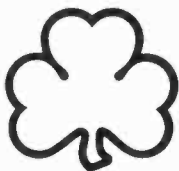
His five-piece GMO Band supplies diamond-edged harmonies and blinding instrumental precision to carry him easily from country-rock sizzlers to soaring, grandiose ballads.

**KIP KIRBY**



**DURAN SQUARED**—John Taylor, left, and Andy Taylor clean up the ragged edges during Duran Duran's Madison Square Garden show last week while the group's producer Nile Rodgers, right, adds a riff. (Photo: John Bellissimo)

Billboard.



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# Country

## Return To Studio Pays Off For Leon Everette

By KIP KIRBY

NASHVILLE—What do you do when a current album release doesn't contain the artist's current hit single? You reissue the album with three new sides.

At least, that's what RCA Records has done for Leon Everette. Everette's current single, "I Could'A Had You," is his fastest-rising single since he signed with RCA Nashville in 1980. It's even getting him adult contemporary airplay in certain markets for the first time, and the label expects it to be Everette's strongest selling record yet.

But there was a problem: The single wasn't contained on the artist's current mini-album, "Doin' What I Feel," which shipped last fall. That project was produced by Everette and his longtime co-producer/engineer Ronnie Dean. "I Could'A Had You" was cut when the singer began working with producer Blake Mevis at RCA's request, and it was one of three tracks recorded for an album scheduled to be released later this year.

RCA was initially excited by what Everette and Mevis had cut. When the first release from the album—a single titled "The Lady, She's Right"—failed to reach Everette's customary chart status, RCA decided to put out "I Could'A Had You" to capitalize on his new production.

The single took off, leaving the label with a hit record and no album to support it. "The response to 'I Could'A Had You' was so strong that we decided to pull existing stock on the mini-album and strip in the three new cuts that Blake and Leon had done," explains Randy Goodman, merchandising manager for RCA. "Retail responded very favor-

ably." The repackaged edition of "Doin' What I Feel" uses the same artwork on the cover but is stickered to plug the current hit.

Everette recently signed a booking agreement with ICM's new Nashville office to further his television exposure. He's about to be seen on tv sets across the country as musical spokesperson for the soft drink Mello Yello. The campaign—set up through Contemporary Marketing in St. Louis, which coordinates corporate sponsorships—features Everette and his seven-member Hurricane Band singing a Mello Yello theme song they wrote. One of the commercials has the singer talking about the soft drink's sweepstakes, in which one of the prizes is an expense-paid trip to see him perform this summer at Opryland U.S.A.

Everette and his business manager, Carroll Pulmer (who discovered him during a high school reunion and

formed Orlando Records to get him signed to a major label), also hope to expand international activity through RCA and ICM. Last year, the singer did a two-week promotional tour of Italy that included radio interviews and tv appearances.

Touring remains a staple. Last year, Everette and his group performed on more than 170 dates, including 48 as opening act for Hank Williams Jr. Current packaging pairs Everette with John Anderson, Earl Thomas Conley and Janie Fricke. On the road, the eight-piece entourage and stage gear travel together on one bus.

"Maybe with the success of 'I Could'A Had You,' we can think about getting a second vehicle," says Everette. "We're the only major country act I know of that has to climb over an entire equipment bank before it can get off the bus."



**ALL FOR ONE**—Leon Everette closes his booking agreement with ICM with a firm handshake. Pictured at the signing are, from left, Carroll Pulmer, Everette's manager; Joe Galante of RCA Records; Everette; and ICM executives George Mallard, Reggie Mac, Jack McFadden and Ray Singer.

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# Billboard® Hot Country LPs™

Survey for Week Ending 4/7/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	8	<b>ALABAMA</b> Roll On, RCA AHLI-4939 RCA	37	36	12	<b>JOE STAMPLEY</b> Memory Lane, Epic FE-38964 CBS
			<b>WEEKS AT #1</b> 4	38	34	309	<b>WILLIE NELSON</b> ▲ Stardust, Columbia JC 35305 CBS
2	2	22	<b>GEORGE STRAIT</b> Right Or Wrong, MCA 5450 MCA	39	32	25	<b>MICHAEL MARTIN MURPHEY</b> The Heart Never Lies, Liberty LT-51150 CAP
3	5	20	<b>THE OAK RIDGE BOYS</b> Deliver, MCA 5455 MCA	40	46	20	<b>SHELLY WEST</b> Red Hot, Viva 23983 WEA
4	4	24	<b>RICKY SKAGGS</b> Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	41	42	20	<b>EMMYLOU HARRIS</b> White Shoes, Warner Bros 23961 WEA
5	3	20	<b>WILLIE NELSON</b> Without A Song, Columbia FC-39110 CBS	42	47	6	<b>THE JUDDS</b> The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)
6	6	54	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 MCA	43	43	148	<b>RICKY SKAGGS</b> ● Wait'n' For The Sun To Shine, Epic FE 37193 CBS
7	8	11	<b>CHARLY McCLAIN</b> The Woman In Me, Epic FE-38979 CBS	44	45	20	<b>JOHNNY LEE</b> Greatest Hits, Full Moon/Warner Bros 23967 WEA
8	10	38	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHLI-4713 RCA	45	38	9	<b>GENE WATSON</b> Little By Little, MCA 5440 MCA
9	7	29	<b>KENNY ROGERS</b> Eyes That See In The Dark, RCA AFLI-4697 RCA	46	44	47	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC 38562 CBS
10	12	11	<b>THE STATLER BROTHERS</b> Today, Mercury 812-184-1 POL	47	48	21	<b>KENNY ROGERS</b> Twenty Greatest Hits, Liberty LV-51152 CAP
11	9	20	<b>TOM JONES</b> Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	48	53	4	<b>LARRY WILLOUGHBY</b> Building Bridges Atlantic America 90112 (WEA)
12	15	24	<b>HANK WILLIAMS, JR.</b> Man Of Steel, Warner/Curb 23924 WEA	49	55	108	<b>ALABAMA</b> ▲ Mountain Music, RCA AHLI-4229 RCA
13	11	30	<b>MERLE HAGGARD</b> That's The Way Love Goes, Epic FE-38815 CBS	50	51	79	<b>RICKY SKAGGS</b> ● Highways And Heartaches, Epic FE 37996 CBS
14	13	23	<b>DEBORAH ALLEN</b> Cheat The Night, RCA MHLI-8514 RCA	51	52	16	<b>STEVE WARINER</b> Midnight Fire, RCA AHLI-4859 RCA
15	14	23	<b>JANIE FRICKE</b> Love Lies, Columbia FC-38730 CBS	52	40	22	<b>GEORGE JONES</b> Jones Country, Epic FE 38978 CBS
16	16	27	<b>GARY MORRIS</b> Why Lady Why, Warner Bros 23738 WEA	53	54	22	<b>JOE WATERS</b> Harvest Moon, New Colony NC-831 IND
17	18	8	<b>DOLLY PARTON</b> The Great Pretender, RCA AHLI-4940 RCA	54	62	3	<b>DON WILLIAMS</b> The Best of Don Williams Vol.3 MCA MCA 5465
18	17	17	<b>EXILE</b> Exile, Epic B6E-39154 CBS	55	60	133	<b>WILLIE NELSON</b> ▲ Greatest Hits, Columbia KC 237542 CBS
19	22	22	<b>CRYSTAL GAYLE</b> Cage The Songbird, Warner Bros 23958 WEA	56	56	71	<b>DOLLY PARTON</b> Dolly's Greatest Hits, RCA AHLI-4422 RCA
20	20	55	<b>ALABAMA</b> ▲ The Closer You Get, RCA AHLI-4663 RCA	57	57	60	<b>GEORGE STRAIT</b> Strait From The Heart, MCA 5320 MCA
21	21	21	<b>T.G. SHEPPARD</b> Slow Burn, Warner/Curb 23911 WEA	58	58	160	<b>ALABAMA</b> ▲ Feels So Right, RCA AHLI-3930 RCA
22	19	29	<b>JOHN CONLEE</b> In My Eyes, MCA 5434 MCA	59	49	19	<b>MERLE HAGGARD</b> The Epic Collection (Recorded Live), Epic FE-39159 CBS
23	28	77	<b>HANK WILLIAMS, JR.</b> ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	60	50	6	<b>TONY JOE WHITE</b> Dangerous, Columbia FC-38817 (CBS)
24	23	27	<b>EDDIE RABBITT</b> Greatest Hits - Volume II, Warner Bros 23925 WEA	61	67	45	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
25	26	29	<b>THE KENDALLS</b> Movin' Train, Mercury 812-779-1 POL	62	63	200	<b>ALABAMA</b> ▲ My Home's In Alabama, RCA AHLI-3644 RCA
26	27	23	<b>JOHN ANDERSON</b> All The People Are Talkin', Warner Bros. 23912 WEA	63	68	29	<b>LEE GREENWOOD</b> Inside Out, MCA 5304 MCA
27	25	18	<b>MICKY GILLEY</b> You've Really Got A Hold On Me, Epic FE-39000 CBS	64	65	2	<b>MEL MCDANIEL</b> Mel McDaniel with Oklahoma Wind Capitol ST-12326 CAP
28	24	62	<b>MERLE HAGGARD AND WILLIE NELSON</b> ● Poncho And Lefty, Epic FE 37958 CBS	65	66	41	<b>MAC DAVIS</b> Soft Talk Casablanca 818-131-1 (Pol)
29	29	49	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA	66	66	41	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA
30	33	7	<b>JOHNNY LEE</b> 'Til The Bars Burn Down, Warner Bros. 25056 WEA	67	72	31	<b>CRYSTAL GAYLE</b> Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
31	31	19	<b>JIM GLASER</b> The Man In The Mirror, Noble Vision NV-2001 IND	68	59	26	<b>ANNE MURRAY</b> A Little Good News, Capitol ST12301 CAP
32	30	23	<b>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</b> Greatest Hits Volume II, Columbia FC-38923 CBS	69	64	3	<b>DAVID WILLS</b> New Beginnings RCA MHL 1-8516
33	35	7	<b>DAVID FRIZZELL &amp; SHELLY WEST</b> In Session, Viva 23907 WEA	70	69	41	<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros 23869 WEA
34	39	107	<b>WILLIE NELSON</b> ▲ Always On My Mind, Columbia FC 37951 CBS	71	61	5	<b>BILL MONROE</b> Bill Monroe & Friends, MCA 5435 MCA
35	37	12	<b>ROGER WHITTAKER</b> Alltime Heart Touching Favorites, Main Street MS-9306 MCA	72	70	17	<b>B.J. THOMAS</b> The Great American Dream, Cleveland International/Columbia FC-39111 CBS
36	41	13	<b>BOXCAR WILLIE</b> Not The Man I Used To Be, Main Street MS-9309 MCA	73	73	181	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00 1072 CAP
				74	71	13	<b>JIMMY BUFFETT</b> One Particular Harbor MCA 5447 MCA
				75	74	15	<b>REBA McENTIRE</b> Behind The Scene, Mercury 812-781-1 POL

● 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).

## Nashville Scene

● Continued from opposite page  
Seals went on a Canadian tour not long ago, and one evening, found himself staying at a hotel displaying, uh...entertainment...by Miss Nude World, Miss Nude Canada and a revue of exotic dancers. When asked to pose with the ladies for some pictures, Seals was momentarily overcome by, er, speechlessness. Finally, he posed for a few "brief" shots, and even took off his hat to get into the spirit of things. Seals is, we might point out, a good sport.

Also in the area of pulchritude, Larry Gatlin and brothers Rudy and Steve were the only musical guests booked to appear on this year's "Miss Teen USA" pageant, being held in Memphis Tuesday (3).

Good thing Exile's members have a sense of humor. J.P. Pennington recently dropped off unexpectedly into a full swimming pool when he tried to navigate his way across his motel's lawn in the dark following a concert. And Exile drummer Steve Goetzman accidentally dialed a bank instead of an interviewer, and spent 15 minutes rattling on to a bank employee about the ups and downs of Exile before she said politely, "Oh, this is so interesting, but I really have to get back to work now."

duced by Billy Sherrill, slated for summer release. Charles is doing the entire album in Nashville with Nashville players. The Ray Charles/Oaks cut is entitled "This Ol' Heart Is Gonna Rise Again." Others on the project include Willie Nelson, George Jones, Johnny Cash and Merle Haggard.

Now that Texas-based Permian Records has signed Dottie West, the label has two of country music's three loveliest redheaded singers: West and Katy Moffatt. (So far Shelly West's still on Viva.)... The Nitty Gritty Dirt Band has left Capitol/EMI/Liberty Records after 16 years to sign with Warner Bros. in Nashville. And that isn't the only change in the Nittys' career: the group has also signed with the Jim Halsey Co. in Tulsa for booking.

January didn't seem like the right time of the year for an outdoor homecoming, so Sparta, N.C. has rescheduled its planned Del Reeves Homecoming celebration for July 6... Gary Morris made his debut on "Austin City Limits" and "The Merv Griffin Show" recently, after headlining an Outlook Nashville benefit concert at the Tennessee Performing Arts Center with multi-talented Dobbie Gray... Pinkard & Bowden, country's new Homer & Jethro, will be profiled in an upcoming issue of People magazine.

Mac Davis, Crystal Gayle and Charley Pride will host the 19th annual Academy of Country Music Awards on May 14 from 9-11 p.m. on NBC-TV. Once again, the telecast will originate from Knotts Berry

Farm in nearby Buena Vista, Calif.  
★ ★ ★  
Though they've never appeared on foreign soil, Alabama has been chosen favorite group of the year in Dutch magazine Country Gazette's new international poll. Country music audiences abroad usually tend toward staunch conservatism in their choice of artists, but obviously Alabama's popularity and talent have won over Holland fans as well. Maybe this is the time to begin thinking about an overseas tour for the Ft. Payne Foursome.  
Meanwhile, Don Williams has again been named male vocalist of the year, while Dolly Parton is favorite female vocalist. Duo of the year honors go to Kenny Rogers and Dolly Parton for "Islands In The Stream," also named favorite single of the year in the annual country competition.

## CMA Introduces Composer Awards

NASHVILLE—The Country Music Assn. has initiated composer certificate presentations for CMA members who write or co-write songs achieving No. 1 status in at least one of the four major trade charts.  
First to be so honored are Rory Bourke of Chappell Music and Kerry Chater of Welk Music, co-writers of "You Look So Good In Love," recorded by George Strait, and Bill Shore of the Pride Music Group and Byron Gallimore of Dick James Music for "Every Heart Should Have One," cut by Charley Pride.

YOU BETTER  
BELIEVE THIS  
IS THE DUET  
ALBUM OF  
THE YEAR!



*Mickey Gilley &  
Charly McClain*

*It Takes Believers*



**M**ickey Gilley and  
Charly McClain.  
Their musical marriage  
was made in "Paradise  
Tonight."

For their honeymoon they  
went straight to number one!

Now here's an entire  
album, and a new smash  
single from the musical  
couple of the year.

