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A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Feb. 18, 1984 • \$3 (U.S.)

YEAR OF GROWTH SEEN

Music Finds Home In Video Market

By LAURA FOTI

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

NEW YORK—Music video programming is emerging as a major income producer in the home video market, as program suppliers expand their offerings beyond concerts. New and more diverse music product is

being introduced by virtually every video software company.

The market for music video programming could approach \$350 million in 1984, according to estimates by home video executives. They predict the area will account for 7%-8% of dollar sales of the entire home video market—and about 10% of unit sales, since music product in general has a lower retail price.

It's only been in the past year or so that music has begun to emerge as a meaningful category within home video. A survey by F. Eberstadt & Co. (Billboard, Jan. 21) dated December, 1983 estimated music programming to be 4% of the home video market for last year, and predicted it would rise to 25% by 1988.

Most executives surveyed feel the second figure may be overly optimistic, especially if it is based on dollar sales. But they acknowledge that it's difficult to predict the total growth potential because of such unknown factors as the development of music

(Continued on page 60)

Pay-For-Play Bid By MTV

Vidclip Exclusives Key To Proposal

By LEO SACKS

NEW YORK—Capitol and EMI America Records are considering a \$1.25 million cash proposal from MTV for the use of their video clips over a three-year period. Included are elements of MTV exclusivity and the "guaranteed rotation" of a "significant number" of the labels' videos in the "breakout" category. Similar proposals are under examination at a number of other labels, according to

well-placed sources (Billboard, Feb.11).

Jim Mazza, president of Capitol Records and chairman of EMI America, confirms that he has received the proposal and that its structure is being evaluated. "We're studying the document and the feasibility of payment," he says, noting that he is unsure whether the proposal is the same one MTV has presented to other record companies.

A spokesman for MTV declined to

comment on the operational structure of the deal, which the company maintains in the proposal would "stabilize and formalize" its relationship with Capitol/EMI. However, a copy of the proposal obtained by Billboard focuses on such areas as exclusivity and its "financial impact" to Capitol/EMI.

The companies, over a three-year period, would receive cash payments of \$300,000, \$400,000 and \$550,000, in addition to a "guaranteed number" of free advertising spots on the channel. MTV, in exchange, would receive 35% of all Capitol/EMI videos on an exclusive basis for one month. The exclusivity would cover "all forms of television programming," excepting home video releases. Exclusivity would continue for one year for all music programming exceeding 90 minutes.

Under the terms of the exclusivity arrangement, MTV would select two-thirds of the clips and Capitol/EMI the remaining third, provided they are "acceptable" to the Warner Amex station in "format and content." The exclusive clips would be

(Continued on page 60)

U.S.-Made CDs Within 'Weeks'

By IS HOROWITZ

NEW YORK—Digital Images now appears certain to become the first U.S. manufacturer of Compact Discs, with limited test production promised within "a matter of weeks," after a series of delays that aborted earlier launch dates.

The CBS/Sony plant being outfitted in Terre Haute, Ind. is still eyeing

(Continued on page 60)

Chains Seek To Optimize Ad \$

By JOHN SIPPEL

LOS ANGELES—Anticipating flat or reduced co-op advertising allowances from manufacturers during 1984, music retail chain ad directors say they're exploring alternative media plans to maximize sales.

A national survey of major retail operations shows many diverging from conventional print/radio media mixes, in some cases confining their buys solely to one component from that traditional package.

"We tried strictly radio in six secondary markets during a January 'Music Mania' campaign," reports Diane Weidling of Western Merchandisers, Amarillo, Tex. "It went exceptionally well. We used 52 different pieces of product, creating a kind of radio 'doughnut' using a wedding ceremony as its focal point. The groom had earphones on and was listening to new cuts from the featured albums.

(Continued on page 62)

- Inside Billboard -

• **COMPUTER SOFTWARE** is in the spotlight at two upcoming gatherings. Billboard's second annual Computer Software/Video Games Conference, set for March 7-9 in San Francisco, will take a close look at the volatile home computer industry and its prospects for the future. Page 3. And the Softcon convention, Feb. 21-23 in New Orleans, will be heavily attended by record/tape, book and mass merchandising retailers still undecided on whether to get into this product area. Retailing, page 29.

• **VIDEO RENTAL LEGISLATION** is being officially addressed for the first time by the National Assn. of Recording Merchandisers, which is backing its affiliated Video Software Dealers Assn. in opposing legislation that would repeal the First Sale Doctrine for video. Page 3. VSDA has stepped up its lobbying in efforts in response to the news that the rental bill pending in the Senate has been scheduled for markup Feb. 22. Page 60.

• **WARNER-POLYGRAM MERGER PLANS** have been put on hold—at least in the Netherlands, where the Strengholt publishing company has obtained an injunction restraining PolyGram from merging its music interests with Warner Communications or selling off its publishing division. Page 3.

• **COUNTRY RADIO** is not as well represented in the Twin Cities as it was prior to last week, when KTCR-AM-FM dropped the format in favor of jazz on the AM side and what's being described as an "adult album" sound on the FM. Radio, page 12.

• **NARM'S "GIFT OF MUSIC" CAMPAIGN** in Los Angeles has apparently delivered as promised. The official results of the consumer ad test run from October until just before Christmas aren't in yet, but NARM consultant Joe Cohen says the campaign produced "significant positive changes in sales." Page 62.



Already breaking out in the clubs nationwide, **CITISPEAK'S** latest release, "I DON'T NEED YOUR HANDOUTS," featuring **Jeanne Harris** on lead vocals, on their way to national radio! 12" available on **Partytime Records** (PT-106), 7" (PT-06). Manufactured and distributed by **Streetwise Records**. (Advertisement)



"IT WOULDN'T HAVE MADE ANY DIFFERENCE," the new single from **PLANET PATROL**, confirms their status as one of today's most soulful groups. Their interpretation of Todd Rundgren's ballad indeed makes a difference and stands to establish them as stars in any galaxy. Produced by Arthur Baker and John Robie. Available on both 12-inch (TB 843) and the self-titled **PLANET PATROL LP** (TBLP 1002). Look for the eye-opening new video to land soon! (Advertisement)

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MCA RECORDS

WAVE THE NEW FLAG

From Statik Records, the same folks who unearthed Men Without Hats, comes Chameleons U.K., the first great guitar-rock band of '84! Chameleons U.K. (just The Chameleons in Britain, but copyright problems here...) arrive hot on the heels of *Rolling Stone* touting them as "If you haven't heard of them yet, you will," in their special British edition.

Britain's own *Record Mirror* gave their debut album the "4 Stars/Unbeatable" rating; *Sounds* said that each of their songs were "mini-epic(s) ... full of wit, bite, and humanity"; *New Musical Express* said: "The Chameleons proved ... the power of the guitar ... Epic guitars, jangling guitars... Guitars like sharp knives out of shirtsleeves."

Chameleons U.K.



MCA-39014



MCA-39013



Taking their name from a powerful play by Samuel Beckett, Endgames and their special brand of potent modern music comes to US courtesy of Virgin Records, the pacesetter who gave us XTC, Human League, Simple Minds, and Culture Club.

Endgames' musical playlets are a scintillating meld of grand melodies, soaring electronics, hot rhythms, and great, biting vocals. From Glasgow, Scotland, this rocking quartet is already familiar to many Americans via their knockout video of "Love Cares" on MTV and other discerning video outlets.

Virgin

ENDGAMES

Tracey Ullman

STIFF records

MCA-5471



A delightful bundle of talent from Britain, Tracey Ullman is the toast of her homeland and the Continent. On Stiff Records, the original tongue-in-cheek Brit diskery who brought US Elvis Costello, Nick Lowe, Ian Dury, and Madness, Tracey is a consummate entertainer whose very first three singles topped the British and European charts; her brand new album is already "gold" in her homeland; and she's the star of an extremely popular BBC TV show.

America gets its first big dose of the many charms of Tracey Ullman this week as she's set for an unprecedented guest fill-in spot on MTV for the entire week of February 13 to 19 and for a special guest appearance on "The Tonight Show" on February 17.

MCA RECORDS

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PolyGram-WCI Holland Merger Hit By Injunction

By WILLEM HOOS

AMSTERDAM—The Dutch publishing group Strengholt has obtained an injunction from a Utrecht court to restrain PolyGram from merging its Dutch record interests with those of Warner Communications Inc. and from selling off its publishing division until Jan. 1, 1990.

Strengholt, which formed a joint venture, 50/50 music publishing company, Intersong-Basart, with PolyGram in 1969, brought the suit because its management believes that its music publishing activities could be adversely affected by the merger and by the proposed sale of the Chappell/Intersong publishing empire.

The court ruling, handed down Feb. 1 and under appeal by PolyGram, states that if PolyGram continues with its merger and sell-off plans, it will have to pay a fine of 10 million guilders (\$3.15 million). It will also be required to pay 100,000 guilders (\$31,500) a day for each day it defies the court order, up to a maximum of 30 days.

The injunction prohibits PolyGram from selling off its interest in Intersong-Basart. The joint venture was recently extended to Dec. 31, 1990, hence the duration of the injunction. Strengholt is a major publishing group in the Netherlands with interests in book publishing, background music, video, sheet music and merchandising.

PolyGram issued a statement after the court ruling saying that the fears expressed by Strengholt are "ill-
(Continued on page 54)



Photo by Chuck Pulin

EPIC POETRY—Michael Jackson proved the most popular exhibit at New York's Museum of Natural History during the recent bash there in his honor. He's pictured here with CBS/Records Group president Walter Yetnikoff cheering the 25 million sales figure for his "Thriller" album.

SETS INDEPENDENT COURSE

CD Group Splits From RIAA

By IS HOROWITZ

NEW YORK—The Compact Disc Group is cutting its organizational tie to the Recording Industry Assn. of America (RIAA) to set an independent course as a non-profit trade association.

The decision to go it alone after a year under RIAA nurture is taken by the group as a sign of maturity in the fast-growing CD field. Although it is understood that discussion about such a move engaged members at last month's Consumer Electronics Show in Las Vegas, actual steps toward separation were first taken at a meet-

ing here last Monday (6).

The group now hopes to step up its promotional activities to spread awareness of CD. It will put out a newsletter to keep members and other interested parties aware of CD developments, and will gradually develop a number of generic point-of-purchase aids for use by CD hardware and software retailers.

At its meeting Monday, Emiel Petrone, senior vice president of PolyGram Records, was elected chairman of the group. Harlan Lippincott, product manager of home audio for Magnavox, was named vice

FIRST STAND ON ISSUE

NARM Backs VSDA On Video Rental Bills

By EARL PAIGE

LOS ANGELES—The National Assn. of Recording Merchandisers (NARM) is taking its first position on video rental legislation and backing its affiliated video dealer group, now in the midst of a massive consumer lobbying effort.

NARM's sister group, the Video Software Dealers Assn. (VSDA), was alerted February 3 by the Home Recording Rights Coalition (HRRRC) to scheduled markups February 22 on both the House and Senate side of the controversial video rental bill (separate story, page 60).

VSDA's effort, reminiscent of its earlier zeal in orchestrating the pro-

test subsequently dubbed "Black Friday," finds dealer members encouraging thousands of consumer video club cardholders to phone or telegram their Congressional representatives. A Cincinnati dealer, for example, mailed out 8,000 letters to club member rosters from five stores there.

NARM president Lou Fogelman, head of Show Industries here, says a letter on behalf of NARM was sent to seven senators Thursday (9). In it, the record/tape retail group explains why its opposition to S. 33, the video rental bill, is not inconsistent with NARM's historical backing of S. 32, the separate audio record rental legislation.

In addressing Senate subcommittee members, NARM says it "sees a distinct difference between" the two bills. "The first clear difference is the intent of the renter. When someone rents a (audio) record it is for one reason, to copy it..." A second difference NARM mentions is that "record companies have only one way to market their product. They sell to retailers." (The letter ignores direct marketing by labels via television or record clubs). "However, movie studios market their product in different channels, domestic and foreign theatrical, network tv and so on..."

NARM goes on to assert, "They
(Continued on page 60)

Meet To Key On Home Computers

By FAYE ZUCKERMAN

LOS ANGELES—Panel debates and discussions focusing on the volatile home computer industry will highlight Billboard's second Computer Software/Video Game Conference, set for March 7-9 at the Westin St. Francis Hotel in San Francisco.

Dave Ruckert, executive vice president of Atari Computer Inc., will keynote the event, bringing to light the current status of the topsy-turvy home computer industry. Also keynoting the event will be W.M. "Tripp" Hawkins, president of Electronic Arts. He will provide a retrospective view of the computer software industry as well as an overview of what he

envisions for the future.

Wall Street analysts' views of the home computer trade will be discussed on a panel moderated by Esther Dyson, who heads RELEase 1.0, formerly The Rosen Electronics Letter. Stephen Koffler, managing director of A.G. Becker Paribas Inc., will talk about the plight of a company that attempts to go public.

Additionally, market researchers Jeanne Dietsch, president of TALMIS; Ken Uston, chairman of Fun And Games; and Dr. William L. Cogshell, president of Software Access International, will present the latest statistical analysis of the home computer marketplace. Barbara Is-

gur, assistant vice president of Paine Webber Mitchell Hutchins, will also address market issues.

Representatives of some of today's top computer hardware and software firms will discuss new technological and marketing schemes for the home computer industry in 1984. Dave Ruckert of Atari, Commodore's Michael Tomczyk, Bruce Davis of Imagic, Datamost's Dave Gordon, James H. Levy of Activision and Alex Weiss of Spectravideo will take part in panel debate guided by Billboard editor Adam White.

Steven Levy, who authored one of the first books on software designers, will moderate "The Roots Of All Software: Designers," a panel that will feature computer software designers' original works. Don Bluth, who spearheaded the highly rated "Dragon's Lair," and Bill Budge, known for the top-selling "Pinball Construction Set," will present some of their work, as will Imagic's Michael Becker and Dave Johnson; Ann Westfall and Jon Freeman of Free Fall Associates; Synapse's Kelly Jones; Guy Nouri of Interactive Picture Systems; Designware's Jim Schuyler, and Robert Woodhead, the maker of "Wizardry."

"Making The Connection: Retailing & Distribution" will focus on retailer concerns about merchandising software. Martin Brochstein, editor of Computerware magazine, will moderate the panel, which will feature Joe Barrett, a buyer for Platt Music North; William M. "Tripp" Hawkins, president of Electronic Arts; G. Robert Brownell, senior vice president and general manager of SKU; Darrol Davis, computer buyer for Pacific Stereo; Softsel's Robert Leff, Glenn Johnson of Software
(Continued on page 57)

Three Billboard Columns Bow

Three new weekly columns appear in this issue of Billboard, to report news of the classical, jazz and gospel music markets and to document key issues and trends affecting those creative and business communities. The columns debut on pages 40 and 41.

"Keeping Score," authored by Is Horowitz, will monitor the classical field. "Blue Notes," written by Sam Sutherland and Peter Keepnews, will cover the jazz sector. "Lectern," contributed by Bob Darden, will report on the gospel market.

Designed to increase the frequency of Billboard's editorial coverage in these areas, the columns will be published in conjunction with charts which track classical, gospel and jazz product. They'll appear together with "Notas," the existing column reporting the domestic Latin music industry, written by Enrique Fernandez.

Billboard's jazz, gospel (spiritual and inspirational) and Latin charts currently appear on a bi-weekly schedule; this will continue. The classical chart, currently published monthly, will become bi-weekly in six to eight weeks' time.

Columnists Is Horowitz, Sam Sutherland and Peter Keepnews are staff editors at Billboard; Enrique Fernandez and Bob Darden are contributing editors. "Lectern" marks the latter's debut in Billboard weekly, although he has previously written for the magazine's special issues. He has also contributed gospel music coverage to Contemporary Christian magazine and Christian Bookseller, and has a regular radio show on the subject on KBBW Waco, Tex.

Judge Dismisses Record Haven Suit Vs. CBS

NEW YORK—The long-standing antitrust suit brought against CBS Inc. by Sam Fichtelberg, owner of the now-defunct Record Haven Stores, has been dismissed by a federal judge here.

The Jan. 20 ruling by Judge Charles Stewart Jr. of Federal District Court in Manhattan grants CBS summary judgment to the tune of \$371,320.47 plus interest, although Robert Osterberg, who represents Fichtelberg, says that he will appeal the decision to the U.S. Appeals Court for the Second Circuit by Feb. 20.

The figure represents a portion of the \$980,645.84 Record Haven allegedly owed to CBS in a State Supreme Court suit filed here in January, 1980. Fichtelberg subsequently countersued CBS for \$3 million in May,
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Foreground Service Seeks Higher Profile

LOS ANGELES—With a rapidly expanding universe of retail clients and an accelerated schedule of cross-marketing programs aimed at promoting label suppliers' music, AEI Foreground Music is now planning to plug customers into its marketing efforts.

"It's frustrating to see the lack of understanding that persists about what we do," says Michael Malone, president of the Seattle-based service, which has successfully expanded beyond its original clientele of retail businesses to add in-flight entertainment, dental office services and other complimentary markets for prerecorded music.

"After MTV, we're probably the second largest avenue for exposure in music, apart from radio," he notes. Yet both business and the general public often remain unaware of the distinction between traditional background music operations and the "foreground" strategy, pioneered by AEI, which draws from recognizable works in a variety of pop, black, country, rock and jazz formats.

Thus Malone, who stopped here recently to huddle with his Los Angeles staff, says 1984 finds AEI placing a priority on "generating better public awareness of just what it is we do."

Although AEI has adopted a number of merchandising and promotional techniques familiar to the record industry, and has increasingly relied on aggressive cross-promotions

with client retail chains and participating labels, the service is building a higher profile for its own role. Last year, a series of cross-marketing efforts including giveaways and sweepstakes saw the firm's stylized red logo taking new prominence in promotional materials.

Typifying the more visible stand is the company's first billboard, erected on an approach route to Los Angeles International Airport, plugging Motown's 25th anniversary and a forthcoming summer program uniting the label, AEI and Continental Airlines, one of seven domestic and international carriers now using AEI's in-flight service.

Malone says his clients' walk-through traffic offers a diverse target for record companies. "In purchasing power, that audience has much wider demographics than many suspect, yet we're still typecast somewhat with all forms of background programming."

Key growth, he says, is coming from the fashion and fast food sectors. Fashion accounts experienced 70% growth for AEI last year, and Malone notes that the largest clothing chains pose special opportunities, as with The Gap, which has identified three different demographic profiles for different types of locations. Thus, AEI's customized programming for this client will accordingly adopt separate styles for each.

SAM SUTHERLAND

Detroit Companies Join Forces

CHICAGO—Three Detroit-based businesses catering to the Motor City music industry have joined forces under the umbrella name of Music Service Associates. The trio of firms plans to continue conducting business autonomously while sharing office space in Detroit's Greektown, at 422 E. Lafayette.

Comprising Music Services Associates are Grande Graphics, Morda/Sinclair & Associates Inc. and Rocket Reproductions. "We all work on a lot of projects together, so it made sense for us to set up office together," says Morda/Sinclair executive vice president John Sinclair. "Previously, we'd been in three very disparate parts of the city."

Grande Graphics, headed by Frank Bach and Gary Grimshaw, is an 18-year-old creative design and advertising agency, specializing in industry-oriented services, including

photography, design, compugraphic typesetting, camera work, ad production and placement, promotional material, posters and flyers. Detroit clubs Clutch Cargo's, Traxx, B'Stilla, Good Time Bar and others are among its clients.

Morda/Sinclair & Associates is a combined artist management/talent booking/concert promotion agency. Management clients include local artists the Urbations, Flying Tigers, Juanita McCray & Her Motor City Beat and, in association with Ralph Sirotkin, Rob Noll & The Brush Street Blues Band. Domenick Morda and John Sinclair head the operation.

Rocket Reproductions is a full-service printing company owned and operated by Dave Dobson and Dave Sawicki. Corporate headquarters are in nearby St. Clair Shores, with a satellite plant beginning operation at the Music Services complex.



VINTAGE VIDEO—Producer Martin Kahan, right, talks to April Wine members Brian Greenway, left, and Myles Goodwyn on the set of the group's new video, "This Could Be The Right One." Filmed at the Guggenheim mansion in Long Island, the song is taken from April Wine's forthcoming Capitol album "Animal Grace."

BEST NEW ARTIST NOMINEE Dark Dreams Drive Eurythmics' Music

By SAM SUTHERLAND

This is the fourth in a five-part series on the Grammy nominees for best new artist.

LOS ANGELES—Perhaps it was inevitable that when Newsweek wanted to highlight Britain's newest pop hopefuls, they would pair Culture Club's Boy George with Annie Lennox, the striking lead singer for Eurythmics. Both singers had made global pop impact with deceptively traditional, melodic vocal styles offset by teasingly androgynous images.

Yet while those two Grammy-nominated acts are in fact acknowledged friends, a look at the Scottish duo behind Eurythmics' hypnotic, mysterious songs highlights more differences than similarities. Eurythmics are working from a more consciously experimental base, and their music is often as dark as Culture Club's is sunny.

"On first listen, they seem to be fairly lightweight pop melodies, but the lyrics are rather angst-ridden," points out David Stewart, whose partnership with Lennox stretches

back to the '70s, when both were members of a post-punk rock band, the Tourists, represented in the States with two Epic albums.

Speaking in his soft, slight brogue, Stewart could be describing the single hits from their first album, "Sweet Dreams (Are Made Of This)" and "Love Is A Stranger," but he suggests that the "tension" created in both songs is a recurring motif for the duo's style. "The only really optimistic, straightforward track on the new album is 'Right By Your Side,' the British single," he says.



This is not to suggest that the group's now familiar style is an extension of the often gothic mood of other peers. Stewart clearly relishes humor as a element in the group's provocative video clips, noteworthy for the active creative role that he and Lennox took as their own producers.

In fact, the very genesis of Eurythmics has been tied to an insistence on self-containment. With the Tourists, Stewart and Lennox worked with other writers' songs, principally those of Peet Coombes, as well as with other producers. "We couldn't write in their style, which was sort of like the Byrds," Stewart says, while adding that both were otherwise happy with the band.

It was while with the Tourists that the pair met producer/engineer Conny Plank, who introduced them to more experimental recording techniques. They began experimenting with their own recorders, and paved the way for Eurythmics by acquiring an old London church and transforming it into an offbeat personal studio.

(Continued on page 38)

Chartbeat

Lucky Number Seven For 'Thriller'

By PAUL GREIN

Michael Jackson's single "Thriller" leaps to number seven in its second chart week, becoming the seventh top 10 hit from the album of the same name. No other pop album has produced more than four top 10 singles.

This week's move also makes "Thriller" the first single to crack the top 10 in its second chart week since October, 1971, when John Lennon's "Imagine" shot from its number 20 debut (same as "Thriller" last week) to number six.

With this fast climb, "Thriller" has to be rated a likely candidate to hit No. 1. That would make it the third of the seven "Thriller" singles to top the chart, following "Billie Jean" and "Beat It." It's hardly a coincidence that these are the only three cuts on "Thriller" to feature video clips.

But Epic's record setting this week isn't confined to Jackson. Epic and its associated labels account for half of the singles in this week's top 10. Besides "Thriller," the label group is represented by Culture Club's "Karma Chameleon" (Virgin) at No. 1 for the third straight week, Nena's "99 Luftballons" at number four, the Romantics' "Talking In Your Sleep" (Nemperor) at five and Cyndi Lauper's "Girls Just Want To Have Fun" (Portrait) at nine.

These are the first top 10 hits for Nena, Lauper and the Romantics, the fifth for Culture Club, and the 25th(!) for Jackson. Jackson's top 10 tally includes 13 hits on his own, eight with the Jackson Five, two with the Jacksons and two with Paul McCartney.

The only other artists in the rock era to have amassed as many as 25

For The Record

The Fixx's "Reach The Beach" on MCA was inadvertently omitted from January's list of platinum albums (Billboard, Feb. 11). It's the group's first platinum album.

top 10 hits are Elvis Presley (38), Diana Ross (29) and the four Beatles, whose career top 10 totals range from 53 for Paul McCartney to 40 for John Lennon and Ringo Starr to 37 for George Harrison.

Amazingly, Jackson has been represented in the top 10 on the singles chart for all but 14 weeks since November, 1982, when "The Girl Is Mine" set the "Thriller" bandwagon in motion. And while he's been absent from the top 10 for 14 weeks, it should be noted that there have been five weeks where he had two hits in the top 10.

This week marks the first time that one label has had five singles in the top 10 since June, 1982, when Columbia scored with hits by Paul McCartney & Stevie Wonder, Willie Nelson, Toto, Tommy Tutone and Deniece Williams.

Epic's stellar performance tends to overshadow a strong showing by Atlantic, which has three singles in this week's top 10: Genesis' "That's All" at six, Yes' "Owner Of A Lonely

Heart" at eight and Shannon's "Let The Music Play" at 10. It's the first top 10 single for all three acts, though Genesis and Yes had each reached the top 15 with past hits.

Epic is also in the lead on the pop album chart. Jackson's "Thriller" is in its 29th week at No. 1, while Culture Club's "Colour By Numbers" is in its third week at two.

★ ★ ★

We Get Letters: Jeff Bleiel of Alexandria, Va. writes: "With Shannon's 'Let The Music Play' hitting the top 10, we now have a top 10 artist with the same name as a top 10 hit (Henry Gross' 'Shannon' from 1976). The only other instance of this I can think of is the group America and Neil Diamond's 1981 hit 'America.'"