**Mickey Gilley and  
Charly McClain,  
"It Takes Believers"**  
(FE 39292).

Including the hits  
**"Candy Man,"  
"Paradise Tonight,"** and  
**"Playboy."**

Produced by **Norro Wilson**  
for **Chucko Productions.**

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# Billboard Hot Country Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	13	DON'T MAKE IT EASY FOR ME—Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Tull Airior, BMI, RCA 13702	33	29	9	BROWN EYED GIRL—Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI, Epic 34-04366	68	NEW ENTRY		WHY GOODBYE—Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, BMI/Lion Heated, ASCAP, RCA 13768
2	1	13	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	34	41	7	LADY IN WAITING—David Willis (B. Mervis) D. Willis, B. Shore; G.I.D., ASCAP/Royalhaven, BMI, RCA 13737	69	NEW ENTRY		DOWNTOWN—Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756
3	5	13	THANK GOD FOR THE RADIO—The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	35	42	7	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	70	71	4	BRANDED MAN—Sierra (N. Larkin, S. Scruggs) B. & S. Palmer (AKA James) Welbeck, ASCAP; Awesome 101 (JEM)
4	6	11	I'VE BEEN WRONG BEFORE—Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	36	20	16	SAVE THE LAST DANCE FOR ME—Dolly Parton (V. Garay) D. Pomus, M. Shuman; Frio Music Co., Inc./Rightsong, BMI; RCA 13703	71	84	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
5	7	10	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	37	47	3	SOMEDAY WHEN THINGS ARE GOOD—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	72	83	2	HONKY TONK WOMEN MAKE HONKY TONK MEN—Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352
6	9	9	RIGHT OR WRONG—George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	38	49	3	HONEY (OPEN THAT DOOR)—Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co., Inc. BMI; Epic 34-04394	73	NEW ENTRY		BABY COME TO ME—Stephanie Winlow (R. Ruff) R. Temperton; Rodsongs, ASCAP, MCA 52372
7	8	11	WILL IT BE LOVE BY MORNING—Michael Martin Murphy (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	39	44	4	MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	74	60	6	REPEAT AFTER ME—Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734
8	11	8	HAPPY BIRTHDAY DEAR HEARTACHE—Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	40	45	4	I GOT MEXICO—Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldson/Raven Song, ASCAP, RCA 13746	75	55	17	WE DIDN'T SEE A THING—Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297
9	13	8	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	41	46	4	JUST A LITTLE LOVE—Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	76	NEW ENTRY		MIDNIGHT LOVE—Billie Jo Spears (G. Ritchey) B. Moore; First Lady, BMI; Parliment 1801
10	12	11	IF I COULD ONLY DANCE WITH YOU—Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	42	27	16	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)	77	NEW ENTRY		BAND OF GOLD—Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423
11	18	7	I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak Ridge Boys (R. Chaney) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342	43	50	3	DENVER—Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	78	75	4	DEEP IN THE ARMS OF TEXAS—Con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie Dust 84110
12	14	10	I COULD 'A HAD YOU—Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	44	40	9	VICTIM OF LIFE'S CIRCUMSTANCES—Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731	79	88	2	I'LL TAKE AS MUCH OF YOU AS I CAN GET—Darrell Clanton (C. Howard) C. Howard, Butter, BMI; Audiograph 45-479
13	15	8	MAKE MY DAY—T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell, P. S. Pease/Wallet, BMI; Warner/Curb 7-29343	45	53	3	IN MY DREAMS—Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	80	73	7	BREAK MY HEART—Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006
14	19	11	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	46	28	18	I'VE BEEN RAINED ON TOO—Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	81	NEW ENTRY		VICTIMS OF GOODBYE—Sylvia (T. Collins) D. Morgan, D. Pfrimmer; Tom Collins/Collins Court, BMI/ASCAP, RCA 13755
15	17	11	TOO LATE TO GO HOME—Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	47	38	17	GOING GOING GONE—Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	82	76	19	THERE AIN'T NO FUTURE IN THIS—Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7
16	2	15	YOU REALLY GOT A HOLD ONE ME—Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	48	58	4	DEDICATE—Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP, Warner Brothers 7-29336	83	77	6	ADVENTURES IN PARODIES—Pinkard & Bowden (Pinkard, Bowden, J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370
17	22	8	CANDY MAN—Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	49	52	5	WHERE'D THAT WOMAN GO—Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333	84	70	5	YOU LAY SO EASY ON MY MIND—Narvel Felts (J. Morris) B. Rice, Felts, Riss; Americus, ASCAP; Evergreen 1017 (NSD)
18	26	5	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	50	48	8	I BET YOU NEVER THOUGHT I'D GO THIS FAR—Micki Furman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Wek Group), SESAC; MCA 52321	85	61	19	I NEVER QUITE GOT BACK (FROM LOVING YOU)—Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689
19	24	7	MAN OF STEEL—Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	51	59	3	TOGETHER AGAIN—Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	86	87	3	ALMOST OVER YOU—Sheena Easton (Greg Matheson) J. Kimball, C. Richardson; Michael H. Goldson, Carload Of Us, Sweet Angel Music, Atlantic Music Corp., ASCAP, BMI, EMI/America B-8186
20	21	10	SILENT PARTNERS—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Wek Group)/Chriswold/Hopi/MCA, ASCAP; Viva 7-29404	52	57	5	SWEET ROSANNA—Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022	87	72	20	TWO CAR GARAGE—B. J. Thomas (P. Orake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)
21	25	7	I DON'T WANT TO LOSE YOUR LOVE—Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	53	62	4	IN REAL LIFE—Ed Hunnicutt (D. Burgess) K. Robbins, Hall-Clement/Wek Group, BMI, MCA 52353	88	67	10	THAT'S NOT THE WAY (IT'S S'POSED TO BE)—Anne Murray (J.E. Norman) A. Goldmark, P. Goldston; Nonpareil/Kazzboom, ASCAP; Capitol 5305
22	10	12	ROLL ON (EIGHTEEN WHEELER)—Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	54	64	3	I'M NOT THROUGH LOVING YOU YET—Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., D'Lyric Music, Blackwood Music, BMI; RCA PB-13742	89	69	4	DON'T GO CHANGING—Lorrie Morgan (R. Gant, J. Vienneau) C. Kelly, L. Anderson; Golden Bridge/Big Heart/Satsuma, ASCAP; MCA 52331
23	4	13	BURIED TREASURE—Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	55	65	2	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)	90	82	3	WHO'S COUNTING—Marie Osmond (Tom Collins) Rhonda Fleming, Dennis W. Morgan; Tom Collins Music Corp, BMI; RCA/Curb PB-13680
24	31	6	I MAY BE USED (BUT BABY I AIN'T USED UP)—Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Wek Group), BMI; RCA 13729	56	37	18	LOVELY WOMEN MAKE GOOD LOVERS—Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	91	92	2	LAY BACK (IN THE ARMS OF SOMEONE)—Johnny Tillotson (M. Lloyd) N. Chinn, M. Chapman, Chinnichap/Careers, BMI; Reward 4-04346 (CBS)
25	32	7	I DREAM OF WOMEN LIKE YOU—Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	57	63	3	I PASS—Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./Lyric Music, BMI; RCA PB-13751	92	78	19	STAY YOUNG—Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310
26	30	7	IN THE MIDNIGHT HOUR—Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	58	68	2	FOREVER AGAIN—Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP, MCA 52356	93	79	17	GIVE ME BACK THAT OLD FAMILIAR FEELING—The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411
27	16	13	LET SOMEBODY ELSE DRIVE—John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	59	66	4	ONE SIDED LOVE AFFAIR—Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387	94	74	16	WITHOUT A SONG—Willie Nelson (B.T. Jones) W. Rose, E. Elisuc, V. Youmans; Miller/Intersong, ASCAP, Columbia 38-04263
28	35	5	AS LONG AS I'M ROCKIN' WITH YOU—John Conlee (B. Logan) K. Kane, B. Channel; Crasskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	60	43	19	WOKE UP IN LOVE—Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	95	85	3	YOU ARE A MIRACLE—The Maines Bros. Band (Jerry Kennedy) Jerry Brownlow, Gary Banks; Solid Chrome Music, BMI; Polygram 818346-7
29	33	7	GOD MUST BE A COWBOY—Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	61	39	16	THREE TIMES A LADY—Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP, Warner Bros. 7-29395	96	80	5	THAT IT'S ALL OVER FEELING (ALL OVER AGAIN)—Steve Clark (J. Kennedy) S. Clark, J. MacRae; Music City, ASCAP; Mercury 818-058-7
30	23	18	ELIZABETH—Stalller Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music, BMI; Mercury 814-881-7	62	NEW ENTRY		YOU'VE STILL GOT A PLACE IN MY HEART—George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	97	93	21	THAT'S THE WAY LOVE GOES—Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226
31	34	8	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	63	54	9	MOST OF ALL—Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7	98	81	19	DON'T CHEAT IN OUR HOMETOWN—Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245
32	36	7	BOYS LIKE YOU—Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	64	NEW ENTRY		BETWEEN TWO FIRES—Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck/Music Corp. of America, BMI/WB/Bo B. Montgomery, ASCAP, Warner Bros. 7-29321	99	89	3	THE MORE I GO BLIND—Rod Rishard (Joe Gibson, Jimmy Payne) Keith Durham; Ten Penny Music, BMI; Soundwaves SW-4724
				65	56	5	NOW I LAY ME DOWN TO CHEAT—Shelly West (S. Garrett, S. Dorff) A. Roberts; Chriswold/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353	100	96	18	TILL YOUR MEMORY'S GONE—Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692
				66	51	17	HAD A DREAM (FOR THE HEART)—The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673				
				67	NEW ENTRY		I DON'T WANNA BE A MEMORY—Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421				

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

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# Canada

## Bryan Adams Dominates Music Express Poll

TORONTO—Vancouver's Bryan Adams, in what may be a foreshadowing of the Juno music awards later this year, has swept five honors in a national consumer poll organized by Toronto-based Music Express magazine.

Adams won as top Canadian male vocalist, while "Cuts Like A Knife" took honors as top Canadian album, single and video. Adams shared the top Canadian songwriter award with cohort Jim Vallance.

Michael Jackson was the leading, international winner, taking honors as top international male vocalist, with "Thriller" winning for top international album and video.

Loverboy was voted top Canadian group, garnering 27.5% of the vote among the 28,000 respondents to the poll. Rush was the runner-up with 22.3% while Payola\$ were third with 16.9%. Rush (24.9%) edged out Loverboy (24.4%) and Headpins (16.8%) as top live Canadian group.

## Jackson Keeps Winning: Four Black Music Awards

TORONTO—Michael Jackson, to nobody's surprise, swept the top four honors Wednesday (28) at the fifth annual Canadian Black Music Awards. "Thriller" was named top international album, "Billie Jean" top international single, and Jackson male vocalist and entertainer of the year.

Domestically, Parachute Club was a big winner, earning the top Canadian album award for its self-titled debut and other honors for best Canadian song, dance single and video for "Rise Up" from their RCA album. Dan Hill's comeback was honored, as he won the Canadian top male vocalist award and was inducted into the Canadian Black Music Hall of Fame, along with singer Geraldine Hunt and reggae instrumentalist Jo Jo Bennett. Shawne Jackson was named top female vocalist, and Domenic Troiano was honored as producer of the year.

In the Canadian reggae category, Messenjah emerged as band of the

year, while its debut disk, "Rock You High," was honored as album of the year. "You're My World" by Boyo won as top single, while Carl Harvey was named top producer.

Jackson, whose "Thriller" recently became the first album to break the two million sales barrier in Canada, led the pack among international winners, who also included Aretha Franklin as top female vocalist, Eddy Grant as top roots artist and the late Bob Marley's "Confrontation" as top roots album of 1983.

Grant was on hand to accept his award and earlier in the day participated in workshops conducted in conjunction with the event, organized by Cheer Enterprises of Toronto.

Four special awards were given this year to DJs Hal Hill and Milton Blake of Oshawa, & Hedley Jones of Toronto and Michael Williams of Montreal for their efforts in developing and fostering black music in Canada.

KIRK LAPOINTE

"Safety Dance" by Men Without Hats (21.5%) and "Hot Girls In Love" by Loverboy (16.0%). Adams and Vallance were the overwhelming choice as Canadian songwriters (47.1%) with Pope and Kevan Staples of Rough Trade (16.7%) and Mike Reno and Paul Dean of Loverboy (12.8%) following.

The Police (27.1%) took honors as top international group, followed closely by Culture Club (20.5%) and Def Leppard (17.3%). Jackson (35.2%) was top male vocalist, ahead of David Bowie (22.5%) and the Police's Sting (11.0%). Pat Benatar was the easy victor as top female vocalist in the international category (40.7%), defeating Stevie Nicks (17.4%) and Eurythmics' Annie Lennox (15.4%).

"Thriller," rapidly approaching the two million sales mark in Canada, chalked up a second award for Jackson as top album (33.0%), while the Police's "Synchronicity" (16.9%) were second and third.

"Every Breath You Take" by the Police, the top-selling single in the poll (33.8%). Jackson's "Billie Jean" (26.6%) and Bowie's "Let's Dance" (9.8%) followed.

"Cuts Like A Knife" was the top Canadian video in a diffused vote (9.2%), edging "Safety Dance" (7.5%) and "Hot Girls In Love" (5.3%). "Thriller" was the clear winner in the international video category (31.7%), followed by another Jackson video, "Billie Jean" (7.1%) and ZZ Top's "Sharp Dressed Man" (3.6%).

**Billboard**



**INTERNATIONAL  
MUSIC INDUSTRY  
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May 13-17, 1984  
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## Maple Briefs

A&M Records of Canada is the first label to enter the retail best-of cassette line with a \$12.98 suggested list on a 20-cut tape that digs back into the label's '70s catalog. Other firms have pressed promotional tapes, including PolyGram's monthly effort, but A&M is looking to get in on the ground floor with retail.

★ ★ ★

A consultative committee report on music categories, drafted by music industryites and the Canadian Radio-Television & Telecommunications Commission, is due within weeks.

★ ★ ★

The Ontario government, whose censor board now has started a video-by-video review of music clips, is expected to press soon for even more wide-ranging video censorship powers. Speaking of the Ontario government, its new ombudsman is Daniel Hill, father of PolyGram recording artist Dan Hill.

★ ★ ★

While we're on the subject of politics, just so the industry knows where its federal minister stands, Communications Minister Francis Fox is backing John Turner in the current leadership campaign to succeed

Prime Minister Trudeau as Liberal party chief. Rumors continue to abound, however, that Fox will switch to Quebec provincial politics later this year.

★ ★ ★

Bryan Adams steps into the studio within weeks for his fourth A&M al-

bum. Manager Bruce Allen's other superstar act, Loverboy, won't record in 1984.

★ ★ ★

Maple Briefs features short items on the Canadian music industry. Copy should be addressed to Kirk LaPointe, 43 Sweetland Avenue, Ottawa, Ontario, Canada, K1M 7T7.

### STATION FIGHTS FOR LIFE

## CJMF Decision Reserved

MONTREAL—A decision has been reserved by the Federal Court of Canada on an appeal by CJMF-FM to rescind a decision by the Canadian Radio-Television & Telecommunications Commission and keep it on the air.

The court was to decide late Thursday (29) on whether the station will have to obey the CRTC order and cease operations Saturday (31). The station went to court March 22 and argued that the CRTC order violated its constitutional right to freedom of expression.

The popular Quebec City rock station, better known as FM 93, was ordered off the air Feb. 29 in a rare move by the commission after it continued to fail to adhere to its promise of performance. The station was granted a license in 1979 as a middle-of-the-road programmer, but immediately switched its format.

The commission had said CJMF-FM would face fines if it stayed on the air past Saturday (31), when its license expired. There has been no word from station executives on whether they would defy the order. A petition has been circulating in the Quebec area to keep it alive.

A full report will appear in next week's Billboard.

## News/International

### Greek Composer In Call For Global Repertoire Tax

By JOHN CARR

ATHENS—The Greek recording industry has greeted with derision a noted composer's proposal that international repertoire should be heavily taxed.

Mikis Theodorakis, a leading Greek musician/composer, has launched a campaign to correct what he believes to be the recording industry's bias in favor of international repertoire and against local product. The essence of his argument is that since it costs a record company more to produce a domestic album than

merely to distribute international product, the companies move to where the faster buck is to be made, ignoring many local composers, artists and producers.

International material, Theodorakis urges, must be heavily taxed to restore the perceived imbalance in production costs. The record industry here has unanimously rejected his allegations and scorned his suggestions as both impractical and unlawful.

Says Guy Marriott, EMI's regional director for Greece and the Middle East: "Theodorakis is not entirely realistic. Greek music has always been very well catered for, especially by EMI, and it undoubtedly maintains the majority of record and cassette sales in this country."

Makis Matsas, chairman of Minos Records, Greece's biggest domestic repertoire producer, flatly dismisses Theodorakis' suggestions. Similar sentiments are voiced by other leading music industry figures.

In an early March press conference, Theodorakis claimed steps are being taken to compel the record companies to pay double the present cost of locally distributing foreign repertoire. He did not specify what the steps were.

Recording executives here claim to be unaware of any such steps being taken to force them into more domestic repertoire, and the industry doubts whether such steps would be constitutional.