Bleiel adds that he discounted cases where the group names and song titles didn't match exactly, as in Dawn and the Four Seasons' top 10 hit "Dawn (Go Away)."

400 VENUES EYED

Firm Plans Satellite Concert

NEW YORK—A new company here, World Concert Enterprises, plans a four-and-a-half-hour concert this fall, to be broadcast live via satellite from London, Los Angeles and the New York/New Jersey area to approximately 400 venues in the U.S., Canada and Europe.

The company's president, Fred Cooley, has an advertising/marketing background and joins three entrepreneurs with legal, technical and sales experience in the venture.

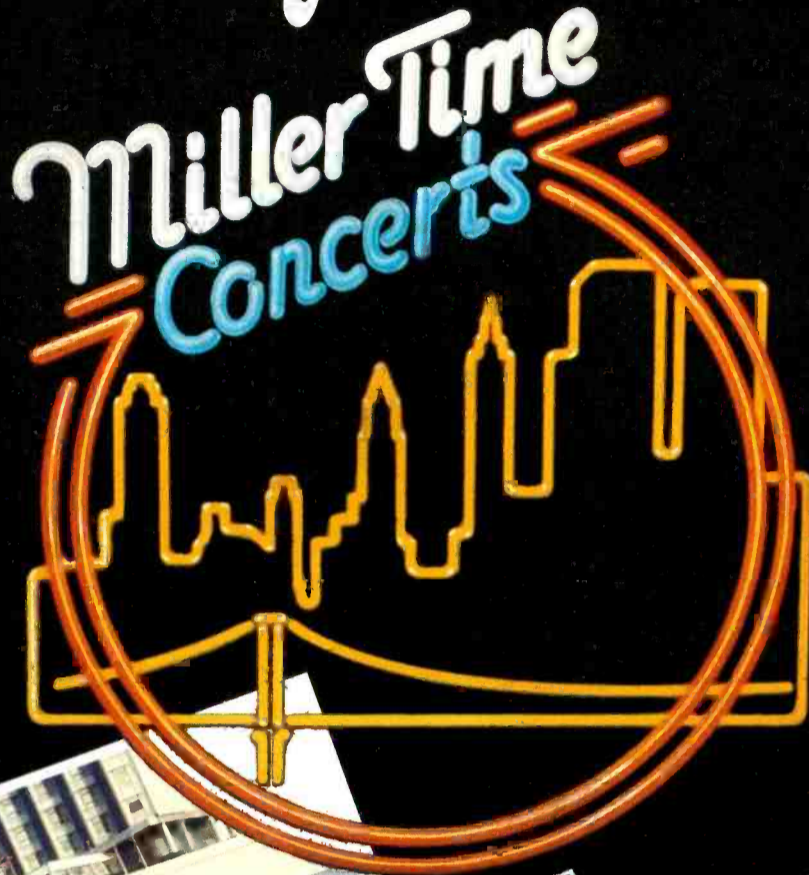
Cooley's ballpark estimate for total production costs is \$7.5 million. While many key negotiations have yet to be finalized, Cooley says the event will be funded by selling the post-performance broadcast rights to one of several cable networks now

bidding for them. According to Cooley, another major source of funding will be one of three breweries now in the running to sponsor the show.

For venues, the event will carry a \$6,500 ticket price which includes equipment provision and setup and an on-site technical staff, says Cooley. Admission is set for \$12.50.

Cooley adds that negotiations are in progress with three "top name" artists to perform at intimate clubs in their hometowns for the broadcast. The World Concert will be broadcast via England's Phase Alternate Line system (PAL), which, according to Cooley, offers the highest audio and visual quality available and features an inscription device that prevents bootlegging. KIM FREEMAN

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Clapton Concerts At Athens Venue Almost Called Off

By JOHN CARR

ATHENS—A set of three concerts here by British blues/rock guitarist Eric Clapton almost didn't happen, underscoring the determination of the police authorities to keep the peace at rock concerts.

Clapton performed three scheduled appearances at the Sporting Hall in Athens in late January. But the shows took place only after police decided, at the last minute, to let him appear.

The concerts themselves were successful and drew enthusiastic reviews in the Greek national press. There was none of the street violence that has marred appearances here by several foreign acts in the past.

Police, fearing violence, had slapped a ban on the concerts after Clapton had already arrived in Athens. They claimed the concert agents, Half Note Productions Ltd., had created a potentially explosive situation by issuing some 4,000 tickets for the first night, while the Sporting Hall seats just 1,000.

The authorities invoked a 1975 law that says the number of tickets issued for a concert should coincide with the number of actual seats available.

Half Note Productions and WEA, which distributes Clapton's records here, confessed themselves surprised, since it was the first time the law was so strictly interpreted. "A very sad case," said one WEA executive.

However, overbooking has been called an underlying cause of rock violence in the past, resulting in disappointed ticket-holders trying to force their way into venues and bringing on clashes.

The ban was reversed only after Half Note Productions agreed to issue just 2,500 tickets for the three nights and reimburse those ticket-holders who found themselves left out.

A force of some 150 policemen ringed the Sporting Hall several hours before the first Clapton concert started, turning away loiterers and anyone without a ticket.

Japan Firms' CD Player Prices Falling

TOKYO—In a bid to bolster sagging sales of Compact Disc players here, Toshiba and Trio will start marketing new lines of CD hardware retailing here at less than the 100,000 yen (roughly \$425) "barrier" in late April.

Toshiba is starting with a production tally of 10,000 low-price units a month, while Trio opens with 2,500 units monthly. The idea of getting below 100,000 yen is seen as a likely sales incentive.

Toshiba's model is the XR-Z60, Trio's the DP-700.

Music Council Meet To Look At Treaty Of Rome

LONDON—The implications of the Treaty of Rome, creating one European market which cuts across licensing agreements covering individual countries, are to be discussed at a seminar here organized by the National Music Council of Great Britain.

Along with the emphasis on licensing, the March 12 meeting will debate the cultural dimension of the situation and the call for harmonization of authors' and performers' rights.

Robert Montgomery, deputy chairman of the council, says the seminar, an all-day event at the Cavendish Conference Center in London, will acknowledge that the British approach to the protection of intellectual property differs from the rest of Europe. The question being posed is: "Will the community harmonize and what will be the effects on the music industry of the future?"

Among the speakers at the seminar will be: Gillian Davies, associate director general of IFPI; H. Colin Overbury, principal administrator of the competition sector of the directorate general of the European Economic Community; and Jean-Loup Tournier, director general of French copyright society SACEM.

GEMA To Collect U.K. Royalties Move Seen As German Response To Low British Rates

By MIKE HENNESSEY

MUNICH—GEMA, the West German performing and mechanical rights society, has told Britain's Mechanical Copyright Protection Society (MCPS) that in the future all records pressed in West Germany for sale in the U.K. will have mechanical royalties collected at the source by GEMA.

The move is widely regarded as a response to the fact that the U.K., with its statutory mechanical license rate of 6 1/4%, cannot adopt the BIEM standard contract which, in Germany, currently provides for a mechanical royalty of 10% of the published price to the dealer (Billboard, Feb. 4).

"Exactly what this means in terms of ultimate remuneration to copyright owners is difficult to determine," says Bob Montgomery, managing director of the MCPS. "We have written to GEMA expressing our surprise at the decision and asking what plans they have for distribution of the royalties.

"For example, we're not sure at present whether they plan to base the royalty on 10% of the published price to the dealer in West Germany or whether they will take the U.K. price as the basis."

Montgomery says he sees the GEMA decision not as a snub to the MCPS but as a gesture to the European Commission about the low royalty rate in the U.K. He also notes that 35% of European pressings are done in West Germany.

One of the British companies most involved is WEA, which brings in the bulk of its LP and cassette product from its Alsdorf plant in West Germany. Siegfried Loch, WEA senior vice president for European operations, says: "We have not received official notification from GEMA of its intention, so I cannot comment at the present time, except to say that I hope that GEMA is not taking the German pressing plants hostage in this matter."

The GEMA move comes at a time when the EEC Commission has an-

nounced that the U.K. and Ireland are the only countries in the Common Market where, because the level of royalties is governed by statute, the mechanical royalty can continue to be based on the retail price but no distinction will be made between domestic sales and exports.

This means that product pressed in the U.K. and exported to West Germany will have mechanical royalties applied at the 6 1/4% rate. If the U.K. product were shipped royalty-free to West Germany, then GEMA would apply its own mechanical royalty criteria, which would almost certainly yield higher income.

The new GEMA decision represents another initiative by the society to boost its income at a time when its mechanical revenue is down by between 5% and 6% (Billboard, Feb. 4).

Some time ago, GEMA attempted to impose a supplementary mechanical royalty on albums imported into Germany from Pickwick in the U.K. to bring it up to the West German level, but the European court ruled this to be illegal. GEMA also attempted to have CBS pay royalties in Germany instead of Holland for group product pressed in the CBS Haarlem plant and shipped to CBS Frankfurt. But this bid, too, was unsuccessful.

Under Common Market legislation, the import of sound recordings that have been lawfully placed on the market in another EEC member state following payment of royalties must

not in principle be impeded. However, GEMA opposed such cross-frontier deliveries of records when they took place between companies belonging to the same group, as in the CBS case.

GEMA claimed that the records were not in free circulation. But the Commission has ruled that once the royalties are paid, their export to other member states must not be restricted.

The Commission now says that all collection societies in the EEC have made it known that they will henceforth impose no geographical restrictions on the exportation of sound recordings.

"Consequently," says the Commission's statement, "sound recordings which are lawfully manufactured in a member state, that is made with the copyright owner's permission, and are marketable in that state, may be sold without restriction anywhere in the Community."

"The same goes for deliveries between companies within a group. GEMA has already expressly included this in its new agreement with the sound recording industry. Societies will in future base royalties for sales in the Community not on retail prices on the manufacturer's published selling price to retailers."

It may be that, having agreed to accept the "free circulation" principle, GEMA is now seeking to be as little disadvantaged by it as possible by levying royalties on all German-pressed exports to the U.K.

Dutch Vid Piracy War Heats Up

Year-Old Investigative Group Mounting New Campaign

By WILLEM HOOS

AMSTERDAM—Video Security, a national organization, has launched a major new campaign here against video pirates, who are estimated to account for 60%-70% of the total video business in the Netherlands.

The group says it has already had substantial success in its year-long fight to clean up the marketplace. The new campaign centers on national newspaper advertising, bannered: "About piracy in our video-shops" and listing the various criminal activities in the trade. It ends: "Let's see that crime never pays."

The foundation was set up last January by NVPI (the Dutch branch of IFPI, which recently set up a separate video section), copyright organizations BUMA/STEMRA, the Netherlands cinematographic group NBB, the national branch of the Motion Picture Assn. of America (MPAA) and NOS, the Dutch state-owned broadcasting network.

There are five investigative employees, who have the same status as police officers in that they have pow-

ers of arrest. In its first year, the Video Security team confiscated some 100,000 tapes in its raids on video stores throughout the Netherlands.

Hans Tijssen, foundation executive, estimates that pirate turnover in the Dutch video industry is at least \$1 million, with subsequent tax and copyright loss. He calculates that more than half the rented prerecorded videotapes in this territory are illegal.

Video stores have mushroomed to around 3,000 outlets in Holland, with the majority handling varying amounts of counterfeit product. According to a Video Security check, less than 10 of the 180 video stores in The Hague rented wholly legal software. Many are renting poor-quality product at a mere \$1.70 a day.

To help win its battle, Video Security is making urgent representation to the government for stiffer penalties, especially hefty jail terms, for convicted pirates. And, says Tijssen, there are hopes of new legislation soon.

On the day the new campaign started, raids on three video stores in

Utrecht led to the seizure of 3,000 tapes, including copies of "Never Say Never Again" and "War Games."

Meanwhile, a total of 160 video retailers here, suspected of handling illegal software, face court appearances by mid-March, having failed to respond to industry rulings that they agree to cease trading in the sale or rental of pirate tapes.


Video Security says this lengthy series of court hearings exposes "merely the tip of the iceberg."

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Vol. 96 No. 6

Commentary

Needed: A New Retail Identity

By DUNCAN FREDERICK

It's time to establish a new section in video and record stores: a music video section.

Music video has become the most publicized entertainment industry innovation of the '80s. It has been on the cover of People magazine and the cover of Rolling Stone, featured on ABC-TV's "20/20," profiled on the CBS Morning News and ABC's "Nightline." New York magazine recently attributed the turnaround in the record business to music video.

Now music video is about to become an entirely new source of cash flow for retailers—but only for those retailers who have the foresight to market it aggressively.

Why set aside space for music videos? Why give them their own section in the store? Why cluster posters and mobiles over a splashy display of music videocassettes and music videodisks? Why put video monitors in the area to run non-stop loops of video music footage? For profit.

Airplay sells product. And thanks to MTV and a host of music video shows, music video gets unbelievable airplay. Ironically, it is the only musical configuration to which no special part of the store is dedicated.

Where can the consumer find music video in most stores? Today, music videos from Simon & Garfunkel, Olivia Newton-John, Duran Duran and the Doors are generally displayed in a video section, along with "Airplane," "48 Hours" and "An Officer And A Gentleman."

A grocer might as well categorize his products by the containers they come in and put toothpaste in the hardware section with the tubes of glue. Music video may come in a cassette like a movie, but the video itself—the product, the software—has as little to do with a feature film as toothpaste with glue.

'It's time to get those music videos out of a retail section people have come to associate with movies'

Music video does, on the other hand, have a great deal to do with music. The housewife who wanders over to the video section to rent "Gandhi" is unlikely to be the prime market for a video by David Bowie. However, the consumer who walks over to the record section to buy Duran Duran's "Union Of The Snake" is the consumer most likely to buy EMI's full-length Duran Duran music video, or Sony's Duran Duran Video 45.

There's a simple way to turn music video's airplay and media exposure into sales. Gather all the music videos in the store in one place, a place where the music consumer can easily find them. Take the concerts put out by Warner and CBS/Fox, the conceptual pieces put out by EMI, the music product on RCA and Pioneer videodisks and Sony's Video 45s and group them all in one section. Use posters and other in-store marketing aids to draw attention to the artists whose work is in that section.

Use your Duran Duran materials to bring attention to your Duran Duran videos, your David Bowie materials to bring attention to your David Bowie Video 45s, etc.

Wherever possible, cross-market your music videos with albums. Paul Simon's new album and the Simon & Garfunkel "Concert In Central Park" video can be displayed together. Sony's upcoming Bowie or Iron Maiden Video 45s can be cross-

marketed with Bowie and Iron Maiden albums.



Frederick: "A grocer might as well categorize his product by containers."

But is there enough product to fill a complete section of the store? The answer is yes. There are currently close to 100 full-length music videos on the market, by a vast variety of artists: Abba, Peter Allen, America, April Wine, Ashford & Simpson, the Band, the Beatles, Blondie, James Brown, Harry Chapin, Ray Charles, the Clash, Alice Cooper, Cream, the Charlie Daniels Band, Devo, Dire Straits, etc., etc., etc.

Then there are the short-form music videos. By February, Sony alone will have released 24 Video 45s—most of them by major sellers like David Bowie, Duran Duran, the J. Geils Band, Devo, Iron Maiden and Sheena Easton. And Sony will have released another 14 by March.

You may wonder if the music fans accustomed to spending less than \$8 for an album can afford the \$30 for a full-length video or the \$16 for a Beta-format Video 45. Again, the answer is yes. To date, music videos by Blondie, Duran Duran, the Police and the Beatles have sold close to \$1 million worth of copies each, despite the fact that the consumer has had to go on a treasure hunt to find these works hidden among the movie cassettes. A recent Rand Report pointed out that the MTV-watching, music-buying 12- to 34-year-old group has more disposable in-

come for luxury items like videos than any other group of consumers in America. The Rand Report fixes the total disposable income of this prime music video market at over \$60 billion a year.

But do these music lovers have VCRs? You bet. There are currently over six million VCRs in American homes. And by the time a retailer unfurls his first banner over a set of music video displays, the number will have increased dramatically. Japan shipped five million VCRs into the U.S. in 1983 alone. That represents a rate of increase of nearly a half-million VCRs every month!

The music video product is there. The consumer is ready with money in his pocket. And the number of such consumers is growing fast. All that's needed now is attention from the retailer. It's time to get those music videos out of retail sections people have come to associate with movies. And it's time to put them where they can easily be found by the music consumer. As Tower's Russ Solomon told a NARM gathering a few months back: If you market music video aggressively, you'll find that its sales will surprise you.

Duncan Frederick is national sales manager, Sony Video Software Operations, based in New York.

Letters To The Editor

Thomas Appreciated

A note of appreciation to Billboard for publishing the commentary by Ian Thomas (Jan. 28). It is the most concisely written reply to the Home Recording Rights Coalition that I have ever read. Mr. Thomas's information is well organized, documentable, and independent of arm-waving emotional appeals.

Robert F. Cook
Embassy Home Entertainment
Los Angeles

Stop Dumping On Manilow

What is this, dump on Barry Manilow month? If we are to believe what's been printed in Billboard recently, then his career is headed somewhere between the gutter and the local sewage treatment plant.

This is his fate if you are to take into account the sentiments of top 40 PDs who see him "vulnerable in '84," media consultants who say, "AC asks the listener to sit through acts like Barry Manilow," and even WPIX's Al Anderson, who says, "No one wakes up saying 'Gee, I want to hear that Barry Manilow song right now!'"

Everyone is conveniently overlooking the fact that an incredibly high percentage of his concerts sell out. I meet people every day who enjoy the

music of Barry Manilow, buy his records, know talent when they hear it, and don't care if he isn't the "in" musician of the month.

I've got news for Al Anderson. I not only wake up wanting to hear that new Barry Manilow song, I go to sleep that way too.

Sharon Wolfe
Sterling, Va.

The Home Taping Dilemma

The Commentary page in the Jan. 28 issue presented two valid viewpoints concerning the issue of home taping. Both deserve scrutiny by recording companies and consumers alike.

In her letter, Denise Janca targets my primary reason for taping all my records: quality. I'll be damned if I'll shell out hard-earned money for an inferior medium such as "professionally" recorded cassettes. Professional they may be, originally, but duplicating them on low-grade tape negates the professional aspect.

Some labels ignore tape quality altogether, and have done so for years. And they are now enjoying added profits from the sales parity of cassettes with disks. At the same time, though, consumers are dissatisfied with recording quality and are less inclined to buy a prerecorded tape the next time

they go to a store. They are also more inclined to go the route of home taping, simply to secure better sound at a reasonable price. I have seen this occur countless times during my years in retailing.

Actually, I tape at home for various reasons. I enjoy compilation tapes made with my taste in mind. When was the last time you heard Fats Waller, Cyndi Lauper and Simple Minds in a row?

In his commentary Jan. 28, Ian Thomas makes an eloquent argument for a royalty on blank tape. While it is hard to disagree with the concept of a royalty, I question the administration of the monies involved. Who is going to account for the millions of dollars generated by such fees? I have yet to see an explanation of how this money will be disbursed.

It appears that only the moguls of New York and Los Angeles, and major label acts, would benefit. And wherever there is money, there is also the opportunity for abuse and corruption. Perhaps someone can provide a reasonable explanation.

The powers that be have recognized that home taping is here to stay. That point has now been reinforced by the Supreme Court. It's up to the industry to provide viable alternatives. As consumer and salesman, I enjoy the status quo, but know there is always a better way.

Jack Kanter
San Antonio, Tex.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Country Format Out At KTCR

Twin Cities FM Goes 'Adult Album,' AM Goes Jazz

MINNEAPOLIS—The Twin Cities' oldest country combo, KTCR-AM-FM, bid farewell to the format Tuesday (7). Country, which is also heard on Malrite's successful FM outlet, KEEY-102, as well as on Storz' WDGY-AM and Park's KRSI-AM, has been dropped by KTCR in favor of a more eclectic approach "not available elsewhere in the city," according to KTCR operations manager Bobby Christian.

Christian, who programmed Pittsburgh's WXXK (now WHTX) for six years prior to joining the stations last month, when the transfer of ownership from longtime Minneapolis broadcaster Albert Tedesco to John Parker's Parker Communications was complete, says: "When I first came into the market to do some listening in early December, I didn't have any preconceived notion about what direction we'd take.

"But our research kept coming back to the same basic idea. It was evident that the hits were well taken care of. For instance, top 40 is served well by WLOL, KSTP-FM does a fine job with AC, KQRS with AOR, and so on.

"It turned out that if you were a listener wanting to hear the hits, this was the place to be. If you aren't into the hits, however, you're basically out of luck. You've got public radio and the 10-watters, but all the major commercial stations are hit-oriented. We decided to give the market an alternative."

To that end, Parker Communications has applied for new calls for both stations. The FM will be KTCZ ("The Cities"), with the on-air slogan "The Cities' 97." The AM, a 500-watt daytime at 690, will adopt the calls KTCJ and an all-jazz format, which has been missing in the market since KTWN (K-Twin) abandoned that format in favor of a more mainstream adult contemporary approach.

"It's a pure jazz station," notes Christian of the AM. "One of the complaints KTWN received in the past from jazz enthusiasts was that

the station was too soft, almost a beautiful jazz approach." Programming the station is morning man Carl Bernard, a former KTWN staffer. Doing afternoons is another KTWN convert, Ed Garrett.

The FM, too, will have a jazz element, though Christian describes the format as "adult album." It will be about "60% albums, 40% singles, with a 60% oldies to 40% current ratio. We see ourselves as appealing to the softer side of AOR.

"Not that we're not playing up-tempo stuff; we are. But nothing abrasive. No AC/DC, no Molly Hatchet. There will be some familiar product, but there will be a lot more offered than the top hits."

Christian, who worked with John Sebastian in Phoenix at KRIZ in the early '70s, notes that the format would resemble Sebastian's EOR, if the philosophy ended there, "but it doesn't. We're also looking at hip AC product. Not the Barry Manilows but Kenny Rankin, Jim Loggins, Cat Stevens. And then three or four cuts an hour fall into a jazz fusion category: Rickie Lee Jones, Al Jarreau, Spyro Gyra."

Regarding the jazz mix, Christian says he relies on an old axiom of Frank Zappa's. "He said, 'If you want to have a hit in America it's got to be in 4/4 time.' In going through the jazz selections for FM, he's right. It's got to sound good between Steely Dan."

For now, the approach is wall-to-wall music. While no commercials are aired, no mention is made of the fact. "We'll add other elements later, probably by the end of the month, but one thing we found in our research is that listeners perceived 'all that talk about how little talk stations were doing' as a negative," Christian says. At present the only staffer announced is former KKSS/WAYL (a local AC/beautiful music combo) announcer John Hall, who will handle afternoons on the Class C outlet.

Viewing no one in the market as "direct competition," Christian feels his audience will come from several

sources. "Looking at our demographic target as 25-49 with an emphasis on 25-34, I see us sharing with KS-95 (KSTP-FM), W-Lite, as well as KDWB, KQRS, WLOL. I don't see the bulk from any one station." Like many programmers, Christian says he would be happy to be everybody's second favorite station.

"Once we prove the concept can work, I see it spreading to other markets," adds Christian, who admits it would be less likely to work in some areas, such as New Orleans or Miami, than in Seattle, Portland or Denver. "The West would be a natural. But in the East, Boston seems likely."



WRITERS SPEAK UP—Chappell Music writers Charlie Black and Rory Bourke get ready for interviews on New York's WHN and the nationally syndicated "Lee Arnold On A Country Road" program. Shown at the station from left are Arnold, WHN music director Pam Green, Bourke and Black.

Vox Jox

Dan Donovan Returns To WFIL

By ROLLYE BORNSTEIN

Those of you into Philadelphia radio trivia will remember that the "Boss Jock" with the most amount of seniority at WFIL is Dan Donovan. Dan, who spent nine years at the legendary outlet, edged out Washington's George Michael by a year before leaving for Minneapolis' KSTP-FM (KS-95), where he did afternoons—until last month, when he opted to return to the City of Brotherly Love and WFIL. As of Valentine's Day, Dan will be heard doing mornings in place of another longtime "Boss Jock," Jim Nettleton, who exits the station. He's still en route from the Twin Cities, where The Magic Christian now does afternoons (Vox Jox, Feb. 4), and is already making his presence known on WFIL, phoning in daily updates about his trek east.

★ ★ ★

Looking for a country programming opportunity? KCBQ San Diego might be your answer. PD Bob McKay exits the station, with no replacement named as yet...If you'd rather do morning drive on an urban outlet, Barry Richards at WAIL is looking. Drop him a tape at 1639 Gentilly Blvd., New Orleans, La. 70119... Maybe mornings in Washington is more your thing. If so, rattle Randy Kabrich's cage. But if the good life in a smaller West Virginia town is what you're after, Jim Davis' WVAJ (V-100) has a similar opening.

Looking for a top 40 PD gig is WNVZ Norfolk program director Steve Kelly. With references like

Mike Joseph and George Burns, he's looking to relocate to a major market and can be reached at (804) 425-7355. Meanwhile, filling his shoes as PD in Norfolk is morning man Jeff Morgan.

★ ★ ★

Come March 1, KWYT Salinas will be no more. The beautiful music outlet at 100.7 will adopt the calls KTOM-FM, and like its AM counterpart will feature a country format. The approach will be "hit country music," using live announcers "playing one great hit after another."