Observers say that even if Theodorakis' proposals were put into effect, the companies would merely hike the retail prices of records across the board and nothing would change. Others believe Theodorakis' statements could be part of a psychological war on Western music, especially rock, espoused by Greece's communist party. Theodorakis is a communist parliamentary deputy.

## Juluka Among Winners Of South African Awards

By JOHN MILLER

JOHANNESBURG—The group Juluka, blind black singer Kukana, singer/songwriter Lesley Rae Dowling and country-rock artist Pierre de Charmay were winners of the first national Scotty Awards here. There were 32 nominations for the awards, with the main prerequisite that each LP should have sold 10,000 units, half the gold disk standard in South Africa.

Each award carried around \$2,000 in prize money, which was split among engineer, producer, studio and the artist.

Juluka scored with the album "Work For All," which is expected to give the band wide international acceptance and which went double gold here inside two months or release. Producer Hilton Rosenthal, engineer Peter Thwaites and Ovation Studios in Johannesburg, which has two 24-track machines, shared the award.

Pierre de Charmay's second album, "Breaking Out," was another winner. It was produced and engineered by John Lindemann in the RPM Studios, part of the RPM record company, also Johannesburg-based. The studio was also honored for Kukana's album "Alone In The Desert," produced by Kevin Kruger and engineered by Richard Mitchell. Kukana had three albums out last year, two of indigenous music with double-platinum and double-gold sales.

Kukana's career has built consis-

tently. The title track of his 1982 album "Raising My Family" was No. 1 in Austria and in the top 10 in Sweden.

Lesley Rae Dowling collected her Scotty for "Unravished Brides," released early in 1983. It was made in the Spaced Out Studio in Cape Town, owned by Tully McCulley, who produced and engineered it.

## Rock Crackdown In Soviet Union

Continued from page 9

which rarely end without fights and brawls. Excited fans display hysteria and have convulsions."

Last year party chief Chernenko stated, "On the air waves of pop there swim music groups whose work is of a dubious nature, causing ideological and aesthetic harm in the Soviet Union. We disband such groups without regret."

Some 40 out of 80 pop/rock groups performing in the Ukraine have been disbanded in recent months. Meanwhile, many records, imported by foreign students or smuggled in through the ports, have been seized because they "publicize ideological emptiness, banality and the bourgeois philosophy of life." And tapes of "illicit pop," seized by inspectors in the Krasnodar recording studios, were erased and acceptable music substituted.

# Billboard® Hits Of The World

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 3/31/84

### SINGLES

This Week	Last Week	Rank	Title	Artist
1		1	HELLO	Lionel Richie, Motown
2	5	5	IT'S RAINING MEN	Weather Girls, CBS
3	8	8	ROBERT DE NIRO'S WAITING	Bananarama, London
4	14	14	IT'S A MIRACLE	Culture Club, Virgin
5	7	7	WHAT DO I DO?	Phil Fearon & Galaxy, Ensign
6	9	9	YOUR LOVE IS KING	Sade, Epic
7	22	22	A LOVE WORTH WAITING FOR	Shakin' Stevens, Epic
8	3	3	STREET DANCE	Break Machine, Record Shack
9	29	29	PEOPLE ARE PEOPLE	Depeche Mode, Mute
10	4	4	JOANNA	Kool & Gang, De-Lite
11	2	2	99 RED BALLOONS	Nena, Epic
12	6	6	WOULDN'T IT BE GOOD	Nik Kershaw, MCA
13	NEW	NEW	YOU TAKE ME UP	Thompson Twins, Arista
14	13	13	TORVILL & DEAN	Richard Hartley & Michael Reed Orchestra, Safari
15	28	28	CHERRY OH BABY	UB40, DEP International
16	10	10	JUMP	Van Halen, Warner Bros.
17	11	11	AN INNOCENT MAN	Billy Joel, CBS
18	12	12	TO BE OR NOT TO BE	Mel Brooks, Island
19	15	15	ULLO JOHN! GOTTA NEW MOTOR?	Alexei Sayle, Springtime
20	NEW	NEW	P.Y.T.	Michael Jackson, Epic
21	16	16	RELAX	Frankie Goes To Hollywood, ZTT
22	21	21	DANCE HALL DAYS	Wang Chung, Geffen
23	18	18	HIDE AND SEEK	Howard Jones, WEA
24	19	19	BREAKIN' DOWN	Julia & Company, London
25	25	25	THE LION'S MOUTH	Kajagoogoo, EMI
26	17	17	SOMEBODY'S WATCHING ME	Rockwell, Motown
27	30	30	LUCKY STAR	Madonna, Sire
28	33	33	SWIMMING HORSES	Siouxsie & Banshees, Wonderland
29	38	38	NELSON MANDELA	Special Aka, 2 Tone
30	36	36	UP ON THE CATWALK	Simple Minds, Virgin
31	27	27	LET THE MUSIC PLAY	Shannon, Club
32	20	20	RUN AWAY	Slade, RCA
33	39	39	BORROWED TIME	John Lennon, Polydor
34	23	23	MY GUY	Tracey Ullman, Stiff
35	24	24	I GAVE YOU MY HEART	Hot Chocolate, Rak
36	NEW	NEW	GLAD IT'S ALL OVER	Captain Sensible, A&M
37	NEW	NEW	AIN'T NOBODY	Rufus & Chaka Khan, Warner Bros.
38	NEW	NEW	WOOD BEEZ	Scritti Politti, Virgin
39	26	26	DOCTORI DOCTORI	Thompson Twins, Arista
40	NEW	NEW	THAT'S THE WAY	Dead Or Alive, Epic

### ALBUMS

This Week	Last Week	Rank	Title	Artist
1	6	6	CAN'T SLOW DOWN	Lionel Richie, Motown
2	1	1	HUMAN'S LIB	Howard Jones, WEA
3	3	3	ALCHEMY-DIRE STRAITS LIVE	Vertigo
4	8	8	THRILLER	Michael Jackson, Epic
5	4	4	AN INNOCENT MAN	Billy Joel, CBS
6	7	7	INTO THE GAP	Thompson Twins, Arista
7	2	2	CAFE BLEU	Style Council, Polydor
8	5	5	FUGAZI	Marillion, EMI
9	11	11	THE SMITHS	Rough Trade
10	9	9	THE WORKS	Queen, EMI
11	10	10	HUMAN RACING	Nik Kershaw, MCA
12	NEW	NEW	THIS LAST NIGHT IN SODOM	Soft Cell, Some Bizzare
13	16	16	THE VERY BEST OF MOTOWN LOVE SONGS	Various, Teletar
14	15	15	OFF THE WALL	Michael Jackson, Epic
15	12	12	TOUCH	Eurythmics, RCA
16	29	29	LABOUR OF LOVE	UB40, DEP International
17	13	13	SPARKLE IN THE RAIN	Simple Minds, Virgin
18	23	23	COLOUR BY NUMBERS	Culture Club, Virgin
19	22	22	U2 LIVE 'UNDER A BLOOD RED SKY'	Island
20	19	19	THE DRUM IS EVERYTHING	Carmel, London
21	NEW	NEW	THE ROSE OF TRALEE	James Last & Orchestra, Polydor
22	14	14	THE CROSSING	Big Country, Mercury
23	20	20	NO PARLEZI	Paul Young, CBS
24	NEW	NEW	THE ICICLE WORKS	Beggars Banquet
25	21	21	1984	Van Halen, Warner Bros.
26	24	24	IN THE HEART	Kool & Gang, De-Lite
27	18	18	KEEP MOVIN'	Madness, Stiff

## CANADA

(Courtesy of The Record)  
As of 4/2/84

### SINGLES

This Week	Last Week	Rank	Title	Artist
1	1	1	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Epic/CBS
2	4	4	SOMEBODY'S WATCHING ME	Rockwell, Motown/Quality
3	3	3	99 RED BALLOONS	Nena, Epic/CBS
4	2	2	JUMP	Van Halen, Warner Bros./WEA
5	5	5	FOOTLOOSE	Kenny Loggins, Columbia/CBS
6	6	6	I WANT A NEW DRUG	Huey Lewis, Chrysalis/MCA
7	17	17	EAT IT	"Weird Al" Yankovic, Scotti Bros./CBS
8	11	11	AGAINST ALL ODDS	Phil Collins, Atlantic/WEA
9	9	9	HERE COMES THE RAIN AGAIN	Eurythmics, RCA
10	7	7	KARMA CHAMELEON	Culture Club, Virgin/PolyGram
11	16	16	MISS ME BLIND	Culture Club, Virgin/PolyGram
12	12	12	RADIO GAGA	Queen, Capitol
13	8	8	THRILLER	Michael Jackson, Epic/CBS
14	14	14	NEW MOON ON MONDAY	Duran Duran, Capitol
15	15	15	TALKING IN YOUR SLEEP	Romantica, Nemperor/CBS
16	NEW	NEW	HOLD ME NOW	Thompson Twins, Arista/PolyGram
17	NEW	NEW	HYPERACTIVE	Thomas Dolby, Capitol
18	10	10	RED, RED WINE	UB40, Virgin/PolyGram
19	13	13	JOANNA	Kool & the Gang, De-Lite/PolyGram
20	18	18	REBEL YELL	Billy Idol, Chrysalis/MCA

### ALBUMS

This Week	Last Week	Rank	Title	Artist
1	1	1	COLOUR BY NUMBERS	Culture Club, Virgin/PolyGram
2	3	3	1984	Van Halen, Warner Bros./WEA
3	2	2	THRILLER	Michael Jackson, Epic/CBS
4	4	4	TOUCH	Eurythmics, RCA
5	5	5	LEARNING TO CRAWL	Pretenders, Sire/WEA
6	6	6	SPORTS	Huey Lewis, Chrysalis/MCA
7	9	9	FOOTLOOSE	Soundtrack, Columbia/CBS
8	10	10	SHE'S SO UNUSUAL	Cyndi Lauper, Epic/CBS
9	8	8	SEVEN AND THE RAGGED TIGER	Duran Duran, Capitol
10	7	7	90125	Yes, Atco/WEA
11	11	11	GENESIS	Genesis, Atlantic/WEA
12	12	12	REBEL YELL	Billy Idol, Chrysalis/MCA
13	13	13	CAN'T SLOW DOWN	Lionel Richie, Motown/Quality
14	14	14	LABOUR OF LOVE	UB40, Virgin/PolyGram
15	15	15	IN HEAT	Romantica, Nemperor/CBS
16	19	19	ELIMINATOR	ZZ Top, Warner Bros./WEA
17	17	17	THE WORKS	Queen, Capitol
18	18	18	SPARKLE IN THE RAIN	Simple Minds, Virgin/PolyGram
19	16	16	SYNCHRONICITY	Police, A&M
20	20	20	99 LUFTBALLONS	Nena, Epic/CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 4/2/84

### SINGLES

This Week	Last Week	Rank	Title	Artist
1	1	1	RELAX	Frankie Goes to Hollywood, Island
2	2	2	BIG IN JAPAN	Alphaville, WEA
3	3	3	RADIO GA GA	Queen, EMI
4	4	4	LOVE IS A BATTLEFIELD	Pat Benatar, Chrysalis/Ariola
5	7	7	HELLO AGAIN	Howard Carpendale, EMI
6	11	11	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Epic/CBS
7	NEW	NEW	SOMEBODY'S WATCHING ME	Rockwell, Motown/RCA
8	5	5	LET THE MUSIC PLAY	Shannon, Bellaphon
9	16	16	HOLIDAY	Madonna, Sire/WEA
10	8	8	HYPNOTIC TANGO	My Mine, Blow Up/Intercord
11	13	13	DOCTOR, DOCTOR	Thompson Twins, Arista/Ariola

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 3/28/84

### SINGLES

This Week	Last Week	Rank	Title	Artist
1	17	17	99 LUFTBALLONS	Nena, Epic
2	1	1	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Portrait
3	2	2	JUMP	Van Halen, Warner Bros.
4	4	4	CALLING YOUR NAME	Marilyn Mercury
5	5	5	RELAX	Frankie Goes To Hollywood, Island
6	3	3	RADIO GA GA	Queen, EMI
7	NEW	NEW	I SEND A MESSAGE	Inxs, WEA
8	16	16	HOLD ME NOW	Thompson Twins, Arista
9	7	7	BREAK MY STRIDE	Matthew Wilder, Epic
10	6	6	LOVE IS A BATTLEFIELD	Pat Benatar, Chrysalis
11	11	11	LOVE OF THE COMMON PEOPLE	Paul Young, CBS
12	8	8	CATCH ME I'M FALLING	Real Life, Wheatly
13	NEW	NEW	REBEL YELL	Billy Idol, Chrysalis
14	12	12	POLITICS OF DANCING	Re-Flex, EMI
15	10	10	THRILLER	Michael Jackson, Epic
16	9	9	COME SAID THE BOY	Mondo Rock, WEA
17	14	14	ISLANDS IN THE STREAM	Kenny Rogers & Dolly Parton, RCA
18	NEW	NEW	BEAST OF BURDEN	Bette Midler, Atlantic
19	13	13	THE LOVE CATS	Cure, Sire
20	15	15	VICTIMS	Culture Club, Virgin

### ALBUMS

This Week	Last Week	Rank	Title	Artist
1	NEW	NEW	THE SWING	Inxs, WEA
2	1	1	THRILLER	Michael Jackson, Epic
3	5	5	TOO LOW FOR ZERO	Elton John, Rocket
4	2	2	1984 SHAKIN'	Various, Festival
5	3	3	ALCHEMY	Dire Straits, Vertigo
6	4	4	TWENTY GREATEST HITS	Kenny Rogers, Liberty
7	6	6	ELVIS BLUE	Elvis Presley, RCA
8	NEW	NEW	THE MODERN BOP	Mondo Rock, WEA
9	8	8	UNDER A BLOOD RED SKY	U2, Island
10	7	7	LIVE FROM EARTH	Pat Benatar, Chrysalis
11	10	10	TOUCH	Eurythmics, RCA
12	11	11	COLOUR BY NUMBERS	Culture Club, Virgin
13	12	12	1984	Van Halen, Warner Bros.
14	9	9	SYNCHRONICITY	Police, A&M
15	17	17	NO PARLEZ	Paul Young, CBS
16	16	16	THE WORKS	Queen, EMI
17	13	13	AN INNOCENT MAN	Billy Joel, CBS
18	14	14	CAN'T SLOW DOWN	Lionel Richie, Motown

## JAPAN

(Courtesy Music Labo)  
As of 4/2/84

### SINGLES

This Week	Last Week	Rank	Title	Artist
1	1	1	WINE RED NO KOKORO	Anzen Chitai, Kitty/Kitty
2	NEW	NEW	PROFILE	Atsumi Kurasawa, Warner-Pioneer/Arrow-West
3	4	4	NAMIDA NO REQUEST	Checkers, Canyon/Yamaha
4	NEW	NEW	NAGISA NO HAIKARA MUSUME	Kyoko Kozumi, Victor/Burning
5	2	2	ROCK'N ROUGE	Seiko Matsuda, CBS-Sony/Sun
6	3	3	HOSHIZORA NO DISTANCE	Alfee, Canyon/Nichion-Tanabe
7	NEW	NEW	HITORI	Miyuki Nakajima, Canyon/Yamaha
8	5	5	ICHIBAN YARO	Masahiko Kondo, RVC/Johnny's
9	6	6	NIOKU YONSENMANNO	Hitomi G, CBS-Sony/Burning
10	7	7	MOSHIMO ASHITAGA	Warabe, For Life/TV Asahi-Asai
11	8	8	SOYOKAZENO MELODY	Naoko Kawal, Nippon Columbia/Geiel
12	16	16	MONICA	Koji Kikkawa, SMS/Watanabe
13	9	9	TREMOLLO	Yoshie Kashiwabara, Nippon Phonogram/Dream
14	13	13	KIMINO HEART WA MARINE BLUE	Kiyotaka Sugiyama & Omega Tribe, VAP/Nichion-NTV-Geiel
15	10	10	SHONEN KENYA	Noriko Watanabe, Nippon Columbia/Variety
16	14	14	KAZE NO TANI NO NAUSICAA	Narumi Yasuda, TJC/PMP
17	NEW	NEW	99 LUFTBALLONS	Nena, Epic/Sony/April
18	12	12	22 SAI	Shinji Tanimura, Polystar/Noel
19	15	15	SHUTO	Daisuke Hara, Discomate/Nichion
20	NEW	NEW	MUSUMEYO	Gannosuke Ashiya, Teichiku/JDK