When Ken Dowe gave up active management in Oklahoma City to do mornings again in Dallas, several folks wondered how long he'd remain an absentee owner of KLTE. The answer turned out to be less than a year, as it's been announced that WSLC Roanoke owner Mel Wheller has agreed to purchase the FM adult contemporary outlet. In addition to Dowe, Dallas Cowboy Clint Murchison shares in the station's ownership.

Also being sold is WOOD Broadcasting's WOOD-AM-FM Grand Rapids, to Harvey Grace. President/GM Michael O. Lareau will remain in place...Now that Ron Atkins has left WBLK Buffalo to program KMJM St. Louis, the new PD at FM-94 (WBLK) is former KDKO Denver PD Byron Pitts. New to mid-days is Debbie Sims, while Carla Taylor holds down all-nights.

Joining Larry Knight, George Johns and the gang down at SBI's KLZZ San Diego (the former KPRI) is KLLS San Antonio vice president of programming Bill Gardner, who has worked with George for the past

several years. Coming into San Antonio's "Class" as PD and morning drive personality is another longtime George Johns associate, Cat Simon. Cat, who spent about a minute and a half at New York's Z-100 last year, most recently was handling mornings at KZBS Oklahoma City. He replaces Bruce Buchanan, who remains with the station.

★ ★ ★

Charley Lake's PD post at Rochester's WHFM has been filled by crosstown WYLF morning man Bob Scott. The longtime Rochester personality jockeyed on 'HFM's AM counterpart, WHAM, in the '70's, as well as on WEZO there... Moving into the PD post at WSNE Tauton (Providence) is former WHY-AM-FM Springfield PD Andy Carey, who replaces Holland Cooke. No word on a replacement at WHY, where Andy's been hanging his hat for the past four years.

Meanwhile, at Providence's WLKW, GSM Gene Lombardi is elevated to VP/GM. He replaces Gene Mitchell, who transfers to JAG Communications' Albany outlet WROW-AM-FM as senior VP/GM, replacing Bob Peebles, who retired last month. Former WPRO-FM Providence sales manager Greg Delmonico fills Lombardi's former GSM role at 'LKW. If JAG rings a bell, it's probably because the group is owned by John Gambling of WOR fame.

Hal Kemp exits his station manager post at Houston's KLOL and is replaced by Pat Fant, the guy who put the AOR format on as PD in 1970. Since then Pat has gone on to produce and direct such tv shows as "101 Rockplace," a weekly video offering which he'll continue to assemble.

Leaving KHJ Los Angeles in favor of Transtar's newest entry in the satellite-delivered country programming field is Janine Wolf. She's replaced in the evening slot by KUTE's Kim Amidon... Speaking of KUTE, Inner City's Harvey Stone, GM of KRE/KBLX San Francisco, is upped to director of sales for the Western region while retaining his GM post. Barry Rose, national sales manager for KRE/KBLX, is upped to GSM, while B. K. Kirkland continues to oversee both "Quiet Storm" West Coast outlets, KUTE and KBLX.

★ ★ ★

All those rumors about former WLUP afternoon jock Sky Daniels moving to an AOR outlet in San Francisco came true with the announcement that he's doing evenings on KFOG.

(Continued on page 20)

New WGAR PD Jay Clark Aims To 'Tie It Together'

CLEVELAND—"Can we say we're approaching it as if we have no competition?" laughs WGAR's newly appointed PD, Jay Clark. A few days into his new job, Clark has had little time to assess his own facility, let alone the competition.

"It's obvious we're in a very competitive market, but WGAR has a unique mix of programming," says Clark of the AM powerhouse's AC format, which contains a midday talk block as well as a 7 to midnight jazz feature. "My main job at this point will be to cohesively tie it all together."

Clark replaces John Lanigan, who left for WMGG Tampa last month. He last programmed WABC New York, joining the station, then still a music facility, three years ago after the departure of Al Brady. "I left WABC in June and spent the last six months trying to put a group together to buy some stations, but it didn't pan out this time around," Clark says. "That's not to say I'm here until I can do that. I plan to spend at least a few years in the area I know best: programming."

"The biggest challenge," says

Clark—who spent several years programming New England's powerful WTIC-AM-FM Hartford and WPRO-AM-FM Providence, after an on-air and programming post at Troy's WTRY in the '60s—"is obviously being on AM. But I don't believe AM is dead, or even dying, and I feel very strongly about that.

"Here at 'GAR, the immediate impression is the professionalism of the staff down to the traffic department. It's the overall positive attitude, the kind of attitude you can't pay for."

ROLLYE BORNSTEIN

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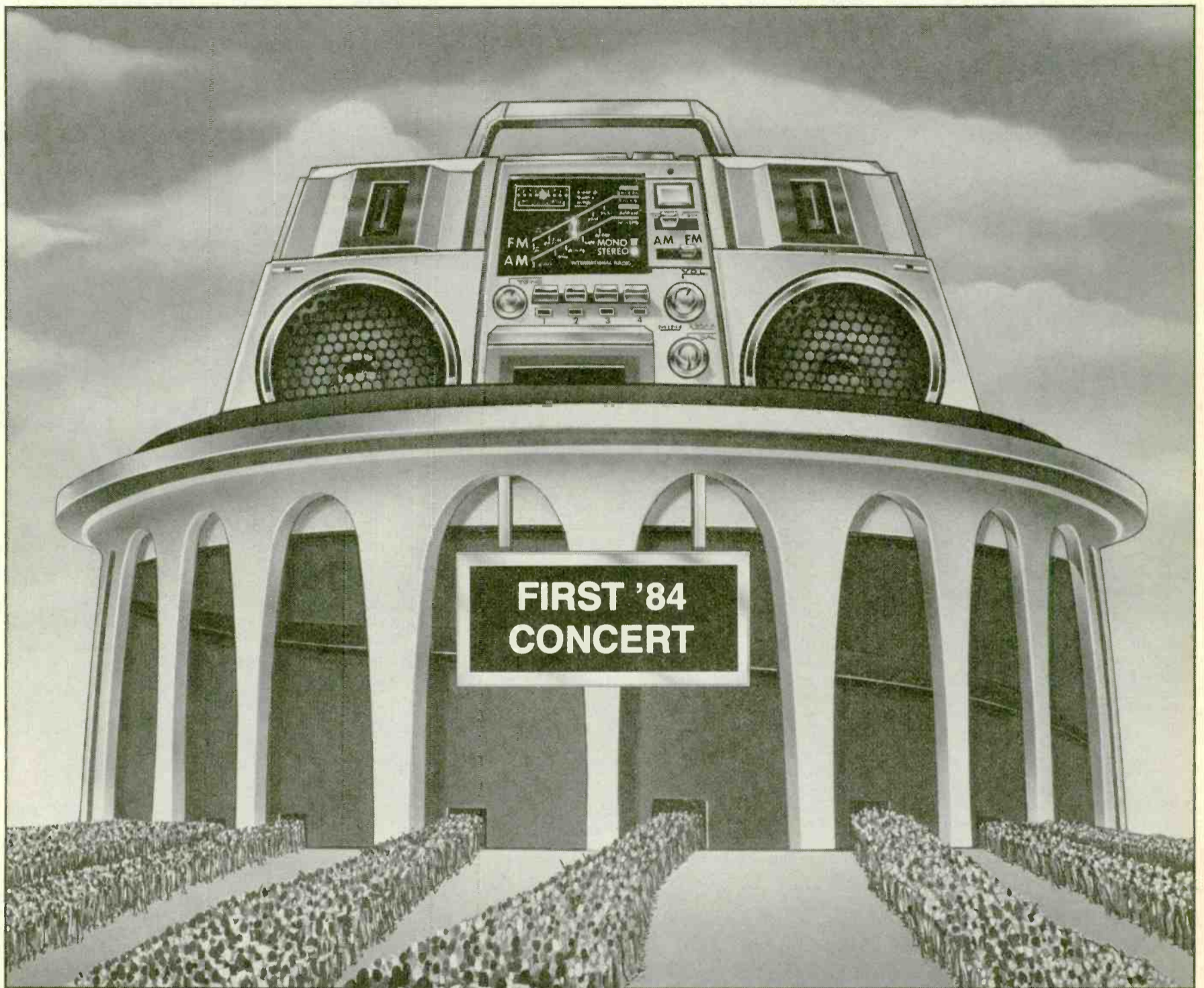
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CALL ME LUCKY—Harvey McDonald, second from left, is the lucky winner of WRVR Memphis' "Call For Cash" contest. He is pictured here with air personality Maxine Todd, left; vice president and general manager Terry Wood, right; and air personality Steve Butler.

KANSAS/THE FIXX



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NEW SOUNDS AT KOFM, KCLR

Two Switch In Oklahoma City

NEW YORK—A glut of adult contemporary and country radio signals in the Oklahoma City market has prompted two stations there to switch their formats.

KOFM, dissatisfied with its numbers as an AC station, is now plugging the hits as "the new KOFM 104" under program director Mike Miller, who replaces John Jenkins. The move, which took effect at midnight Feb. 5, occurred two days after KCLR signed off as a country station with "Happy Trails" by Roy Rogers & Dale Evans for a "beautifully contemporary" sound supplied by Century 21.

"This has to be one of the most competitive markets in the country," says Harry Hoyler, KCLR's interim

general manager. "I've always said that Oklahoma City residents have a love affair with radio and tv, and the fact that there are 35 outlets combined for 870,000 people attests to that."

Mike Colello, vice president and general manager of KOFM, whose parent is Guy Gannett Broadcasting Services of Portland, Me., concurs. "For its size, the competition is fierce," he says of the market, ranked by Arbitron as the 46th largest metro area in the country. "Only time will tell whether there's enough of a pie for everyone to share."

The AC fray was obviously too much for Colello, as KOFM's numbers fell to 3.7 in the fall Arbitron from 5.1 in the summer book before

he decided on a change. "Between KLTE, KZBS and WKY," he explains, "there was just too much AC in the market."

With his top 40 sound, however, Colello is targeting KJYO and KATT, an AOR outlet, as his principal competitors. Promising "high jock visibility" and "lots of excitement," he adds that a forthcoming television and outdoor billboard campaign will aggressively plug the station's newest slogan, "Rockin' with the hits."

Miller, who programmed Van Halen's "Jump" to celebrate his return to KOFM, where he worked until Jenkins took over in 1980 asserts that "the mellow yellow sound" is out. "People want their music up," says Miller, who has folded his Miller, Bowling & Benjamin advertising agency in Oklahoma City. "We will not be a hit maker but a hit player."

Over at KCLR, the sound may be softer but the outlook is equally determined. Hoyler, who takes over as operations director on Feb. 20 when Don Hodges arrives at the Class A FM outlet, licensed to Edmond, as general manager, says that while Century 21's library is being utilized, live announcers are making significant contributions to the sound. "Our contract enables us to edit liberally, and we're doing it," he says, noting that the station signed on with an eight-minute medley of adult contemporary and beautiful music selections.

The station, which was sold by Mid America Media to Oaks Broadcasting last month, will be targeted to the 35- to 54-year-old listener, according to Hoyler, who agrees with Colello that KCLR's switch to its offshoot of AC and KOFM's move from AC are "purely coincidental." KCLR, he notes, was one of nine country outlets in the Oklahoma City area.

"There were a lot of surprises in the last book," he says. "One of them was that we failed to show."

That should change under the new regime, he believes. Program director Alan Conway, who's calling the station "Klear Stereo," has mapped plans for a month-long advertising and promotion campaign costing \$15,000. Television spots began last week, he says, adding that KCLR will maximize its profile as a station that serves suburban Edmond. "By developing ties to the business and community leaders there," he says, "we should carve a niche we couldn't quite secure as a country outlet beaming to metro Oklahoma City."

LEO SACKS

WMLA Veteran Larry Krebs Off The Street

WASHINGTON—As the era of the nighttime radio "guy out on the street" closes, the latest victim of the times is 60-year-old Larry Krebs, a reporter for WMLA (and former sister station WJLA-TV) for 30 years and a Washington institution for three generations of listeners.

Krebs, who roamed darkside Washington from Georgetown to Anacostia in a car fitted with police radios and emergency gear, broke many a front-page story, including the 1971 Capitol bombing and the Wilbur Mills-Fannie Foxe Tidal Basin incident.

He was let go from the station Feb. 3 for budget reasons. A WMLA official called the firing "a matter of economics."

Drake-Chenault Survey Lights Up Their Lives

NEW YORK—Drake-Chenault Enterprises, having sifted through 335,000 pieces of data, has concluded that Debby Boone's "You Light Up My Life" is the most popular song among men and women between the ages of 35 and 54.

The determination was based on interviews with 4,000 persons in 18 cities last fall, according to Jim Kefford, president of Drake-Chenault. Groups of up to 65 people listened to parts of 300 records during 75-minute sittings directed by Bob Lowry Associates of Salt Lake City. The individuals were paid as much as \$30 to listen to an array of musical styles, including big band, country, contemporary hit and oldie sounds from the '50s, '60s, and '70s. A total of 2,500 selections were tested.

Kefford says that while the favorite record among the 18-24 and 25-34 age groups is still being tabulated, men and women between 35 and 44 prefer Simon & Garfunkel's "The

Sounds Of Silence," and persons aged 45-54 are most fond of Herb Alpert's "Spanish Flea." When the two groups were combined, however, Kefford notes that Boone's single was "the most accepted record."

Lou Dennis, vice president of sales for Warner Bros., which issued "You Light Up My Life," says that the single is the biggest seller in the company's history to date, having sold close to three million copies in the U.S. alone. "It was a hell of a record for us," Dennis says, "a hell of a record. It came out on a Tuesday, and bang! on Wednesday it went berserk. To a lot of people, it's deeply religious."

Kefford says that results from the music tests will be used in Drake-Chenault's forthcoming "History Of Rock & Roll" series and in all future specials syndicated by the firm. "You Light Up My Life," he notes, is already in rotation again at many of his consulted outlets. LEO SACKS

Washington Roundup

By BILL HOLLAND

It will probably take until summer before the FCC can take a look at the petitions from broadcasters concerning the recent call letter decision, says Larry Eades, chief of the Commission's audio services division.

"Right now we're committed to a June timetable for that issue," he says, referring to the FCC decision three months ago to get out of the call letter business and hand over disputes to broadcasters for local court action (Billboard, Dec. 17). Both the NAB and the NRBA have filed petitions asking the Commission to reconsider the decision. They maintain that the public will become confused and ratings and revenue will suffer, and lawsuits will be costly and time-consuming.

★ ★ ★

And the FCC says it will be spring before it gets around to deciding the fate of RKO Inc.'s licensee qualifications for renewal of KHJ-TV in Los Angeles, and the 12 radio stations still in legal limbo. The Commission is now processing the 171 competing applications for the licenses, but has asked its law judges to "sit on them" until the fate of KHJ-TV is decided in the spring.

★ ★ ★

Gag me with a deregulation bill: That's the word on the House side of the Hill, where there continues to be frustration in reporting out a dereg bill that pleases broadcasters and their supporters and liberal Democrats. The latest compromise is a resolve between telecommunications subcommittee chairman Tim Wirth and Democratic members to offer a bill that leaves out disputed sections—unfortunately, that now includes radio dereg and children's programming. "Wirth is sick of this whole thing," a source confided. The chairman still insists on some accountability for radio, but would be willing to deal with it "procedurally" at a later date, the source says.

★ ★ ★

The FCC has proposed amending its rules for AM, FM and television remotes. The Feb. 6 announcement means the Commission is considering relaxing the restrictions on types of control and circuitry (wirelines, SCAs and other remote link-ups) and would retain only those minimal requirements to ensure efficient operation and non-interference to other stations.

Just for the record—nobody else has the Cabbage Patch Kids.

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Most Added Records

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

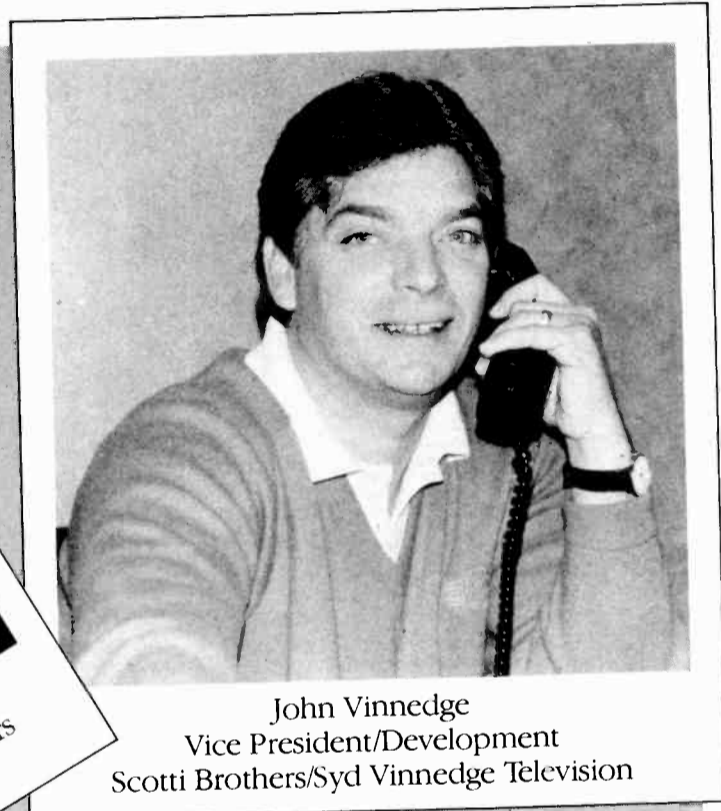
Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Adult Education," Daryl Hall & John Oates, RCA	92	96
2 "Hold Me Now," Thompson Twins, Arista	54	81
3 "Girls," Dwight Twilley, EMI America	47	47
4 "Livin' In Desperate Times," Olivia Newton-John, MCA	42	83
5 "Radio Ga-Ga," Queen, Capitol	41	41
BLACK (94 Stations)		
1 "Love Has Finally Come At Last," Bobby Womack & Patti LaBelle, Beverly Glen	38	68
2 "She's Strange," Cameo, Atlanta Artists	37	47
3 "Tonight," Kool & the Gang, De-Lite	31	38
4 "For Your Love," the S.O.S. Band, Tabu	31	37
5 "Perfect Combination," Stacy Lattisaw & Johnny Gill, Cotillion	30	31
COUNTRY (125 Stations)		
1 "Happy Birthday Dear Heartache," Barbara Mandrell, MCA	75	78
2 "Sweet Country Music," Atlanta, MCA	71	74
3 "Man Of Steel," Hank Williams Jr., Warner/Curb	53	63
4 "Candy Man," Mickey Gilley & Charly McClain, Epic	42	42
5 "Make My Day," T.G. Sheppard with Clint Eastwood, Warner/Curb	41	41
ADULT CONTEMPORARY (84 Stations)		
1 "Donna," Cliff Richard, EMI America	20	27
2 "Your Baby Doesn't Love You Anymore," Carpenters, A&M	15	27
3 "I've Got A Crush On You," Linda Ronstadt, Asylum	13	18
4 "Brown Eyed Girl," Jimmy Buffett, MCA	10	26
5 "That's Not The Way (It's S'posed To Be)," Anne Murray, Capitol	8	33

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Leonard Breijo
Executive Vice President/Business Affairs
Scotti Brothers Industries



John Vinnedge
Vice President/Development
Scotti Brothers/Syd Vinnedge Television

We wish we could staple this page into the tribute. It belongs there.
Thank you all for ten wonderful years.

Tony & Ben Scotti


Scotti Brothers Industries

Photo News

PRACTICE WHAT YOU PREACH—Dr. Ruth Westheimer, host of "Sexually Speaking," gets close to her boss, WYNY New York vice president and general manager Harry Durando, during a station party in the city.



POWER OF SUGGESTION—KOKE Austin PD Tony Maddox gives the keys to this Mazda RX-7 to Mindy Steinberg, one of thousands of listeners who called in with suggestions for the station and registered for the car giveaway.



ENJOYING THE GREENERY—Lee Greenwood pays a visit to KLAC Los Angeles to talk up his MCA single "Somebody's Gonna Love You." Pictured from left are the label's West Coast regional country promotion director Larry Hughes, Greenwood and station air personality Mike O'Neil.



TOP 40 TOAST—"American Top 40" Host Casey Kasem, left, celebrates the show's airing on KIQQ Los Angeles with station PD Paula Matthews and Willard Lockridge of the ABC Radio Network.



GARDEN PARTY—Singer/actor Rick Nelson, left, chats with WCBS-FM New York's Harry Harrison about the good old days and his "Garden Party Reunion" show at Madison Square Garden.



MR. FIXXIT—WAPP New York's Perry Stone, left, lends a hand to Cy Curnin, center, and Jamie West-Oram of the Fixx at a studio in the city.

BOOK 'EM AL—"Hawaii 5-O's" Al Harrington, left, visits WMET Chicago PD John McCrae to drop off his debut album while in the city on a promotional tour for the Hawaii Visitors Industry.



FASHION PLATES—EMI America recording artist Michael Stanley stops by Detroit's WABX before the station's format change to adult contemporary. Shown from left are the label's Midwest AOR director Tony Smith, air personality Paul Christy, EMI promotion manager Linda Vitale and Stanley.



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Billboard Singles Radio Action

Playlist Top Add Ons

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

Based on station playlists through Tuesday (2/7/84)

TOP ADD ONS -NATIONAL

DARYL HALL AND JOHN OATES—Adult Education (RCA)
PAUL YOUNG—Come Back And Stay (Columbia)
THOMPSON TWINS—Hold Me Now (Arista)

Northeast Region

TOP ADD ONS

DWIGHT TWILLEY—Girls (EMI-America)
QUEEN—Radio Ga-Ga (Capitol)
THOMPSON TWINS—Hold Me Now (Arista)
DARYL HALL AND JOHN OATES—Adult Education (RCA)

WFLY—Albany

(Peter Clark—P.D.)
• **THOMPSON TWINS**—Hold Me Now
• **QUEEN**—Radio Ga-Ga
• **APRIL WINE**—This Could Be The Right One
• **DARYL HALL AND JOHN OATES**—Adult Education
• **BIG COUNTRY**—Fields Of Fire
• **DWIGHT TWILLEY**—Girls

WGUY—Bangor

(Jim Randall—P.D.)
• **QUEEN**—Radio Ga-Ga
• **CHERYL LYNN**—Encore
• **DWIGHT TWILLEY**—Girls
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **DARYL HALL AND JOHN OATES**—Adult Education
• **38 SPECIAL**—Back Where You Belong
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day
• **BLUE OYSTER CULT**—Shooting Shark

WIGY—Bath

(Scott Robbins—P.D.)
• **THOMPSON TWINS**—Hold Me Now
• **QUEEN**—Radio Ga-Ga
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **DWIGHT TWILLEY**—Girls
• **SURVIVOR**—I Never Stopped Loving You
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day

WHTT—Boston

(Rick Peters—P.D.)
• **ROGER DALTRY**—Walking In My Sleep
• **QUEEN**—Radio Ga-Ga
• **DWIGHT TWILLEY**—Girls
• **UB 40**—Red, Red Wine
• **38 SPECIAL**—Back Where You Belong
• **MOTLEY CRUE**—Looks That Kill
• **BLUE OYSTER CULT**—Shooting Shark

WXKS—Boston

(Sonny Joe White—P.D.)
• **THOMPSON TWINS**—Hold Me Now
• **LAID BACK**—White Horse
• **BIG COUNTRY**—Fields Of Fire
• **BETTIE MIDLER**—Beast Of Burden
• **QUEEN**—Radio Ga-Ga
• **MOTLEY CRUE**—Looks That Kill
• **DWIGHT TWILLEY**—Girls

WBEN-FM—Buffalo

(Bob Wood—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MATTHEW WILDER**—The Kid's American
• **SHEENA EASTON**—Almost Over You
• **THOMPSON TWINS**—Hold Me Now
• **PAUL YOUNG**—Come Back And Stay
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times

WKBW—Buffalo

(Sandy Beach—P.D.)
• **THOMPSON TWINS**—Hold Me Now
• **DAN FOGELBERG**—The Language Of Love
• **CLIFF RICHARD**—Donna
• **JIMMY BUFFETT**—Brown Eyed Girl

WNYS—Buffalo

(Ray St. James—P.D.)
• **BILLY IDOL**—Rebel Yell
• **MANFRED MANN'S EARTH BAND**—Runner
• **WANG CHUNG**—Don't Let Go

WTSN—Dover

(Jim Sebastian—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **K.C.**—Give It Up
• **HUEY LEWIS AND THE NEWS**—I Want A New Drug
• **MANFRED MANN'S EARTH BAND**—Runner
• **TINA TURNER**—Let's Stay Together

WERZ—Exeter

(Jack O'Brien—P.D.)
• **THOMPSON TWINS**—Hold Me Now
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **QUEEN**—Radio Ga-Ga
• **DWIGHT TWILLEY**—Girls
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day
• **TIGGI CLAY**—Flashes

13FEA (WFEA)—Manchester

(Rick Ryder—P.D.)
• **DAN FOGELBERG**—The Language Of Love
• **BLUE OYSTER CULT**—Shooting Shark
• **MINK DE VILLE**—Each Word Is A Beat Of My Heart
• **BETTIE MIDLER**—Beast Of Burden
• **PATTI LABELLE**—If Only You Knew
• **MINOR DETAIL**—Take It Again
• **APRIL WINE**—This Could Be The Right One