### ALBUMS

This Week	Last Week	Rank	Title	Artist
1	NEW	NEW	EACH TIME	Eiichi Ootaki, CBS-Sony
2	2	2	TOUCH ME SEIKO	Seiko Matsuda, CBS-Sony
3	NEW	NEW	JULIET KARA NO TEGAMI	Tooshihiko Tahara, Canyon
4	1	1	THRILLER	Michael Jackson, Epic-Sony
5	4	4	?(FRAGEZEICHEN)	Nena, Epic-Sony
6	12	12	THE WORKS	Queen, Toshiba-EMI
7	5	5	1984	Van Halen, Warner-Pioneer
8	3	3	HOYO	Shinji Tanimura, Polystar
9	6	6	PASADENA PARK	Hi-Fi Set, CBS-Sony
10	NEW	NEW	RIVERS ISLAND	Kiyotaka Sugiyama & Omega Tribe, VAP
11	14	14	SHE'S SO UNUSUAL	Cyndi Lauper, Epic-Sony
12	10	10	KOKINSHUU	Hiroko Yakushimaru, Toshiba-EMI
13	7	7	COME ALONG	11, Tatsuro Yamashita RVC
14	8	8	PEPPERMINT COLLECTION	Hidemi Ishikawa, RVC
15	NEW	NEW	BIANCHE	Mari Iijima, Victor
16	9	9	TIMELY	Anri, For Life
17	15	15	PARACHUTE GA OCHITA NATSU	Koji Yoshikawa, SMS
18	NEW	NEW	REI	Asami Kado, Teichiku
19	20	20	VOYAGER	Yumi Matsutoya, Toshiba-EMI
20	11	11	BEST	Chilemi Hori, Canyon

## ITALY

(Courtesy Germano Ruscitto)  
As of 3/26/84

### ALBUMS

This Week	Last Week	Rank	Title	Artist
1	1	1	SAN REMO 84	Various, CBS
2	2	2	FESTIVAL 84	Various, CGD MM
3	3	3	NO PARLEZ	Paul Young, CBS
4	4	4	VOULEZ VOUS DANSER	Ricchi & Poveri, Baby
5	NEW	NEW	THE WORKS	Queen, EMI
6	7	7	I GRANDI SUCCESSI DI CLAUDIO BAGLIONI	Siglaquattro/RCA
7	13	13	MAGIC D.J.	Various, Disco Magic
8	5	5	CELENTANO HIT PARADE	Adriano Celentano, Clan/VGD-MM
9	8	8	A COME AMORE	Richard Clayderman, RCA
10	9	9	MIXAGE 2	Various, Baby/CGD-MM
11	6	6	BEATLES	EMI
12	16	16	THRILLER	Michael Jackson, CBS
13	14	14	90125	Yes, WEA
14	NEW	NEW	ITALIAN CARNAVAL	Chikano, Durium
15	NEW	NEW	AMMONIA AVENUE	Alan Parsons Project, ARS/CGD-MM
16	NEW	NEW	FULL TIME SHOW	Various, Full Time
17	12	12	BUON COMPLEANNO TV	Various, Fonit Cetra
18	10	10	CLASSICO ROMANTICO	James Last, PolyGram

## SPAIN

(Courtesy El Gran Musical)  
As of 3/24/84

### SINGLES

This Week	Last Week	Rank	Title	Artist
1	2	2	THRILLER	Michael Jackson, Epic
2	4	4	CONSPIRACION	Ole Ole, CBS
3	3	3	HAPPY CHILDREN	P. Lion, CBS
4	1	1	ALL NIGHT LONG	Lionel Richie, RCA
5	5	5	SAY SAY SAY	Paul McCartney & Michael Jackson, EMI

# Billboard Album Reviews

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**DAVID BOWIE**—Fame And Fashion (All-Time Greatest Hits), RCA AFL1-4919. Producers: Various. The 12 selections justify the subtitle for this digitally remastered single disk anthology, but as the third Bowie collection from his old label in less than a year, the set may face an already sated public.



**SPINNERS**—Cross Fire, Atlantic 80150. Producers: Dana Meyers, William Zimmerman, Leon Sylvers III. Spotless production should spur "Right Or Wrong" up the charts on the strength of rare taste and style. Elsewhere, solid if not spectacular vocals drive material that is well-arranged to showcase the group's ability to sing the song the way it's intended—to be felt as well as heard.



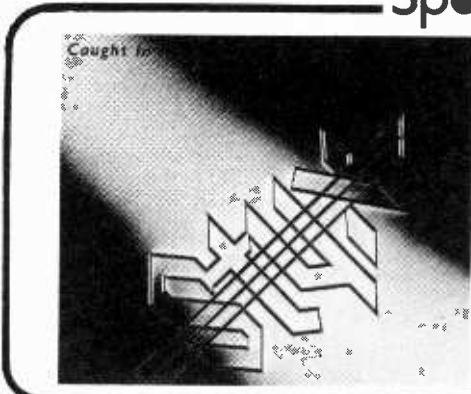
**MICKY GILLEY & CHARLY McCLAIN**—It Takes Believers, Epic FE 39292. Producer: Norro Wilson. This easy-listening package has an attractive sophistication about it: the music is sleek, never slushy, and even the most romantic numbers retain a sparkling edge and underlying conviction. Gilley and McClain are easily the most promising new country duo on the horizon.

**JOHNNY RODRIGUEZ**—Foolin' With Fire, Epic FE 39172. Producer: Richie Albright. Another romantic package from the seasoned stylist. With a hard-edged voice powered by soft impulses, Rodriguez once more demonstrates that his voice is a love song's best friend.

**MOE BANDY**—Motel Matches, Columbia FC 39275. Producer: Blake Mevis. While much of the material here is dismally stereotyped, Bandy has a gift for tracking down the smallest gems of phrasing and truth, and making them shine like spotlights.

**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



**STYX**—Caught In The Act, A&M SP-6514. Producers: Styx. Even platinum acts can no longer expect live sets to fire up all their fans, but it's likely this double package by the Chicago-based rock quintet will sidestep the recent soft market for such concert souvenirs: for starters, the band's overall career strength has long included a prominent drawing power, making this first major live set a natural. Adding to possible momentum is the simultaneous release of a companion concert video, via A&M's new video label, offering most of the same concert highlights. The well-recorded, lavishly packaged set also includes a new studio track, "Music Time."



**WALTER HAWKINS**—Only The Best, Light LS 5834. Producer: Walter Hawkins. One of the greatest of gospel songwriters, performers and choir leaders releases here a greatest hits package that summarizes a truly phenomenal career.



## New & Noteworthy

**THE STYLE COUNCIL**—My Ever Changing Moods, Geffen GHS 4029. Producers: Peter Wilson, Paul Weller. Paul Weller, the songwriter and guitarist who gave the Jam its compass headings, returns with a new trio and a strikingly different style. As signalled by their debut EP, this outfit uses vintage soul sources with as much commitment as the mod models for Weller's old band.

**KATHY MATTEA**, PolyGram 818 560. Producers: Rick Peoples, Byron Hill. Mattea, a refreshing contemporary Nashville talent, is a polished, sensitive singer with an often striking vocal resemblance to Linda Ronstadt. She handles sweeping pop ballads as smoothly as she does modern country arrangements—with ease, style and self-possession.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—This Is Spinal Tap, Polydor 817 846. Producers: Christopher Guest, Michael McKean, Harry Shearer. Seasoned, doggedly obscure hard rock quintet flexes a host of metal clichés (and a few from earlier eras as well); it's endearing for the band's determination if not originality. That's the premise behind the screen satire, which apes rock documentary form and hits its rock target dead center, and the ersatz band's music follows suit.

## Billboard's Recommended LPs

### pop

**ABBA**—I Love Abba, Atlantic 80142. Producer: Not listed. Umpteenth anthology by the Swedish supergroup offers a generous 14 tracks on a single disk, focusing mostly on lesser known album tracks. The best-known tracks are already overexposed, unfortunately.

**MARCIA BALL**—Soulful Dress, Rounder 3078. Producer: Denny Bruce. A lanky, dusky-voiced songstress gives fresh evidence of the hardy r&b scene near Austin, Tex. Promising debut.

**ROBERT ELLIS ORRALL**—Contain Yourself, RCA AFL1-4853. Producers: Roger Bechirian, Paul Cobbold. American singer/songwriter's second collaboration with producer Bechirian again offers nicely balanced modern pop with strong melodies and electronic undertones.

### black

**KLEER**—Intimate Connection, Atlantic 80145. Producer: Eumir Deodato. It's becoming clearer that this group is ready for its deepest chart penetration with the easy funk track, "Next Time It's For Real."

**THE CHI-LITES**—Steppin' Out, Private I BFN 39316 (CBS). Producer: Eugene Record. Back in action with "Stop What You're Doin'," this Record company is never far from chart potential with their timeless blend.

**IMAGINATION**—New Dimension, Elektra 60316. Producers: Tony Swain, Steve Jolley. British dance/funk trio challenge with their fresh, understated music, which seems geared especially for club play.

**CHANGE**—Change Of Heart, RFC/Atlantic 80151. Producers: Jimmy Jam, Terry Lewis. The group's freewheeling vocals and sophisticated dance grooves come together on the title tune.

### country

**PETER ROWAN WITH THE RED HOT PICKERS**—Sugar Hill 3733. Producers: Peter Rowan, Richard Greene, Hiroshi Asada. A reissue of mostly traditional bluegrass material, performed with confident, jazzy coolness.

### classical

**BEETHOVEN: VIOLIN SONATAS, NOS. 5 & 9**—Uto Ughi, Wolfgang Sawallisch, RCA CRC1-4956. A supercharged reading of the "Kreutzer" and hardly more relaxed "Spring" that holds listener interest at a keen pitch throughout. Conductor Sawallisch in the unaccustomed role of pianist and Ughi's current tour of the U.S. are twin attention-getters.

**RODRIGO: CONCIERTO DE ARANJUEZ; FANTASIA PARA UN GENTILHOMBRE**—John Williams, Philharmonia Orch., Fremaux, CBS IM 37848. A robust Concerto and an almost too gentle Fantasia, but both displaying Williams' uncanny mastery. The ultimate Rodriguez coupling, commercially strong despite multiple catalog duplications.

**MOZART CONCIERTO FOR TWO PIANOS; COREA: FANTASIA; GULDA; PING PONG**—Friedrich Gulda, Chick Corea, Concertgebouw Orch., Harmoncourt—Teldec 6.42961. Gulda is no stranger to jazz, nor Corea to the classics, and their collaboration, characterized by bright and brisk pianism in the Mozart, provides pleasure if not revelation. Their own pieces, without orchestral accompaniment, swing easily.

## 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



**TEAM EFFORT**—Arista and RCA staff are off and running to get Manfred Mann & the Earth Band's current Arista single "Runner" to the top of the charts with a heavy retail promotion in the Atlanta market. Shown from left are RCA's Ron Howie and Susan Lake, Arista's Chris Tobey, RCA's Sue Roop, and Charlie Hall, Jo Ann King, Susan Gabriel, Graham Edmunds and Barbara Mitchell, Arista's Denise Bagley and RCA's Pat Minardi.



**REACHING OUT**—Producer Steve Lukather, left, alerts the media that Crane has signed to MCA during a recording session for the group's debut at Session Sound in Los Angeles. Co-producer Jai Winding, center, and Crane's lead vocalist Steve Crane make it a party line.



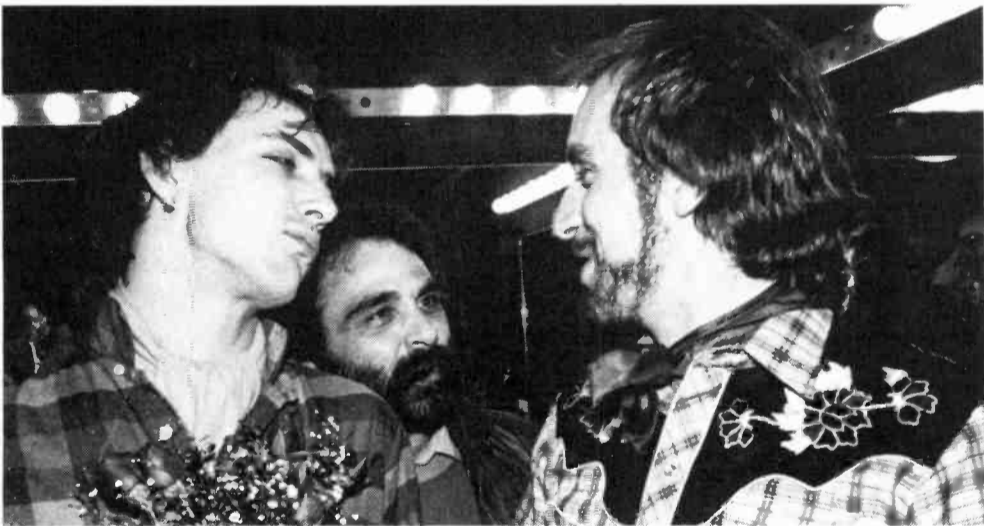
**HAPPY ROADIES**—Vocalist Donna Loren of the '60s music tv show "Shindig" celebrates her re-entry into the music business with Warner Bros. president Lenny Waronker. Her debut is a single for the label entitled "Somewhere Down The Road," which she co-produced with Nick De Caro.

# Photo News



**THE BEAT GOES ON**—Latin percussionist Tito Puente, center, adds his own touch to Ebn/Ozn's Elektra/Asylum debut album, "Feeling Cavalier," while Ebn, left, and Ozn look on.

APRIL 7, 1984, BILLBOARD



**SIMPLY SIMON**—Simon Townshend recuperates backstage after headlining a show at New York's Ritz in support of his 21/PolyGram debut "Sweet Sound," while PolyGram's national promotion vice president Bill Cataldo, center, and rock division senior vice president Jerry Jaffe offer congratulations.



**NEW RECRUITS**—Members of Helstar discuss the progress of their heavy metal debut for Combat Records. Shown from left are Helstar's manager Oscar Pavon; group member Larry Barragan; Carl Canedy of Combat act the Rods; Helstar's Paul Medina, Hector Pavon, Bill Lionel and Tom Rogers, and Walter O'Brien, label manager.



**SONGWRITING SUPPER**—CBS Songs executives welcome Cary O'Connor to the fold after signing the performer/songwriter to a co-publishing agreement. O'Connor is currently represented on the charts with .38 Special's "Back Where You Belong." Standing from left are CBS Songs Southern region vice president Jim Gilmer, O'Connor's manager Stephen Glass, CBS Songs president Michael Stewart and creative operations vice president Rick Riccobono. Seated are O'Connor, left, and Donna Young, the firm's West Coast director of creative operations.

## ATLANTIC'S HIP-HOP SOUNDTRACK

**Crossover Eyed For 'Beat Street'**

NEW YORK—Will hip-hop play in the sticks? Atlantic Records is betting heavily that it will, and its vehicle is a series of two and possibly three soundtrack albums culled from the forthcoming rap and dance film, "Beat Street."

Dave Glew, executive vice president and general manager of Atlantic Records, believes that the film and its music, which focus on the inner city rap and break dancing phenomenon, are "not strictly black," and that the

soundtrack albums will "cross over. Like Michael Jackson, this can cover all the different formats."

Among the artists featured on the soundtracks are Melle Mel, Soulsonic Force, Celia Cruz, Jenny Burton, the System, Carlos Franzetti, and several third world artists.

A no-holds-barred advertising and promotion campaign for the soundtrack will include ties with several independent record companies who are releasing 12-inch versions of singles,

as well as non-music manufacturers like Puma sneakers, Magnavox and clothes companies already tied in with the film.