KC101 (WKCI)—New Haven

(Stef Rybak—P.D.)
• **SHALAMAR**—Dancing In The Sheets
• **JEFFREY DSIBORNE**—We're Going All The Way
• **PAUL YOUNG**—Come Back And Stay
• **38 SPECIAL**—Back Where You Belong
• **SHEENA EASTON**—Almost Over You
• **APRIL WINE**—This Could Be The Right One

WJBQ—Portland

(Brian Phoenix—P.D.)
• **THE POINTER SISTERS**—Automatic
• **DARYL HALL AND JOHN OATES**—Adult Education
• **ROGER DALTRY**—Walking In My Sleep
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day
• **DWIGHT TWILLEY**—Girls
• **BLUE OYSTER CULT**—Shooting Shark
• **QUEEN**—Radio Ga-Ga
• **BIG COUNTRY**—Fields Of Fire

WSPK—Poughkeepsie

(Chris Leide—P.D.)
• **MATTHEW WILDER**—The Kid's American
• **QUEEN**—Radio Ga-Ga
• **DARYL HALL AND JOHN OATES**—Adult Education
• **WANG CHUNG**—Don't Let Go
• **DWIGHT TWILLEY**—Girls
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times

WPRO-FM—Providence

(Tom Cuddy—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **THOMPSON TWINS**—Hold Me Now
• **BIG COUNTRY**—Fields Of Fire

98PXY (WPXY)—Rochester

(Tom Mitchell—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **PAUL YOUNG**—Come Back And Stay
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **THOMPSON TWINS**—Hold Me Now
• **ADAM ANT**—Strip
• **DWIGHT TWILLEY**—Girls
• **TRACEY ULLMAN**—They Don't Know
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day

WHFM—Rochester

(Bob Scott—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day
• **QUEEN**—Radio Ga-Ga
• **DWIGHT TWILLEY**—Girls
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You
• **KENNY LOGGINS**—Footloose
• **ROCKWELL**—Somebody's Watching Me

WGFM—Schenectady

(Mike Neff—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **THOMPSON TWINS**—Hold Me Now
• **SHEENA EASTON**—Almost Over You
• **APRIL WINE**—This Could Be The Right One

WRCK—Utica Rome

(Jim Rietz—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **DWIGHT TWILLEY**—Girls
• **QUEEN**—Radio Ga-Ga
• **BETTIE MIDLER**—Beast Of Burden
• **TED NUGENT**—Tied Up In Love

Mid-Atlantic Region

TOP ADD ONS

THOMPSON TWINS—Hold Me Now (Arista)
DARYL HALL AND JOHN OATES—Adult Education (RCA)
PAUL YOUNG—Come Back And Stay (Columbia)
DWIGHT TWILLEY—Girls (EMI-AMERICA)

WFBG—Altoona

(Tony Booth—P.D.)
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **THE POINTER SISTERS**—Automatic
• **ROGER DALTRY**—Walking In My Sleep
• **DWIGHT TWILLEY**—Girls
• **QUEEN**—Radio Ga-Ga
• **TED NUGENT**—Tied Up In Love
• **LINDA RONSTADT**—I've Got A Crush On You

B-104 (WBSB)—Baltimore

(Jan Jefferies—P.D.)
• **HUEY LEWIS AND THE NEWS**—I Want A New Drug
• **DARYL HALL AND JOHN OATES**—Adult Education
• **QUEEN**—Radio Ga-Ga

WMAR-FM—Baltimore

(Gary Franklin—P.D.)
• **PAUL YOUNG**—Come Back And Stay
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **WANG CHUNG**—Don't Let Go
• **THOMPSON TWINS**—Hold Me Now

V-100 (WVAF)—Charleston

(Bob Spence—P.D.)
• **K.C.**—Give It Up
• **ANNE MURRAY**—That's Not The Way It's Supposed To Be
• **JIMMY BUFFETT**—Brown Eyed Girl
• **ROCKWELL**—Somebody's Watching Me
• **THOMPSON TWINS**—Hold Me Now
• **SHANNON**—Let The Music Play
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You

Z104 (WZYQ-FM)—Frederick

(Kemosabi Joe—P.D.)
• **DWIGHT TWILLEY**—Girls
• **DARYL HALL AND JOHN OATES**—Adult Education
• **THOMPSON TWINS**—Hold Me Now
• **QUEEN**—Radio Ga-Ga
• **DAZZ BAND**—Joystick
• **BONNIE TYLER**—Holding Out For A Hero

WBLI—Long Island

(Bill Terry—P.D.)
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **DAN FOGELBERG**—The Language Of Love
• **THOMPSON TWINS**—Hold Me Now

Z-100 (WHTZ)—New York

(Scott Shannon—P.D.)
• **THE POINTER SISTERS**—Automatic
• **THOMPSON TWINS**—Hold Me Now
• **BILLY JOEL**—An Innocent Man

WKHI—Ocean City

(Jack Gilen—P.D.)
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **DWIGHT TWILLEY**—Girls
• **DARYL HALL AND JOHN OATES**—Adult Education
• **QUEEN**—Radio Ga-Ga
• **MATTHEW WILDER**—The Kid's American
• **BONNIE TYLER**—Holding Out For A Hero
• **UB 40**—Red, Red Wine

Power 99 (WUSL)—Philadelphia

(Jeff Wyatt—P.D.)
• **GLADYS KNIGHT & THE PIPS**—When You're Far Away
• **PAUL YOUNG**—Come Back And Stay
• **SHALAMAR**—Dancing In The Sheets
• **BOBBY WOMACK AND PATTI LABELLE**—Love Has Finally Come At Last
• **THE S.O.S. BAND**—For Your Love

WCAU-FM—Philadelphia

(Scott Walker—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **PAUL YOUNG**—Come Back And Stay
• **THOMPSON TWINS**—Hold Me Now
• **DWIGHT TWILLEY**—Girls
• **APRIL WINE**—This Could Be The Right One
• **WANG CHUNG**—Don't Let Go
• **TIGGI CLAY**—Flashes
• **TRACEY ULLMAN**—They Don't Know

B-94 (WBZZ)—Pittsburgh

(Steve Kingston—P.D.)
• **CULTURE CLUB**—Karma Chameleon
• **DARYL HALL AND JOHN OATES**—Adult Education
• **BETTIE MIDLER**—Beast Of Burden

WHTX—Pittsburgh

(Todd Chase—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MANFRED MANN'S EARTH BAND**—Runner
• **THOMPSON TWINS**—Hold Me Now
• **THE ROLLING STONES**—She Was Hot

WHYW—Pittsburgh

(Jay Gresswell—P.D.)
• **CHRISTINE MCVIE**—Got A Hold On Me
• **DAN FOGELBERG**—The Language Of Love
• **JIMMY BUFFETT**—Brown Eyed Girl
• **DONNA SUMMER**—Love Has A Mind Of Its Own

WPST—Trenton

(Tom Taylor—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **QUEEN**—Radio Ga-Ga
• **THOMPSON TWINS**—Hold Me Now
• **WANG CHUNG**—Don't Let Go
• **MATTHEW WILDER**—The Kid's American

Q107 (WRQX)—Washington

(Allen Burns—P.D.)
• **DURAN DURAN**—New Moon On Monday
• **EURYTHMICS**—Here Comes The Rain Again
• **ROCKWELL**—Somebody's Watching Me

WOMP-FM—Wheeling

(Dwayne Bonds—P.D.)
• **DWIGHT TWILLEY**—Girls
• **DARYL HALL AND JOHN OATES**—Adult Education
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **APRIL WINE**—This Could Be The Right One
• **TRACEY ULLMAN**—They Don't Know
• **PAUL YOUNG**—Come Back And Stay
• **ROCKWELL**—Somebody's Watching Me

WILK—Wilkes-Barre

(Joe Montione—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **BETTIE MIDLER**—Beast Of Burden

WKRZ—Wilkes-Barre

(Jim Rising—P.D.)
• **DAN FOGELBERG**—The Language Of Love
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MINOR DETAIL**—Take It Again
• **KIM CARNES**—You Make My Heart Beat Faster
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times

Q106 (WQXA)—York

(Dan Steele—P.D.)
• **DAN FOGELBERG**—The Language Of Love
• **ROCKWELL**—Somebody's Watching Me
• **WANG CHUNG**—Don't Let Go
• **BIG COUNTRY**—Fields Of Fire
• **THOMPSON TWINS**—Hold Me Now

WYCR—York

(J.J. Randolph—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **BONNIE TYLER**—Holding Out For A Hero
• **DWIGHT TWILLEY**—Girls
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You
• **MOTLEY CRUE**—Looks That Kill

Southeast Region

TOP ADD ONS

THOMPSON TWINS—Hold Me Now (Arista)
DARYL HALL AND JOHN OATES—Adult Education (RCA)
PAUL YOUNG—Come Back and Stay (Columbia)
Dwight Twilley—Girls (EMI-America)

WANS—Anderson/Greenville

(Bill McCown—P.D.)
• **THOMPSON TWINS**—Hold Me Now
• **UB 40**—Red, Red Wine
• **DWIGHT TWILLEY**—Girls
• **JACKSON BROWNE**—For A Rocker

WISE—Asheville

(John Stevens—P.D.)
• **DWIGHT TWILLEY**—Girls
• **QUEEN**—Radio Ga-Ga
• **DAZZ BAND**—Joystick
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **PATTI AUSTIN**—It's Gonna Be Special
• **THE ROLLING STONES**—She Was Hot
• **MOTLEY CRUE**—Looks That Kill
• **DARYL HALL AND JOHN OATES**—Adult Education
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You
• **ADAM ANT**—Strip
• **PATTI LABELLE**—If Only You Knew

94-Q (WQXI-FM)—Atlanta

(Jim Morrison—P.D.)
• **ADAM ANT**—Strip
• **DARYL HALL AND JOHN OATES**—Adult Education
• **THOMPSON TWINS**—Hold Me Now

V-103 (WVEE)—Atlanta

(Al Parks—P.D.)
• **SHALAMAR**—Deadline U.S.A.
• **MELBA MOORE**—Livin' For Your Love
• **TOM BROWNE**—Crusin'
• **DREAMBOY**—Don't Go
• **GLADYS KNIGHT & THE PIPS**—When You're Far Away

Z-93 (WZGC)—Atlanta

(Chris Thomas—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MATTHEW WILDER**—The Kid's American
• **DWIGHT TWILLEY**—Girls
• **PAUL YOUNG**—Come Back And Stay
• **THOMPSON TWINS**—Hold Me Now

WBBQ-FM—Augusta

(Harley Drew—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MATTHEW WILDER**—The Kid's American
• **WANG CHUNG**—Don't Let Go
• **DWIGHT TWILLEY**—Girls
• **THE ROLLING STONES**—She Was Hot
• **TIGGI CLAY**—Flashes

WSXX—Charleston

(Bill Martin—P.D.)
• **KENNY LOGGINS**—Footloose
• **SHANNON**—Let The Music Play
• **DARYL HALL AND JOHN OATES**—Adult Education
• **TINA TURNER**—Let's Stay Together
• **WANG CHUNG**—Don't Let Go
• **PAUL YOUNG**—Come Back And Stay
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You
• **BLUE OYSTER CULT**—Shooting Shark

WBCY—Charlotte

(Bob Kagan—P.D.)
• **KENNY ROGERS**—This Woman
• **QUEEN**—Radio Ga-Ga
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MATTHEW WILDER**—The Kid's American

WNOK-FM—Columbia

(Jeff Clark—P.D.)
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
• **KIM CARNES**—You Make My Heart Beat Faster
• **CYNDI LAUPER**—Girls Just Wanna Have Fun
• **KENNY ROGERS**—This Woman
• **TINA TURNER**—Let's Stay Together
• **THE ROLLING STONES**—She Was Hot
• **CHERYL LYNN**—Encore
• **UB 40**—Red, Red Wine
• **DARYL HALL AND JOHN OATES**—Adult Education
• **THOMPSON TWINS**—Hold Me Now

WNFI—Daytona Beach

(Brian Douglas—P.D.)
• **DAN FOGELBERG**—The Language Of Love
• **QUEEN**—Radio Ga-Ga
• **MATTHEW WILDER**—The Kid's American
• **VANDEBERG**—Friday Night
• **DWIGHT TWILLEY**—Girls

WDCG—Durham/Raleigh

(Rick Freeman—P.D.)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **THOMPSON TWINS**—Hold Me Now
• **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times

WFLB—Fayetteville

(Larry Canon—P.D.)
• **ALABAMA**—Roll On (Eighteen Wheeler)
• **DARYL HALL AND JOHN OATES**—Adult Education
• **QUEEN**—Radio Ga-Ga
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day
• **CYNDI LAUPER**—Girls Just Wanna Have Fun
• **ROGER DALTRY**—Walking In My Sleep
• **STEPHEN BISHOP**—Unfaithfully Yours