With Lieberman Enterprises already committed to taking the soundtracks for its rack accounts, Atlantic was looking to drum up further retail support at the NARM convention with a half-hour presentation on the film by producer Harry Belafonte. His remarks emphasized the potential for crossing hip-hop to a broader national market, comparing it with American folk forms like square dancing.

Atlantic's release schedule currently calls for initial singles six weeks prior to the opening of the film, with the first album also preceding the film's release. Timing of the second album has yet to be finalized.

All record releases will be tied together conceptually, with the film's logo appearing on singles, 12-inches and albums. The albums will feature the same logo cover in different colors.

The decision to release more than an album's worth of music was dictated by the film, which Glew describes as "nothing but music." Separate volumes rather than a two-record set were selected because of price point.

"We felt that if we made it a double album it would have to list for \$14.95 or \$15.95," says Glew, adding that the label feared price resistance from young black buyers.

Independent dance label Tommy Boy Records is already committed to a Soulsonic Force 12-inch, and Glew says that other possible labels include Streetwise and Sugar Hill.

"We're going to coordinate with them for the greatest maximum effort," says Glew, promising "a full blown campaign" in support of the releases. FRED GOODMAN

**A&M Act Tours Via Video Show**

• Continued from page 4

According to Gold. He notes that the dates are being coordinated by his department's regional directors, working through Gold and associate director Mark Williams in Los Angeles.

Apart from the low cost, Gold says the video "tour" has provided valuable insights into the band's potential market, as well as the alternative market in general. "Simple Minds is a band that can sell out 4,000 seat venues in major markets, but for smaller markets, this tour is a good way to test the waters for the live dates—if they can sell 700 seats for a video package, then obviously they can do even better business live."

He also champions the concept as providing "a real good barometer for what college radio can do," while highlighting the sales clout of smaller independent record/tape dealers usually overshadowed by their major chain competitors.

SAM SUTHERLAND

**Journalists Assn. Elects Officers**

NASHVILLE—The National Entertainment Journalists Assn. here has elected its 1984 officers. They are Tom Wilkerson, president; Merrill Warner, vice president; Stacy Harris, treasurer; Linda Treutel, recording secretary; Vernell Hackett, corresponding secretary; and Elaine Nash, parliamentarian.

**K-tel Chief Kives Sees '84 Boom Via Video, CD**

LOS ANGELES—K-tel's chairman/president Phillip Kives views 1984 as a renaissance year for the international tv marketing firm in the U.S.

The Canadian tv merchandising pioneer intends to broaden his market demographics, introduce prerecorded video and Compact Discs, and generally accelerate K-tel's overall release pace.

"I'm kind of coming out of retirement," Kives states. "We are no longer just a rock'n'roll compilation firm. I want to hit at the family audience. We experimented going back to our old basics. Our tv spots were overdone. We intend to be a hard-hitting organization."

Top priority on the K-tel slate is simultaneous release of videos with LPs and cassettes. Kives says videos will be available through at least 70% of his normal 20,000 retail outlets in the U.S. He also intends to set up distribution to video specialty dealers and others through separate regional tv distributors.

His first video, "The Armed Forces Workout Album," ships soon with a \$39.95 price, along with companion \$7.98 cassette and LP versions. Executive vice president Raymond Kives, who oversees product release, intends to come approximately every six weeks with a concurrent video/audio release.

Phillip Kives also sees children's videos in K-tel's future. "Mini-Pops," a compilation produced in England wherein youngsters emulate the singers of hit records, will be released soon as a \$6.99 album and a \$29.95 video. He also intends to create and lease more MOR product for the U.S. K-tel is currently working with Phil Coulter in producing a recorded-product-only adult-slanted project.

"We are forging more deeply into Christian music collations," Raymond Kives adds. He sees much stronger links with labels like Word and Sparrow, and envisions an occasional video release in conjunction with the regular audio releases.

Working with the individual rack-jobber who serves the account, the Kives also intend to release record albums customized for the particular

discount store customer. Phillip Kives says an experiment with the WalMart stores, in cooperation with Lieberman Enterprises, proved so successful that K-tel intends to pursue the effort.

K-tel has scheduled approximately 16 more Compact Discs through 1984 to complement the four releases already being distributed in the U.S. by RCA, the two say.

**In-Store Promo Pushed For CD**

• Continued from page 3

to prevent breakage of the CD jewel box. Rackers complained that by being charged retailer prices for CDs, such major customers as Sears were forced to charge much higher prices.

Alan Perper, WEA's director of product marketing, said that CDs were beginning to "draw customers in stores we haven't seen in a long time." Sam Ginsburg of City One-Stop said, "Every day we're putting one, two or three people into the CD business."

Perper, echoing the point of CD visibility, called for open merchandising. But he also cited the need for "knowledgeable" store personnel to deal with a CD consumer who was "affluent, educated and very knowledgeable."

As chairman of the Compact Disc Group, Emiel Petrone, senior vice president of PolyGram Records, told the opening day NARM business session Saturday (24) that the CD hardware and software universe would expand by 250,000 players and four million disks in the U.S. this year. "We fully expect sales of players and disks to more than double each year for the foreseeable future, with the medium eventually becoming as commonplace as conventional phonograph records and prerecorded cassettes," he said.

Petrone, declaring that CDs were in the midst of a "phase two expansion" to a larger audience, said the "demographic profile of the typical Compact Disc buyer will become indistinguishable from that of the average album or cassette purchaser."

**Adam Cutbacks At Coleco**

NEW YORK—Lower orders than expected for Adam, Coleco Industries' home computer system, have forced the Hartford-based toy firm to cut production of the computer system in half and lay off some 1,300 employees, a spokesman for the company announced Wednesday (28).

The company is blaming sluggish orders on "normal seasonal slowdowns" and increased automation at the company's New York plants. Several retailers contend, however, that the unusually high defective rate for the system has hampered sales.

Buttons, an Oklahoma electronics store, is reporting a 50% defective rate on the Coleco computer. It sells about three or four systems a week, a store manager says.

The Coleco spokesman says that in 1984's second quarter, when it anticipates demand for software, some of the 1,300 laid-off workers will be "recalled" to work on software production. The plant, which once employed 5,000, now employs about 3,000. Earlier this year, the company let 418 workers go.

At last June's Consumer Electronics Show, when Coleco rolled out Adam, the first low-cost home com-

puter system, for \$600, it predicted sales of 500,000 by the end of 1983. It is believed that the company has shipped about 90,000 units. Coleco announced substantial equity losses in 1983's fourth quarter.

**Indie Distributions Come On Strong At NARM Meet**

• Continued from page 3

the blood goes way back."

Despite the emotional edge to the pitch, David Lieberman, chairman of Minnesota-based rackjobber Lieberman Enterprises, managed a dispassionate yet far from unsympathetic response.

"We don't have any fear of the independents," Lieberman said from the floor. "It's more a matter of you understanding what we sell. We basically sell discount stores, and people who really care about music go to record stores."

"Our customers are tuned in to what is popular. When you do understand those needs and think you have a piece of product that fits, then come to us."

**Billboard Pop Singles CHART RESEARCH PACKAGES**

The definitive lists of the top hits year by year, through the entire history of record charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

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## RETAILERS WOODED AT NARM

## Video's Terms Of Endearment

• Continued from page 1  
Carnival of Entertainment."

Music video seeped into every corner of the Diplomat Hotel, and would have been a major presence if no home video manufacturers had shown up at all. A compilation reel made up of videos from the year's hit records opened up the sessions, and virtually all of the manufacturers' product presentations used video as their main attention-grabbing vehicle. And, by special arrangement, MTV was piped into the hotel for the run of the convention.

The record industry was ready and willing to listen to what the home video people had to say. Attendance at this NARM gathering was up by 25% from a year ago, to more than 1,200 registrants. But while the record industry attendees listened, they also doubted.

"I don't know if I'm getting into video," said George Hocutt, owner of independent record distributor California Record Distributing. "There have been some success stories, there have been some horror stories. Off the top, I think I'll get in when the labels get involved."

How soon the record labels do get involved is an open question. Signs were strong at NARM that they want to make the leap, and soon. RCA Records division vice president of sales Larry Gallagher said, "Yes, we want to distribute RCA/Columbia. One-stops might act as sub-distributors."

And word out of CBS was that something of a battle is shaping up between CBS Records and CBS/Fox Video. CBS Records executives at NARM said they want to get into distributing music video product and feel they should be in the business, but can't make the move until CBS/Fox agrees on the details.

The future presented to record retailers, one-stops, distributors and rackjobbers here was one in which they can sell the same act not once, but many times. RCA/Columbia's Blattner noted that the purchaser of a Eurhythmics album is a proven fan; steering the customer from the \$8.98 album to the \$29.95 videocassette should be a relatively simple step, he said.

Co-keynote speaker Jim Greenwood of Licorice Pizza claimed that

there are seven product categories a record store can now carry and merchandise, including records, cassettes, videocassettes, videodisks and accessories.

The idea, speakers at NARM agreed, is to tap into the marketing expertise of the record retailer. Speaker after speaker addressed the record retailer's special skill in selling packaged entertainment. And selling, more than anything else, is what the home video industry wants.

In the prerecorded videocassette industry as it now exists, consumers rent and don't buy. Attempts to enforce rental plans without repeal of the First Sale Doctrine have failed. The atmosphere of a home video specialty outlet is one that spurs rental, not sales. And the main prerecorded product home video stores deal with and like to deal with is the feature film.

Many home video manufacturers view this system as a trap, and at NARM, some didn't hesitate to say so. "Music video belongs in record stores. It's very frustrating to see it behind films," said RCA Video Production's Tom Kunn.

## Study Sees Vid Rentals Prevailing

• Continued from page 1  
rent out videocassettes without compensating copyright owners.

The Goldman, Sachs report forecasts a rental ratio of 90/10 in 1988, in contrast to Eberstadt's 40/60 projection, and therefore substantially lower manufacturer revenues than those contained in the earlier study. In the Goldman, Sachs document, First Sale takes almost all of the responsibility for "the fiscal gap."

On the subject of video music, the Goldman, Sachs report is not as certain as Eberstadt that it will become a major force in home video. While acknowledging its sales (rather than rental) orientation, Goldman, Sachs

says, "We believe that it is too early to judge the potential or penetration of video music."

This programming category's "general appeal" has been demonstrated by MTV and the sales of "Making Michael Jackson's 'Thriller,'" agrees the new study, noting

*Assistance in preparing this story provided by Tony Seideman.*

that it has substantially broadened and altered the scope of audio entertainment. "However," the study continues, "it should be considered part of the music industry, competitive/complementary with records and

tapes, not part of the video industry and competitive with theatrical product."

The findings support the claims of home video software manufacturers at the NARM convention that music is different from feature films in more than just subject matter, and that it demands special handling.

Goldman Sachs also concludes that library titles, long considered to be a key asset of many of the majors, may prove to have little long-term value in the home-video industry. Few titles on the sales and rental best-seller charts predate 1980, the study observes. This implies the plausibility of releasing older library titles is questionable, as the rental/sale market is skewed toward current product, according to Goldman Sachs.

Since the prerecorded videocassette's inception in about 1976, home video companies have been reaping the benefits of "pipeline fill" as a plethora of video retail outlets opened up, and ordered "significant" numbers of product. But the study predicts that beyond 1985, when retail location growth slows, the studios will have to depend on increased VCR penetration to generate enough demand to offset this inventory-building process.

In 1983, shipments of videocassettes from the major studios numbered 12 million, garnering revenues of about \$375 million in the U.S. International sales totaled \$250 million that year. In 1984, industry experts estimate that VCR penetration in the U.S. will be at 15 million and 49 million overseas.

Hence, the Goldman Sachs study concludes, if the First Sale Doctrine is changed, the studios could benefit from rental revenues and garner some \$1.25 billion in revenues in 1988. As it stands now, the study estimates manufacturer revenues in 1988 at \$700 million.

In respect to videodisk players, the study compares disk to cassette and observes that the ability to record and film overshadows appeal of videodisk. "We see disks at a competitive disadvantage and suspect they will be dwarfed by VCR populations," the study contends.

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## High Court Will Rule On Mills Music 'Sorry' Case

• Continued from page 1

is recaptured by its authors or estate.

In its orders list March 26, the Court accepted for review the Mills Music Inc. vs. Marie Snyder and Ted Snyder case. Mills Music petitioned the Court to reverse a 1983 Appeals Court ruling that authors are entitled to a full publisher's share of mechanical royalties when they recapture their copyrights (Billboard, Oct. 29).

That decision reversed a July 31, 1982 decision by the U.S. District Court that publishers can continue to receive their shares, even if the song is later recaptured by its authors or estate.

Under certain provisions of the 1976 Copyright Act, which took effect in 1978, authors or their estates can "recapture" songs from publishers for a 19-year extension beyond the 56 years of copyright protection afforded in the Copyright Act of 1909. This provision, and its exceptions, opened thousands of termination proceedings in which songs have been recaptured, although many, through new deals, have remained with publishers controlling the copyright prior to termination.

The appeals court reversal gave songwriters greater bargaining power after exercising rights of termination, because it found Mills Music was not a "utilizer of a derivative work (a recording)" such as a record company. "All that Mills did was to utilize the underlying copyright when it owned it by licensing others," the court said. Mills filed its petition with the Supreme Court on Jan. 13.

Mills Music attorneys argued in their petition that a High Court review of the case is important because it will set "a vital precedent" dealing with the 1976 Copyright Act's exception clause within the termination provisions. They suggested that because of the evaluative aspect given to the courts in the language of the Act, as written, "proliferating disputes will be inevitable, extending be-

yond the type of work . . . in this case."

Mills attorneys added: "The central (appeals decision) hypothesis that 'it was authors, not publishers, who were the intended beneficiaries of the termination provisions' will perplex lawyers and the courts as they deal with other 'multiple grant situations.'" They called on the Supreme Court for "authoritative resolution" of the confusion arising out of the termination provision and the extent of exceptions.

The Snyder attorney's respondent's brief argued two points: that the Mills petition "raises no issue requiring this Court's review," and that "the Court of Appeals decision is clearly correct."

The brief stated that those "protected by the Exception" in the Appeals Court ruling were the "derivative work (recordings) creators, whose right to continue to share their derivative works with the public Congress did not want jeopardized by the termination provisions. In this statutory scheme a middleman/investor such as Mills has no place . . ."

Both the District Court ruling and the Appeals Court reversal grew out of a suit in 1981 by the Harry Fox Agency seeking a determination of how to disperse mechanical income on one-third of writer Ted Snyder's share in the copyright on the song "Who's Sorry Now?" Snyder's portion of the copyright—the song was co-written with Burt Kalmar and Harry Ruby—was recaptured by his estate in 1980. The Harry Fox Agency is the mechanical income collection arm of the National Music Publishers Assn.

## Industrialist William Agee To Keynote IMIC '84

• Continued from page 1

During President Carter's administration, Agee was chairman of the President's industrial advisory subcommittee on economic and trade policy. He is chairman of the board of directors of Uniform Software Systems, Inc. and serves on the board of Dow Jones & Co. and Morrison-Knudsen Co., as well as numerous governmental, charitable and educational groups.

Agee's keynote address kicks off the four-day conference of speeches, seminars and roundtable sessions devoted to the prime issues facing the multi-faceted home entertainment industry. Among these is a session, "Video Music—Is It Saleable?" Chris Stylianou, managing director of KACE International, London, will chair a panel that includes Marcus Bicknell, marketing director, Thorn EMI Cable Service (U.K.); Thomas Kuhn, president, RCA Video Production, New York; and Michael Kuhn, legal and business affairs director, PolyGram Leisure Ltd., London.

A session treating "The Home Taping Issue" will be chaired by Billboard editor Adam White and includes as panelists Bob Hine, BASF/UK Ltd.; Patrick Hurley, vice president, creative operations, CBS International (France); Eduardo Pieruzzi, vice president, audio/video products



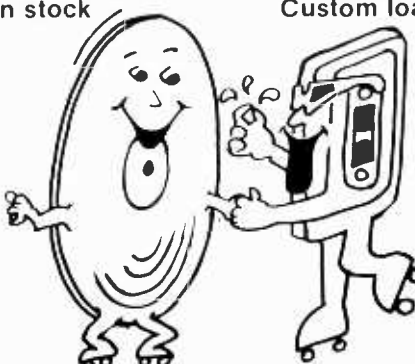
William Agee

Thorne, solicitor, Baker & McKenzie (U.K.); and Chris Wright, co-chairman, Chrysalis Records, U.K.

Other sessions will be devoted to the Compact Disc, the growth of independent record labels, the threat to intellectual property rights, a report on music publishing today, case histories on successful artists crossing geographic barriers, how leading songwriters view the challenge of new technology, a panel of noted artists probing the promise of a new era, and a series of other topics to be analyzed in roundtable sessions.

Inquiries concerning details and registration should be addressed to Kris Sofley, Billboard, 8107 Wilshire Blvd., Beverly Hills, Calif. 90210 U.S.A., or Vera Madan, Billboard, 7 Carnaby St., London, W1V 1PG, England. For additional information see page 8 in this week's issue.

## DISKMAKERS

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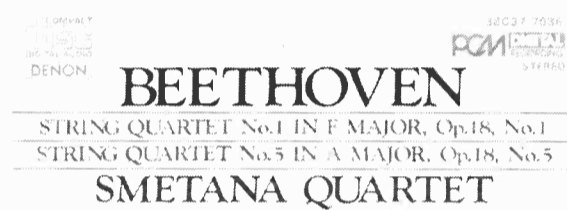
**“HERE  
 ARE THE  
 DENON  
 REFERENCE  
 CD’S.  
 AND HERE  
 ARE THEIR  
 REFERENCES.”**



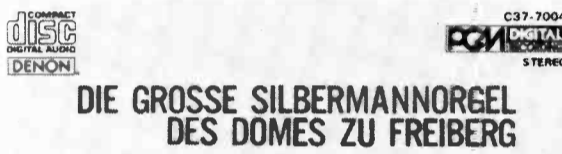
“... the most convincing reproduction of recorded music I’ve heard yet...”  
 “... for a Schubert Ninth that really sounds like an orchestra playing I think this issue has no equal.”  
*Ovation Magazine, November 1983*



“For anyone starting a compact-disc collection, I can think of no better release with which to begin.”  
 “The Smetana Quartet’s version of Beethoven’s Op. 59, No. 1... one of the most exciting versions of that particular work ever recorded.”  
*Ovation Magazine, November 1983*



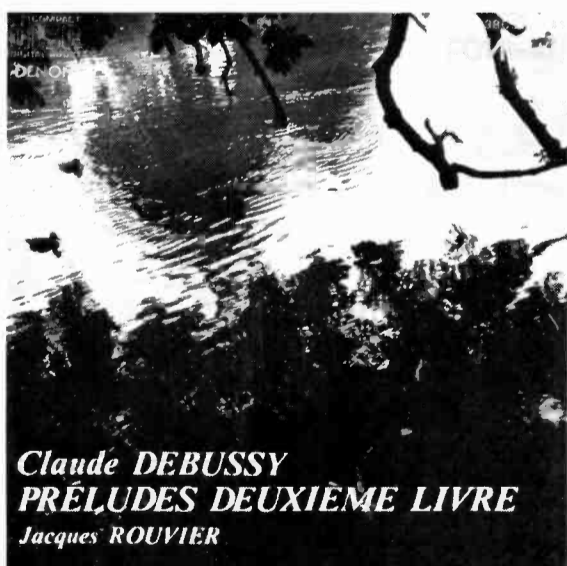
“... a sense of air around the instrumentalists that one ordinarily encounters only in live performances.”  
*Fanfare Magazine, September/October 1983*



J.S. Bach  
 TOCCATA CON FUGA e. m. B. W. V. 545  
 SECHS CHORÄLE VON VERSCHIEDENEN ART. SCHUMPER  
 PRÄLUDIUM ET FUGA g. m. B. W. V. 552  
 FANTASIE C. m. B. W. V. 570  
 PRÄLUDIUM ET FUGA C. m. B. W. V. 541  
 FUGA g. m. B. W. V. 578  
 Hans Otto ORGEL  
 “This is one of the most exciting organ records ever made.”  
 “... completely hypnotizing.”  
 “... uncannily like being in Freiberg’s beautiful cathedral, listening in person to the splendid organ...”  
*Ovation Magazine, October 1983*



“A superb reading as a digital LP, the bass definition and general clarity are even greater on the CD, with no loss of warmth.”  
*Ovation Magazine, November 1983*



Claude DEBUSSY  
 PRÉLUDES DEUXIÈME LIVRE  
 Jacques ROUVIER  
 “... Jacques Rouvier is a superb technician, with tremendous power and solidity and remarkably precise fingers.”  
 “The sound is excellent: the overall acoustic is warm, the dynamic range is wide, and the Steinway’s bass is reproduced with stunning fidelity.”  
*Ovation Magazine, November 1983*



“... compelling... uncommon fire and precision.”  
 “This excellent performance is a revelation in CD!”  
 “... the most natural string-quartet sound I have yet heard on a recording, creating the impression that the players are sitting right in the room with the listener.”  
*Ovation Magazine, November 1983*



**NEW RELEASE!**  
 Beethoven: Symphony No. 9 (“Choral”)  
 Staatskapelle Berlin, Otmar Suitner, cond.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			
			Title	Label, No. (Dist. Label)	Dist. Co.						RIAA Symbols	Title	Label, No. (Dist. Label)						Dist. Co.	RIAA Symbols	Title	Label, No. (Dist. Label)
1	1	68	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	WEEKS AT #1 36	▲		BLP 1	36	36	19	<b>BILLY IDOL</b> Rebel Yell Chrysalis FV 41450	CBS			72	81	6	<b>DENNIS EDWARDS</b> Don't Look Any Further Gordy 6057GL (Motown)	MCA	8.98	BLP 7	
2	3	8	<b>SOUNDTRACK</b> Footloose Columbia JS 39242					37	38	50	<b>THE CARS</b> Heartbeat City Elektra 60296	WEA	8.98		73	143	2	<b>HAGAR, SCHON, AARONSON, SHRIEVE</b> Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA	8.98		
3	2	11	<b>VAN HALEN</b> 1984 Warner Bros. 1-23985		▲	8.98		38	29	37	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	9.98		74	62	21	<b>NIGHT RANGER</b> Midnight Madness Cameo/MCA 5456	MCA	8.98		
4	4	23	<b>CULTURE CLUB</b> Colour By Numbers Virgin/Epic QE 39107		▲		BLP 8	39	41	32	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	BLP 10	75	64	98	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS			
5	5	22	<b>LIONEL RICHIE</b> Can't Slow Down Motown 6059 ML		▲	8.98	BLP 2	40	42	4	<b>CAMEO</b> She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	8.98		76	57	16	<b>RE-FLEX</b> The Politics Of Dancing Capitol ST-12314	CAP	8.98		
6	6	27	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412		▲			41	43	9	<b>SHANNON</b> Let The Music Play Mirage 99810 (Atco)	WEA	8.98	BLP 11	77	78	51	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	8.98		
7	8	10	<b>EURYTHMICS</b> Touch RCA AFL1-4917		▲	8.98	BLP 41	42	44	20	<b>THOMAS DOLBY</b> The Flat Earth Capitol ST 12309	CAP	8.98		78	80	73	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	10.98	BLP 53	
8	7	10	<b>THE PRETENDERS</b> Learning To Crawl Sire 1-23980 (Warner Bros.)		▲	8.98		43	44	143	<b>UB 40</b> Labor Of Love A&M SP-6-4980	RCA	6.98		79	61	21	<b>EDDIE MURPHY</b> Comedian Columbia FC-39005	CBS		BLP 19	
9	9	41	<b>THE POLICE</b> Synchronicity A&M SP3735		▲	8.98		44	46	8	<b>MICHAEL JACKSON</b> Off The Wall Epic FE 35745	CBS			80	100	3	<b>HOWARD JONES</b> Human's Lib Elektra 60346	WEA	8.98		
10	10	16	<b>CYNDI LAUPER</b> She's So Unusual Portrait BFR 38930 (Epic)		●			45	47	8	<b>DWIGHT TWILLEY</b> Jungle EMI-America ST-17107	CAP	8.98		81	76	18	<b>OZZY OSBOURNE</b> Bark At The Moon CBS Associated QZ 38987	CBS			
11	16	4	<b>SCORPIONS</b> Love At First Sting Mercury 814 98101 (Polygram)		●	8.98		46	42	28	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	8.98		82	83	10	<b>ACCEPT</b> Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
12	12	23	<b>JOHN COUGAR MELLENCAMP</b> Uh-Huh Riva RVL 7504 (Polygram)		▲	8.98		47	49	32	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS		BLP 20	83	82	48	<b>GEORGE WINSTON</b> December Windham Hill WH-1025 (A&M)	RCA	8.98		
13	11	34	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837		▲			48	53	4	<b>DAVID GILMOUR</b> About Face Columbia FC39296	CBS			84	84	7	<b>WANG CHUNG</b> Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA	8.98		
14	13	18	<b>DURAN DURAN</b> Seven And The Ragged Tiger Capitol ST-12310		▲	8.98		49	37	18	<b>KOOL &amp; THE GANG</b> In The Heart De-Lite DSR-8508 (Polygram)	POL	8.98	BLP 17	85	75	46	<b>EURYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	8.98		
15	15	9	<b>ROCKWELL</b> Somebody's Watching Me Motown 6052 ML		▲	8.98	BLP 6	50	56	7	<b>BON JOVI</b> Bon Jovi Mercury 814982-1M1 (Polygram)	POL	8.98		86	NEW ENTRY		<b>GO-GO'S</b> Talk Show I.R.S. SP-70041 (A&M)		8.98		
16	14	19	<b>YES</b> 90125 Atco 90125		▲	9.98		51	48	16	<b>LUTHER VANDROSS</b> Busy Body Epic FE 39196	CBS		BLP 3	87	89	54	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS			
17	17	26	<b>MOTLEY CRUE</b> Shout At The Devil Elektra 60289		▲	8.98		52	54	5	<b>THE ALARM</b> Delcaration I.R.S. SP-70608 (A&M)	RCA	6.98		88	66	44	<b>ELTON JOHN</b> Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	8.98		
18	33	4	<b>THE ALAN PARSONS PROJECT</b> Ammonia Avenue Arista AL 8-8204		▲	8.98		53	43	66	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS			89	91	56	<b>U2</b> War Island 90067 (Atco)	WEA	8.98		
19	19	8	<b>DAN FOGELBERG</b> Windows And Walls Full Moon/Epic QE 39004		▲			54	50	25	<b>SOUNDTRACK</b> The Big Chill Motown 6062ML (MCA)	MCA	8.98	BLP 75	90	128	3	<b>KENNY G</b> G Force Arista AL8-8192	RCA	8.98	BLP 21	
20	20	51	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774		▲	8.98		55	40	11	<b>MANFRED MANN'S EARTH BAND</b> Somewhere In Africa Arista AL8-8194	RCA	8.98		91	87	29	<b>BIG COUNTRY</b> The Crossing Mercury 812870-1 (Polygram)	POL	8.98		
21	21	9	<b>ALABAMA</b> Roll On RCA AHL1-4939		▲	8.98	CLP 1	56	58	8	<b>TED NUGENT</b> Penetrator Atlantic 80125	WEA	8.98		92	77	17	<b>MOTLEY CRUE</b> Too Fast For Love Elektra 60174	WEA	8.98		
22	39	4	<b>THOMPSON TWINS</b> Into The Gap Arista AL 8-8200		●	8.98		57	41	25	<b>THE ROMANTICS</b> In Heat Nemperor B6Z 3880 (Epic)	CBS			93	139	2	<b>TONY CAREY</b> Some Tough City MCA 5464	MCA	8.98		
23	23	19	<b>38 SPECIAL</b> Tour De Force A&M SP-4971		●	8.98		58	131	2	<b>MISSING PERSONS</b> Rhyme & Reason Capitol ST-12315	CAP	8.98		94	85	30	<b>SHEENA EASTON</b> Best Kept Secret EMI-America ST-17101	CAP	8.98		
24	18	9	<b>JOHN LENNON/YOKO ONO</b> Milk And Honey Polydor 817160-1Y-1 (Polygram)		▲	8.98		59	145	2	<b>BERLIN</b> Love Life Geffen GHS 4025 (Warner Bros.)	WEA	8.98		95	149	2	<b>PATTI AUSTIN</b> Patti Austin QWest 1-23974 (Warner Bros.)	WEA	8.98	BLP 27	
25	27	4	<b>QUEEN</b> The Works Capitol ST 12322		▲	9.98		60	52	51	<b>QUIET RIOT</b> Metal Health Pasha/CBS BFZ 38443	CBS			96	97	60	<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS			
26	35	4	<b>WEIRD AL YANKOVIC</b> In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)		▲	8.98		61	55	62	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	8.98		97	102	3	<b>MODERN ENGLISH</b> Ricochet Days Sire 1-25066 (Warner Bros.)	WEA	8.98		
27	31	20	<b>THE POINTER SISTERS</b> Break Out Planet BXL1-4705 (RCA)		▲	8.98	BLP 12	62	72	3	<b>TRACEY ULLMAN</b> You Broke My Heart In 17 Places MCA 5471	MCA	8.98		98	110	10	<b>KC</b> KC Ten Meca 8301 (Alpha)	IND	8.98		
28	30	3	<b>NENA</b> 99 Luftballons Epic BFE 39294		▲			63	69	4	<b>Laurie Anderson</b> Mister Heartbreak Warner Bros. 1-25077	WEA	8.98		99	NEW ENTRY		<b>SOUNDTRACK/RICK SPRINGFIELD</b> Hard To Hold RCA ABL1-4935	RCA	8.98		
29	22	24	<b>GENESIS</b> Genesis Atlantic 80116		▲	9.98		64	65	8	<b>SIMPLE MINDS</b> Sparkle In The Rain Virgin/A&M SP-6-4981	RCA	6.98		100	86	17	<b>DAZZ BAND</b> Joystick Motown 6084 ML	MCA	8.98	BLP 26	
30	24	21	<b>DARYL HALL &amp; JOHN OATES</b> Rock 'N' Soul, Part 1 RCA CPL1-4858		▲	9.98		65	68	4	<b>APRIL WINE</b> Animal Grace Capitol ST 12311	CAP	8.98		101	92	22	<b>KENNY ROGERS</b> Twenty Greatest Hits Liberty LV-51152	CAP	9.98	CLP 47	
31	70	2	<b>SOUNDTRACK</b> Against All Odds Atlantic 80152		▲	8.98		66	59	29	<b>KENNY ROGERS</b> Eyes That See In The Dark RCA AFL1-4697	RCA	8.98	CLP 9	102	173	2	<b>EARL KLUGH</b> Wishful Thinking Capitol ST-12323	CAP	8.98	BLP 47	
32	25	10	<b>JUDAS PRIEST</b> Defenders Of The Faith Columbia FC39219		●			67	60	22	<b>JAMES INGRAM</b> It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	8.98	BLP 18	103	101	97	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP	8.98		
33	28	36	<b>JEFFREY OSBORNE</b> Stay With Me Tonight A&M SP 4940		●	8.98	BLP 13	68	63	14	<b>PATTI LABELLE</b> I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS		BLP 4	104	106	20	<b>WILLIE NELSON</b> Without A Song Columbia FC 39110	CBS		CLP 5	
34	34	18	<b>U2</b> Under A Blood Red Sky Island 90127 (Atco)		●	8.98		69	67	77	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	8.98	BLP 68	105	107	18	<b>IRENE CARA</b> What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA	8.98	BLP 72	
35	26	8	<b>CHRISTINE MCVIE</b> Christine McVie Warner Bros. 1-25059		●	8.98		70	79	25	<b>DEBARGE</b> In A Special Way Gordy 6061GL (Motown)	MCA	8.98	BLP 15	106	116	4	<b>ROGER DALTREY</b> Parting Should Be Painless Atlantic 80128	WEA	8.98		
								71	71	32	<b>MADONNA</b> Madonna Sire 1-23867 (Warner Bros.)	WEA	8.98	BLP 46								

○ 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).

# News

## Market Quotations

As of closing: 3/28/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61%	50%	ABC	11	2861	60%	58	60%	+3 1/2
55	45%	American Can	13	753	47	46%	47	+ 1/4
12%	10%	Armstrong Int'l	10	43	11%	11%	11%	+ 1/8
71%	61 1/2	CBS	11	2854	71 1/2	69%	71 1/2	+2%
22 1/2	10%	Coleco	—	1872	13%	12%	12%	-1
8%	6	Craig Corporation	2	11	6%	6%	6%	unch
65 1/2	48 1/2	Disney, Walt	23	8742	64	61 1/2	64	+1 1/2
5 1/4	5	Electrosound Group	—	7	5%	5%	5%	- 1/8
33 1/4	28 1/4	Gulf + Western	8	5133	32 1/4	31 1/4	32 1/2	+ 3/4
27 1/2	17	Handleman	12	418	26	25%	25%	+ 1/8
7 1/4	4 1/4	K-Tel	—	9	4%	4%	4%	- 1/8
86%	74 1/2	Matsushita Electronics	20	1082	85	83	85	+3 1/2
9 1/2	4 7/8	Mattel	—	384	8 1/2	8 1/4	8 1/4	- 1/8
44 1/2	33%	MCA	13	2772	42	40%	41%	+ 5/8
85 1/2	72 1/2	3M	13	1061	72 1/2	73%	74 1/2	+ 3/8
140 1/4	106	Motorola	18	2233	117 1/2	115	117 1/2	+3
79	64 1/4	No. American Phillips	9	144	66 1/4	66 1/4	66 1/4	+1
5%	3 1/4	Orrox Corporation	—	55	4%	4%	4%	- 1/8
32 1/2	25 1/2	Pioneer Electronics	55	20	26 3/4	26 3/4	26 3/4	- 1/8
38%	28%	RCA	15	3175	33%	31	33%	+2 1/2
17	14%	Sony	22	9805	17%	16 1/2	17%	+ 3/4
37%	30 1/4	Storer Broadcasting	—	221	33 1/4	32 3/4	33 1/4	+ 3/8
4 1/2	3	Superscope	—	21	4%	4%	4%	- 1/8
59	49 1/4	Taft Broadcasting	15	58	56	55 1/4	56	unch
29 1/2	21	Warner Communications	—	662	23%	23	23%	+ 1/4
17 1/2	11%	Wherehouse Entertain.	14	109	15 1/2	14%	15 1/2	+1

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1	Joseph Int'l	2500	11 1/2	11 1/4
Certron Corp.	7800	3	3 1/4	Recoton	3200	9%	9%
Data Packaging	—	6 1/4	6 3/4	Schwartz Bros.	—	2%	3 1/2
Koss Corp.	100	3	3 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## Lifelines

### Births

Boy, Eric Damien, to Kathleen and Arlo Chan, March 16 in Los Angeles. He operates the Fermata International Melodies publishing firm in Hollywood.

Boy, Timothy Glenn, to Gaynor Mating and Glenn Wheatley, March 17 in East Melbourne, Australia. He is head of the Wheatley Organization, manager of the Little River Band.

Girl, Mayme Jane, to Anne and Patrick Stansfield, March 15 in Los Angeles. He is a production supervisor for Neil Diamond.

### Marriages

Al Jardine to Mary Ann Helman-dollar, March 24 in Scottsdale, Ariz. He is a Beach Boy.

Mark McEwen to Linda Boston, March 31 in Crownsville, Md. He is an air personality on WNEW-FM New York.

Gene Rumsey to Marie Jenkins, March 24 in Philadelphia. He is a salesman for Capitol Records in New York. She was an employee of Schwartz Bros. distributors in Philadelphia.

★ ★ ★

### Deaths

Paul Francis Webster 77, March 22 after a long bout with Parkinson's disease in Beverly Hills. A prominent member of ASCAP and the Songwriters Hall of Fame, Webster wrote the lyrics for the Oscar-winning tunes "Secret Love," "Love Is A Many Splendored Thing" and "The Shadow Of Your Smile," among many others.

Max Arons, 79, March 26 in West Palm Beach, Fla. President of Local 802 of the American Federation of Musicians from 1965-82, he was both a drummer and a lawyer, and led the local during strikes in 1969, '73 and '75.

★ ★ ★

Rose Dileo, March 8 after a long illness in Pittsburgh. She is survived by her son, Frank Dileo, who recently resigned as vice president of promotion for Epic/Portrait/Associated Labels to manage Michael Jackson.

## Executive Turntable

Continued from page 4

development and marketing. He was a product manager and technical engineer for RCA. And Tom Benson joins as national marketing manager for professional audio systems. He was a national sales manager for Beyer Dynamic Inc. . . . James Farrell and Ernest Heisser are named regional sales managers for the Magnetic Audio/Video Products division of 3M in St. Paul, Minn., the former for the Western region, the latter for the Eastern region. Farrell was a national sales manager for the division. Heisser was international marketing manager.

### Related Fields

Sarah McMullen is promoted to vice president of the music department at the Rogers & Cowan public relations firm in Los Angeles. She was publicity director for the division . . . Mitchell Schneider is appointed head of the newly formed music division at Michael Levine Public Relations Co., Los Angeles. He was an account executive in the music department at Solters/Roskin/Friedman . . . Mario Gonzales is named a partner in the entertainment law firm of Ervin, Cohen & Jessup in Beverly Hills. He was an associate with the firm . . . Hensen Associates, the New York-based producers of The Muppets, names two new vice presidents: Diana Birkenfeld for production, and Harriet Yassky for business affairs. The former retains her title as executive in charge of production; the latter was director of business affairs . . . "Soul Train" taps Karyn Isaacs as associate talent production coordinator in Los Angeles. She was a production assistant in the film division of Alive Enterprises.



McMullen

Cheryl Benton is appointed product control manager for the Prism Entertainment Corp. in Los Angeles. She was vice president of marketing and operations for the Video Station Inc.

## Video Music Programming

Continued from page 26

Talk Talk, "It's My Life," EMI America  
Tina Turner, "Let's Stay Together," Capitol  
Bonnie Tyler, "Holding Out For A Hero," Columbia  
Verity, "Rescue Me," Complanet  
Matthew Wilder, "The Kid's American," Private I/CBS  
Pat Wilson, "Bop Girl," Warner Bros.  
Wire Train, "I'll Do You," 415/Columbia

## New Companies

SMCN (Sam Moore's Communications Network), a job placement service for radio-related careers, formed by Sam Moore. SMCN specializes in programming and production for DJs, announcers, production managers, news- and sports-casters. P.O. Box 2144, New York, N.Y. 10027; (212) 926-0342.

Bowe Productions, a promotion, marketing and specialty advertising firm, formed by John Boop and Sherry Myers. 6255 Camino Pimeria Alta, Suite 130, Tucson, Ariz. 85718; (602) 299-3345.

Golden Boy Records, formed by Eddie Gurren and Louis Edelman. First signing is R.J.'s Latest Arrival.

The label will be distributed by Quality in the U.S. and Canada. 3929 Kentucky Drive, Los Angeles, Calif. 90068; (213) 980-7501.

Roseville Records, formed by John Babich. First releases are "Rose Avenue" and "Sunday Afternoon" by David Dash. 1489 1/2 Silverlake Blvd., Los Angeles, Calif. 90026.

JIL Productions, a gospel music and book publishing firm, formed by Larry Hover. First releases are a Christian comedy album entitled "Rapture Rag" by Larry Hover and an instructional piano book and cassette package. 1396 Ventura Blvd., Sherman Oaks, Calif. 91423.

Punchdrunk Records, formed by Al Steiner. First release is an album by the Wanamaker Lewis Trio. P.O. Box 27125, Washington, D.C. 20038-7125; (202) 547-4556.

## Bubbling Under The HOT 100

- 101-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 102-DON'T WASTE YOUR TIME, Yarbrough and Peoples, Total Experience 1-2400 (RCA)
- 103-DON'T LET YOUR LOVE GROW COLD, Con Funk Shun, Mercury 818369-7 (PolyGram)
- 104-BOP GIRL, Pat Wilson, Warner Bros. 7-29361
- 105-TERMS OF ENDEARMENT, Michael Gore, Capitol 5334
- 106-LOLLIPOP LUV, Bryan Loren, Philly World 2015
- 107-BEAT BOX, Art Of Noise, Island 7-99B72 (Atco)
- 108-ALL NIGHT PASSION, Alisha, Vanguard 72
- 109-SUPERSTAR/UNTIL YOU COME BACK TO ME, Luther Vandross, Epic 49-04969
- 110-LOVE WON'T LET ME WAIT, Johnny Mathis & Deniece Williams, Columbia 38-04379

## Bubbling Under The Top LPs

- 201-YES, Fragile, Atco 19132
- 202-EDDIE MONEY, Where's The Party, Columbia FC 38862
- 203-JOANIE GREGGAINS, Thin Thighs, Hips, & Stomach, Parade PA 112
- 204-KATE BUSH, Lionheart, EMI-America SMAS 17008
- 205-IMAGINATION, New Dimensions, Elektra 60316
- 206-SAXON, Crusader, Carrere BFZ 39284 (Epic)
- 207-ANNE MURRAY, A Little Good News, Capitol ST-12301
- 208-TEMPTATIONS, Back To Basics, Gordy 6085 GL (Motown)
- 209-KINKS, Compleat Collection, Compleat CPL 22001 (PolyGram)
- 210-CHINA CRISIS, Working With Fire and Steel, Virgin/Warner Bros. 1-25062.

## 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.

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 14-19, Computer Graphics '85, Dallas Convention Center. April 26-28.

April 15, Songwriters Hall Of Fame 1984 induction ceremony and awards dinner, Waldorf-Astoria, New York.

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 3-6, National Assn. of Independent Record Distributors (NAIRD) conference, Holiday Inn Golden Gateway, San Francisco.

May 4-6, Eleventh annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club, Nashville.

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 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

## Vid Duplication

Continued from page 3

line at duplicators some time in 1985, with Beta format machines out first. Although he won't confirm that Sony was developing a VHS high speed system, he does note that it would not be a good idea for a company to ignore a format that controls a major share of the videocassette marketplace.

"If I really want to be in the duplication business, I have to seriously consider VHS," says Stacks.

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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
107	94	34	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		137	NEW ENTRY	69	BILLY IDOL Billy Idol Chrysalis FV 41377	WEA		8.98	
108	111	5	MENUDO Reaching Out RCA AFLI-4993	RCA		8.98		138	117	79	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
109	114	4	GOLDEN EARRING N.E.W.S. 21 Recs. TL-1-9008 (Polygram)	POL		8.98		139	120	17	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
110	113	4	MADNESS Keep Moving Geffen GHS-4022 (Warner Bros.)	WEA		8.98		140	NEW ENTRY		BOBBY WOMACK The Poet II Beverly Glen BF 10003	IND		8.98	BLP 22
111	NEW ENTRY		JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		141	146	7	STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127	WEA		8.98	BLP 52
112	99	20	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 40	142	144	21	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
113	95	14	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98		143	134	104	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
114	103	41	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		144	141	163	THE BEATLES Beatles 1962-66 Capitol SKBO-3403	CAP	●	14.98	
115	73	8	DOLLY PARTON The Great Pretender RCA AHLI-4940	RCA		8.98		145	154	3	WEATHER REPORT Domino Theory Columbia FC 39147	CBS			
116	74	9	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem)	IND		8.98		146	152	21	BOB DYLAN Infidels Columbia QC-38819	CBS	●		
117	195	2	LAIK BACK Keep Smiling Sire 1-25058 (Warner Bros.)	WEA		8.98		147	151	3	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 9
118	90	7	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 35	148	156	2	STACY LATTISAW & JOHNNY GILL Perfect Combination Cotillion 90136 (Atco)	WEA		8.98	BLP 30
119	96	10	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 25	149	140	167	THE BEATLES Beatles 67-70 Capitol SKBO-3404	CAP	●	14.98	
120	98	21	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	▲			150	125	50	RICK SPRINGFIELD Living In Oz RCA AFLI-4660	RCA	▲	8.98	
121	124	135	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98		151	133	77	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL		8.98	
122	136	5	JASON AND THE SCORCHERS Fever EMI-America SO-19008	CAP		8.98		152	150	8	WIRE TRAIN In A Chamber Columbia BFC 38998	CBS			
123	115	60	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		153	155	36	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
124	93	26	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98		154	167	3	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
125	112	31	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 43	155	158	23	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	
126	88	20	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 44	156	126	14	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 24
127	104	55	ALABAMA The Closer You Get RCA AHLI-4663	RCA	▲	8.98	CLP 20	157	127	26	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲		
128	108	20	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		158	119	14	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS			
129	123	18	ADAM ANT Strip Epic FE 39108	CBS				159	157	5	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			BLP 60
130	105	20	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			160	161	8	LET'S ACTIVE Afoot I.R.S. SP-70505 (A&M)	RCA		5.98	
131	135	21	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		161	165	21	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 23
132	137	28	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98		162	162	5	THE EVERLY BROTHERS Reunion Concert Passport PB 11001 (Jem)	IND		11.98	
133	181	3	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977	RCA		6.98		163	164	4	ELVIS PRESLEY Elvis: The First Live Recordings The Music Works PB3601 (Jem)	IND		6.98	
134	129	56	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98		164	160	92	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
135	130	35	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 36	165	175	16	EVELYN "CHAMPAGNE" KING Face To Face RCA AFLI-4725	RCA	▲	8.98	BLP 29
136	109	42	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		166	168	159	ALABAMA Feels So Right RCA AHLI-3930	RCA		8.98	CLP 48
								167	170	57	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
								168	NEW ENTRY		TALK TALK It's My Life EMI-America SMAS-17008	CAP		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Accept.....82	Culture Club.....53, 4	Billy Idol.....36, 169, 153	Manfred Mann's Earth Band.....55	Robert Plant.....176	Hard To Hold-Rick Springfield.....99
Air Supply.....107	Roger Daltry.....106	Julio Iglesias.....87	Teena Marie.....172	Pointer Sisters.....27	Olivia Newton-John/John Travolta.....176
Alabama.....21, 127, 175, 166	Dazz Band.....57	James Ingram.....159	Johnny Mathis.....159	Police.....9, 143, 178, 200, 184	Rick Springfield.....150
Alarm.....52, 132	DeBarge.....70	Joe Jackson.....120	Paul McCartney.....120	Elvis Presley.....163	Steel Pulse.....187
Alcatraz.....177	Michael Jackson.....1, 44	John Cougar Mellencamp.....12, 151	Christine McVie.....198	Pretenders.....8	George Strait.....193
Deborah Allen.....174	Jason And The Scorchers.....122	Men At Work.....108	Midnight Star.....39	Prince.....78	Barbra Streisand.....130, 164
Laurie Anderson.....53	Eton John.....88	Menudo.....108	Modern English.....142	Queen.....25	System.....190
Adam Ant.....129	Jon Butcher Axis.....171	Quiet Riot.....60	Bob Dylan.....14, 103, 123	Billy Rankin.....133	Talking Heads.....136
April Wine.....65	Howard Jones.....80	Ratt.....180	Sheena Easton.....94	Ray Charles.....180	Talk Talk.....168
Steve Arrington's Hall Of Fame.....141	Journey.....147	Real Life.....113	EBN/OZN.....185	Re-Flex.....76	Thompson Twins.....22
Atlantic Starr.....161	Judas Priest.....32	Re-Flex.....76	Dennis Edwards.....72	Lionel Richie.....5, 69	Dwight Twilley.....45
Patti Austin.....95	KC.....98	Rockwell.....15	English Beat.....97, 139	UB40.....43	Tracy Ullman.....62
Beats.....149, 144, 173, 192, 155, 186	Eurythmics.....7, 85	Kenny G.....90	Pat Benatar.....157	U2.....34, 89	Utopia.....116
Berlin.....59	Everly Brothers.....162	Peabo Bryson/Roberta Flack.....135	Cameo.....40	Van Halen.....3, 121, 134	Luther Vandross.....51
Angela Bofill.....183	Fixx.....137	David Bowie.....77	Bon Jovi.....50	Wang Chung.....84	Weather Report.....145
Bon Jovi.....50	Dan Fogelberg.....19	Peabo Bryson/Roberta Flack.....135	David Bowie.....77	Matthew Wilder.....158	George Winston.....83
David Bowie.....77	Jane Fonda.....49	David Byrne/Roberta Flack.....135	Def Leppard.....42	Shannon.....41	Wire Train.....152
Def Leppard.....42	Earl Klugh.....102	Def Leppard.....42	Def Leppard.....42	Simple Minds.....64	Weird Al Yankovic.....26
Def Leppard.....42	Kool & The Gang.....49	Def Leppard.....42	Def Leppard.....42	SOULTRACKS.....31	Bobby Womack.....140
Def Leppard.....42	Patti LaBelle.....68	Def Leppard.....42	Def Leppard.....42	Against All Odds.....61	Yes.....16
Def Leppard.....42	Cyndi Lauper.....148	Def Leppard.....42	Def Leppard.....42	Big Chill.....54	ZZ Top.....20
Def Leppard.....42	John Lennon/Yoko Ono.....24	Def Leppard.....42	Def Leppard.....42	Flashdance.....2	38 Special.....23
Def Leppard.....42	Huey Lewis And The News.....160	Def Leppard.....42	Def Leppard.....42		
Def Leppard.....42	Madonna.....110	Def Leppard.....42	Def Leppard.....42		
Def Leppard.....42	Daryl Hall & John Oates.....30	Def Leppard.....42	Def Leppard.....42		
Def Leppard.....42	Herbie Hancock.....47	Def Leppard.....42	Def Leppard.....42		

## CBS, Warner Bros. In Product Rebate Tie-Ins

NEW YORK—CBS Records and Warner Bros. Records have both linked with consumer brands for record retail rebate offers. The promotions, scheduled for the spring, give consumers the chance to get several dollars back on the purchase of select record and tape titles when they buy shampoo and body lotion or soft drinks.

The CBS rebate, in cooperation with Procter & Gamble, is dubbed "Beauty & the Beat" and offers a \$3 refund on eight CBS Records. In order to qualify, customers must purchase one bottle each of Procter & Gamble's Pert Shampoo and Wondra Skin Lotion. Albums included in the program are "An Innocent Man" by Billy Joel; "Colour By Numbers," Culture Club; "Without A Song," Willie Nelson; "Street Talk," Steve Perry; "Sports," Huey Lewis & the News; "Windows And Walls," Dan Fogelberg; "She's So Unusual," Cyndi Lauper, and the "Footloose"

soundtrack.

The Warner Bros. promotion, with Canada Dry, will offer a \$2 rebate on Rod Stewart's next album, scheduled for June release. The tie with Canada Dry goes farther, though, as the bottle is also sponsoring Stewart's summer tour.

The mechanics of the CBS/Procter & Gamble rebate require retailers to do nothing except display a rack header card that holds rebate slips. Customers must mail proof of purchase seals from Pert and Wondra along with either a hit single sticker from an album or a UPC block from a cassette with the rebate slips. Record retailers may price the albums as they please.

For its part, Procter & Gamble is servicing displays to a minimum of 20,000 of its accounts handling Pert and Wondra. Those displays feature pictures of the eight featured albums and tapes.

## VIDEO DISTRIBUTOR GROUP

### NAVD To Hold May Meeting

LOS ANGELES—The recently rejuvenated National Assn. of Video Distributors expects representation from its 20 regular distributor members at its May 5-8 convention at the Hotel InterContinental in San Diego.

The distributor roster includes: Artec, Shelburne, Vt.; Canadian Video Wholesalers, Montreal; Commtron, Des Moines; CTA Video Distributors, Toronto; East Texas Periodicals, Houston; LB Distributors, San Francisco; Major Video Concepts, La Mesa, Calif.; MPA Video Distributors, Quebec; Schwartz Bros., Lanham, Md.;

Source Video, Nashville; Star Video, Conshocken; Video Station, Santa Monica; Video One Canada, Calgary; Video One Video, Bellevue, Wash.; Video Products Distributors, Sacramento; Video Services of America, Houston; Video Trend, Detroit; VTR Movie Distributors, Pittsburgh; WIN Records & Video, New York City, and ZBS Industries, Santa Monica.

Manufacturer members are: CBS/Fox, Embassy Home Entertainment, Karl Video, MCA, Media Home Entertainment, MGM/UA, Nostalgia Merchant, NTA Home Entertainment, Paramount, RCA/Columbia Pictures, Thorn EMI, Vestron, Walt Disney and Warner.

Dues are \$1,800 per distributor, with an assessment of \$200 per branch; associate manufacturers are charged \$1,800 and affiliate members \$300 annually. The NAVD directive states that dues payments cover the period from June 1, 1983-May 31, 1984.

## WEA Sweetening Catalog Programs

HOLLYWOOD, Fla.—WEA is sweetening two of its catalog programs by placing four more lines on the extended dating and discount inventory management program, and adding 108 titles to its \$6.98 "super savers" series.

However, the company is also increasing the list price on 40 other albums and cassettes from \$5.98 to \$6.98.

Effective immediately, select titles on the Environment, Finnadar and Musician imprints, as well as all WEA two-on-one cassettes, will be included in the inventory management program. Terms of the program allow a 5% discount and 120-day dating on monthly orders. The inventory management program already included titles on ECM and Nonesuch, excluding \$5.98 selections.

To facilitate the switch of titles to the super savers series, WEA is offering an effective 28% discount on the 108 albums and cassettes added to the series. The special discount runs from April 2-27, and allows for purchases equal to present inventory or the last four months' purchases. Due date on the special is Aug. 10.

Among the titles reduced from \$8.98 to \$6.98 are recent albums by Asia, Laura Branigan, Eric Clapton, Greg Kihn, Michael McDonald, Randy Newman, Rank & File, Patrick Simmons, the System, Vanity 6 and the Who. Deep catalog titles upped from \$5.98 to \$6.98 include albums by the Doobie Brothers, the J. Geils Band, Bette Midler, Charles Mingus, Linda Ronstadt, Roxy Music and Carly Simon.

By PAUL GREIN

LOS ANGELES—Frank Dileo says his main objective as he takes over as Michael Jackson's manager is "to try to keep things going in the same direction: upward."

"Michael and I both feel we can take it even a step higher," Dileo says. "We want to do it the best we can and make it happen as big as we can. I don't think his career has



**STAR LIFT**—Former Epic promotion chief Frank Dileo promises to carry Michael Jackson through the upcoming Pepsi-sponsored Jacksons tour as his new manager.

**MJ's Millions:** CBS cuts off orders for the nine-single red vinyl, deluxe packaged Michael Jackson box at \$12.75 list April 6. Package has huge foldout to attract his millions of fans. There is no return... Sylvan Gross and Burt Naidoff of Serv-Rite, the Ivyland, Pa., schlocker, are attempting an industry first, a national web of reps, which might include Dennis Atkinson, Minneapolis; Carmen LaRosa, Seattle, and Herb Dorfman, who is setting up in the Northeast... Al Jarreau will star in a flick on the life of Nat King Cole, a joint project of CBS-TV, Cannon TV and PBR Productions.

**Teapot Tempest:** Motown's Jay Lasker and MCA Records' Irv Azoff got suites adjacent to elevator shafts at the Hotel Diplomat. Azoff was so infuriated he shredded his convention nameplate in front of Mickey Granberg, NARM's executive VP... Irv Kratka of Music Minus One/Inner City telling friends that he expects to extricate himself from the throes of his present financial reorganization under the Bankruptcy Act very shortly.

**Producer Jack Douglas and Yoko Ono** wrapped up their second week of testimony in New York State Supreme Court, where they are contending over royalties for "Double Fantasy." Douglas claims he's owed approximately \$3.5 million, based on a 4% deal of retail list through the first 500,000 sold, after which he got 5%. Ono claims she signed a fraudulent document, a typewritten draft of a pact assigning Douglas 3%... CBS spokesman says the label has not yet decided on its attitude toward the Gift Of Music campaign... A Phoenix Federal District Court judge spiked Associated Distributing's legal attempt to get a deposition from Motown chairman Barry Gordy last week.

Entertainment computer software maker Activision is expected to end its fiscal year April 1 by announcing losses. For the first nine months, it racked up \$12 million in red ink, with third quarter losses accounting for \$8.1 million... In the wake of major layoffs in Atari's coin-op and home computer wings, the company has paid \$1.5 million for a one-inch videotape editing system to create live-action images for video games. According to r&d chief Roy Machamer, Atari hopes the laserdisk technology will be a shot in the arm. He was one of 250 in the coin-op area laid off.

Look for VSDA to begin grappling with package standardization, bar coding and other marketing problems. Perceived recently as concentrating on video rental legislation the group is mapping out a retailer advisory committee, an idea hinted at by Cy Leslie, MGM/UA topper, during the organization's 1983 confab. Speaking of Leslie, someone queried Joe Cohen about his present schedule. He replied he spends 40% of his work time at NARM as a consultant and the remainder working the Leslie Foundation, his father-in-law's millions.

**Industry jacket fabricators will be billed 6% more for paper and board starting this week, the second such increase in about six months. A key album jacket component, one-sided coated paper, has been put on allocation by suppliers. Product catalog printers are gobbling up the slick stock, it's said... There are two more Atlanta Co-**

## New Manager Dileo: Jackson Hasn't Peaked

peaked by any means. There's a lot more to go."

While Dileo just signed his deal with Jackson two weeks ago, he has already arranged his priorities for the rest of the year.

"The first thing we've got to do is get the Jacksons' album finished," Dileo says, "and then we've got to get the tour underway. And while we're doing the tour, we'll be working with movie people so we can make arrangements for a movie after the tour."

Dileo makes it clear that the expansion into film is one of Jackson's main goals. "Six or seven scripts are in development right now. We're going to take a look at those and try to choose something."

"We want to do something that's different and maybe a little outrageous. We don't want to do the regular 'boy meets girl' routine or have some guy dancing his way out of the ghetto. We want something good and solid that would combine acting, dancing and singing."

The Jacksons' tour, scheduled to include 40 concerts in 15 cities, is set to begin around June 15, but Dileo says the group still hasn't decided if they will accept an offer by MCA

## Inside Track

counts stores in Bob Sturges' future. The Jacksonville, Fla. retailer is opening a 4,200 square footer in the Buckwheat district there very soon, and yet another outlet is on the board to complement his two-year-old store in the Georgia metropolis... WEA and Warner Bros. Records testing the small college mart, with an April 9-22 ad/merchandising campaign in 14 selected markets.

**Bob Reno, Steve Metz and real estate developer Alex Parker,** all members of the Suisse International Entertainment Corp. board, are building the first scoring stage on the East Coast in Passaic, N.J.... California majority houseleader Mike Roos (D-Hollywood) has introduced AB 3619, which puts additional teeth into law governing illegal recordings. The existing law, deeming sale and transport of illicit recordings a misdemeanor, is broadened to include possession of such recordings for sale. Bill will be tested before the Criminal Law & Public Safety committee April 25 in Sacramento... Certron chairman Edwin Gamson told a shareholders' meeting last week that the Anaheim firm was doing so well in test marketing floppy disks that it has accelerated the firm's move into that area... Tony Banks of Genesis is creating the state-of-the-art electronic score for MGM's "2010."

**Marv Bornstein, A&M Records' dean of quality control,** has taken over mastering quality control, in addition to his previous duties, now that Bernie Grundman has left to open up his own mastering studios. Bornstein will also handle those functions for select custom clients... Steve Cook, manager of point-of-purchase distribution at the CBS Carrollton, Ga. plant and one-time retailing genius, weds Patricia Holmes there Aug. 4. She works in the CBS warehouse.

**A&M Records** quietly bowed its own prerecorded video arm, **A&M Video**, last week, via merchandising flyer inserted in the initial shipment of a new live Styx album. A&M is offering an 87-minute companion videocassette, in stereo VHS or Beta, at \$29.95 for direct mail orders—an approach similar to that taken by label partner IRS, which launched its video arm with a Police concert video program. On the A&M lot, executives are still tight-lipped about the new video label, although it's known **Laura Reitman** (no relation to marketing chief **Bob Reitman**) was brought in to help make video profitable for the company... **Stevie Wonder** is taping a Showtime special in Detroit during three nights at Cobo Arena, April 12-14. He will reportedly debut new material and play some of his biggest hits "for the last time."

**Warner Communications Inc.** appears likely to spin-off the **Franklin Mint**, the direct-mail (including the **Franklin Mint Recording Society**) company acquired three years ago, financial circles say. When acquired, WCI was thought to have been giving thought to creating a big new record club with the Mint as a focal point... Home computer software maker **Epyx** upping the customary 5% co-op ad standard to 10% on its newly-launched "Summer Games" through April 15... **Sid Bernstein's New York Music** label has inked its second act, **Sheryl Lee Ralph**, who does the "Diana Ross" image in "Dream Girls," and appears on the soaper, "Search For Tomorrow."

Edited by JOHN SIPP

Inc. to co-promote the tour. "No decision has been made on who the co-promoter will be," he says.

Dileo adds that he believes tickets for the tour will be available through mail order only. "It's the only fair way to do it," he says, "because everybody in the world wants a ticket."

Dileo says he was first approached about managing Jackson last August, two months after Jackson decided not to renew separate management agreements with his father Joe Jackson and the team of Ron Weisner and Freddy DeMann. How is it that it took seven months for Dileo and Jackson to come to terms? "You're dealing with one of the biggest artists in the world," he says. "It's an awfully big job. It takes a long time to do a deal like this."

Dileo, who has served as vice president of promotion for Epic/Porcelain/Associated Labels, believes his selection as manager demonstrates Jackson's recognition that his base is in records.

"Michael realizes that all of his success and popularity right now is because of records," Dileo says. "I don't think he ever wants to lose that base. Also, he wanted somebody close to the street. I'm five feet two.

You can't get any closer to the street than that!"

For months, there have been reports of in-fighting among the attorneys and advisors in the Jackson camp. "I really haven't seen it as yet," says Dileo. "They might have been doing that, but I didn't pay that close attention to it. My job was making hit records for Epic."

In any case, Dileo agrees that having one manager in place ought to reduce the number of insiders jockeying for position. He is Jackson's sole manager, whereas Weisner/DeMann and Joe Jackson were billed as co-manager. That distinction has prompted some reports that Joe Jackson was "fired," a charge that Dileo denies.

"People have reported that Joe Jackson has been fired and that I have taken his place," says Dileo. "That's not true. Joe hasn't been involved in Michael's management for some time. There hadn't been any representation for Michael since last June, when DeMann/Weisner left."

Dileo says Jackson is the only client he's going to handle for the time being. His company, Frank M. Dileo Artist Management Inc., is based at 9111 Sunset Blvd., Los Angeles.

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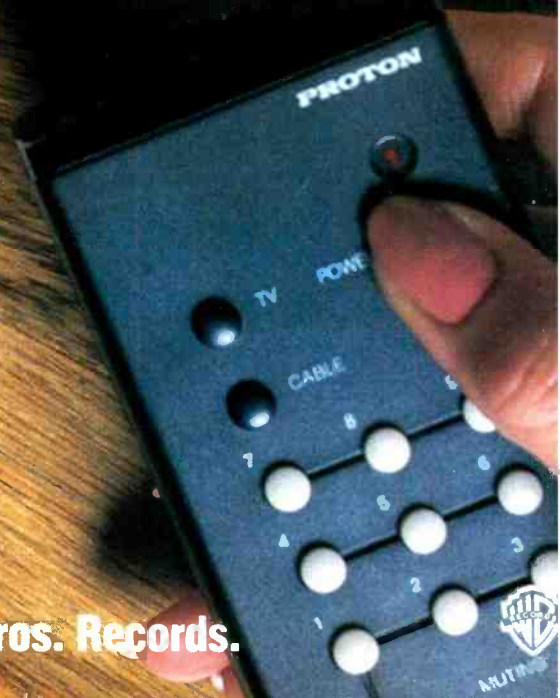
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