WFOX-FM—Gainesville

(Alan DuPriest—P.D.)
• **PATTI LABELLE**—If Only You Knew
• **WANG CHUNG**—Don't Let Go
• **ROCKWELL**—Somebody's Watching Me
• **DARYL HALL AND JOHN OATES**—Adult Education
• **MATTHEW WILDER**—The Kid's American
• **PAUL YOUNG**—Come Back And Stay
• **ROGER DALTRY**—Walking In My Sleep

WRQK—Greensboro

(Pam Conrad—P.D.)
• **CYNDI LAUPER**—Girls Just Wanna Have Fun
• **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard On You
• **WANG CHUNG**—Don't Let Go
• **PAUL YOUNG**—Come Back And Stay
• **THOMPSON TWINS**—Hold Me Now
• **DARYL HALL AND JOHN OATES**—Adult Education
• **QUEEN**—Radio Ga-Ga
• **APRIL WINE**—This Could Be The Right One
• **JACKSON BROWNE**—For A Rocker

WOKI—Knoxville

(Joe Fidelity—P.D.)
• **QUEEN**—Radio Ga-Ga
• **T.G.SHEPPARD WITH CLINT EASTWOOD**—Make My Day
• **DAZZ BAND**—Joystick
• **JACQUI BROOKES**—Lost Without Your Love
• **BONNIE TYLER**—Holding Out For A Hero
• **PATTI LABELLE**—If Only You Knew
• **MAC DAVIS**—Most Of All

1-95 (WINZ-FM)—Miami

(Keith Isley—P.D.)
• **K.C.**—Give It Up

WKZQ-FM—Myrtle Beach

(Chris Williams—P.D.)
• **NEA**—99 Luftballons
• **TED NUGENT**—Tied Up In Love

• **DWIGHT TWILLEY**—Girls
• **SHALAMAR**—You Can Count On Me
• **THE POINTER SISTERS**—Automatic
• **DARYL HALL AND JOHN OATES**—Adult Education
• **CLIFF RICHARD**—Donna

WSFL—New Bern

(Scott Kerr—P.D.)
• **ADAM ANT**—Strip
• **JACKSON BROWNE**—For A Rocker
• **DARYL HALL AND JOHN OATES**—Adult Education
• **DWIGHT TWILLEY**—Girls
• **SHALAMAR**—Dancing In The Sheets

WNVZ—Norfolk

(Steve Kelly—P.D.)
• **ADAM ANT**—Strip
• **CHERYL LYNN**—Encore
• **KENNY LOGGINS**—Footloose
• **TINA TURNER**—Let's Stay Together
• **ROCKWELL**—Somebody's Watching Me
• **MANFRED MANN'S EARTH BAND**—Runner
• **JACKSON BROWNE**—For A Rocker
• **HOWARD JONES**—New Song
• **DAN FOGELBERG**—The Language Of Love
• **MICHAEL JACKSON**—Thriller

WRVQ—Richmond

(Bob Lewis—P.D.)
• **38 SPECIAL**—Back Where You Belong
• **DAZZ BAND**—Joystick
• **RE-FLEX**—The Politics Of Dancing
• **K.C.**—Give It Up
• **STEVE BASSETT**—Only Love Can Mend A Broken Heart

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (2/7/84)

- DARYL HALL AND JOHN OATES-Adult Education
- DWIGHT TWILLEY-Girls
- PAUL YOUNG-Come Back And Stay
- ROGER DALTRY-Walking In My Sleep

WL0L-Minneapolis

- (Tac Hammer-P.D.)
- HOWARD JONES-New Song
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- MANFRED MANN'S EARTH BAND-Runner
- K.C.-Give It Up
- KENNY ROGERS-This Woman
- BON JOVI-Runaway

KJ103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- DAZZ BAND-Joystick
- QUEEN-Radio Ga-Ga
- APRIL WINE-This Could Be The Right One
- WANG CHUNG-Don't Let Go
- THOMPSON TWINS-Hold Me Now
- MOTLEY CRUE-Looks That Kill
- RE-FLEX-The Politics Of Dancing

KQKQ-Omaha

- (Jerry Dean-P.D.)
- MANFRED MANN'S EARTH BAND-Runner
- MATTHEW WILDER-The Kid's American
- DARYL HALL AND JOHN OATES-Adult Education
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- SHEENA EASTON-Almost Over You
- ROCKWELL-Somebody's Watching Me
- THE ROLLING STONES-She Was Hot
- KENNY ROGERS-This Woman
- SURVIVOR-I Never Stopped Loving You

KKRC-Sioux Falls

- (Dan Kiley-P.D.)
- T.G.SHEPPARD WITH CLINT EASTWOOD-Make My Day
- DAN FOGELBERG-The Language Of Love
- THOMPSON TWINS-Hold Me Now

KHTR-St. Louis

- (Bob Tarrett-P.D.)
- THOMPSON TWINS-Hold Me Now
- JACKSON BROWNE-For A Rocker
- PAUL YOUNG-Come Back And Stay

KDVV-Topeka

- (Tony Stewart-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- THOMPSON TWINS-Hold Me Now
- QUEEN-Radio Ga-Ga
- DWIGHT TWILLEY-Girls

KAYI-Tulsa

- (Phil Williams-P.D.)
- THE ROLLING STONES-She Was Hot
- DARYL HALL AND JOHN OATES-Adult Education
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- PAUL YOUNG-Come Back And Stay

KRAV-Tulsa

- (Rick Allan West-P.D.)
- EURYTHMICS-Here Comes The Rain Again
- THOMPSON TWINS-Hold Me Now

KFMW-Waterloo

- (Kipper McGee-P.D.)
- TIGGI CLAY-Flashes
- DWIGHT TWILLEY-Girls
- THE POINTER SISTERS-Automatic
- DARYL HALL AND JOHN OATES-Adult Education
- ROGER DALTRY-Walking In My Sleep
- JACKSON BROWNE-For A Rocker

KEYN-FM-Wichita

- (Ron Eric Taylor-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- MANFRED MANN'S EARTH BAND-Runner

Southwest Region

TOP ADD ONS

- DARYL HALL AND JOHN OATES-Adult Education (RCA)
- THE POINTER SISTERS-Automatic (Planet)
- PAUL YOUNG-Come Back And Stay (Columbia)
- UB 40-Red, Red Wine (A&M)

KHFI-Austin

- (Roger Garrett-P.D.)
- THE POINTER SISTERS-Automatic
- ROCKWELL-Somebody's Watching Me

- THE ROLLING STONES-She Was Hot
- DAN FOGELBERG-The Language Of Love
- 38 SPECIAL-Back Where You Belong
- MUSICAL YOUTH-She's Trouble
- DEBORAH ALLEN-Baby I Lied
- K.C.-Give It Up
- QUIET RIOT-Bang Your Head (Metal Health)
- MANFRED MANN'S EARTH BAND-Runner
- UB 40-Red, Red Wine

WFMF-Baton Rouge

- (Randy Rice-P.D.)
- THE POINTER SISTERS-Automatic
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- QUEEN-Radio Ga-Ga
- BETTIE MIDLER-Beast Of Burden
- ROGER DALTRY-Walking In My Sleep
- JEFFREY OSBORNE-We're Going All The Way
- MATTHEW WILDER-The Kid's American

KTFM-San Antonio

- (Phil Therman-P.D.)
- CHRISTINE MCVIE-Got A Hold On Me
- VAN HALEN-Jump
- MARY JANE GIRLS-Jealousy
- CHERYL LYNN-Encore
- THOMPSON TWINS-Hold Me Now
- APRIL WINE-This Could Be The Right One
- JAQUI BROOKES-Lost Without Your Love
- PAUL YOUNG-Come Back And Stay

KTSA-San Antonio

- (Joe Nasty-P.D.)
- DAN FOGELBERG-The Language Of Love
- K.C.-Give It Up
- PAUL MCCARTNEY-So Bad
- LIONEL RICHIE-Hello

KROK-Shreveport

- (Peter Stewart-P.D.)
- DURAN DURAN-New Moon On Monday
- THOMPSON TWINS-Hold Me Now
- WANG CHUNG-Don't Let Go
- PAUL YOUNG-Come Back And Stay

WQID-Biloxi

- (Mickey Coulter-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- SHEENA EASTON-Almost Over You
- DWIGHT TWILLEY-Girls
- K.C.-Give It Up
- STARBUCK-Another Beat Of My Heart

KXX106 (WKXX)-Birmingham

- (Kevin McCarthy-P.D.)
- DURAN DURAN-New Moon On Monday
- DWIGHT TWILLEY-Girls
- DAN FOGELBERG-The Language Of Love
- MATTHEW WILDER-The Kid's American
- WANG CHUNG-Don't Let Go

KITE-Corpus Christi

- (Jim Zippo-P.D.)
- KENNY ROGERS-This Woman
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- QUEEN-Radio Ga-Ga
- DAN FOGELBERG-The Language Of Love
- UB 40-Red, Red Wine
- PAUL YOUNG-Come Back And Stay

KZFM-Corpus Christi

- (John Steele-P.D.)
- CYNDI LAUPER-Girls Just Wanna Have Fun
- ROCKWELL-Somebody's Watching Me
- MUSICAL YOUTH-She's Trouble

KAFM-Dallas

- (John Shomby-P.D.)
- THE POINTER SISTERS-Automatic
- TINA TURNER-Let's Stay Together
- PAUL YOUNG-Come Back And Stay
- DWIGHT TWILLEY-Girls

KAMZ-El Paso

- (Bob West-P.D.)
- STACY LATTISAW AND JOHNNY GILL-Perfect Combination
- MARY JANE GIRLS-Jealousy

KSET-El Paso

- (Cat Simon-P.D.)
- 38 SPECIAL-Back Where You Belong
- DAN FOGELBERG-The Language Of Love
- PAUL YOUNG-Come Back And Stay
- THOMPSON TWINS-Hold Me Now
- PATTI AUSTIN-It's Gonna Be Special
- HUEY LEWIS AND THE NEWS-I Want A New Drug

KISR-Fort Smith

- (Rick Hayes-P.D.)
- QUEEN-Radio Ga-Ga
- K.C.-Give It Up
- DARYL HALL AND JOHN OATES-Adult Education
- BIG COUNTRY-Fields Of Fire
- SPANDAU BALLET-Gold
- ROGER DALTRY-Walking In My Sleep

UB 40-Red, Red Wine

KILE-Galveston

- (Scott Taylor-P.D.)
- PAUL YOUNG-Come Back And Stay
- 38 SPECIAL-Back Where You Belong
- BIG COUNTRY-Fields Of Fire
- THOMPSON TWINS-Hold Me Now

93FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- WANG CHUNG-Don't Let Go
- RE-FLEX-The Politics Of Dancing
- THOMPSON TWINS-Hold Me Now
- DARYL HALL AND JOHN OATES-Adult Education
- UB 40-Red, Red Wine

94TYX (WTYX)-Jackson

- (Jim Chick-P.D.)
- QUEEN-Radio Ga-Ga
- THE ROLLING STONES-She Was Hot
- TRACEY ULLMAN-They Don't Know
- DARYL HALL AND JOHN OATES-Adult Education
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times

KKYK-Little Rock

- (Ron White-P.D.)
- THE POLICE-Wrapped Around Your Finger
- BILLY JOEL-An Innocent Man
- NENA-99 Luftballons

KBFM-McAllen/Brownsville

- (Bob Mitchell-P.D.)
- THE ROLLING STONES-She Was Hot
- KENNY LOGGINS-Footloose
- 38 SPECIAL-Back Where You Belong
- DARYL HALL AND JOHN OATES-Adult Education
- MANFRED MANN'S EARTH BAND-Runner

FM100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- DAN FOGELBERG-The Language Of Love
- ROCKWELL-Somebody's Watching Me
- SHEENA EASTON-Almost Over You
- LIONEL RICHIE-Hello

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- THE ROLLING STONES-She Was Hot
- DARYL HALL AND JOHN OATES-Adult Education
- THOMPSON TWINS-Hold Me Now
- PAUL YOUNG-Come Back And Stay

WHHY-FM-Montgomery

- (Mark St. John-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- QUEEN-Radio Ga-Ga
- PAUL YOUNG-Come Back And Stay
- DWIGHT TWILLEY-Girls

KX104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- THE ROLLING STONES-She Was Hot
- THE POINTER SISTERS-Automatic
- MATTHEW WILDER-The Kid's American
- UB 40-Red, Red Wine

B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- CULTURE CLUB-Miss Me Blind
- THE POINTER SISTERS-Automatic
- LIONEL RICHIE-Hello
- DARYL HALL AND JOHN OATES-Adult Education

WTIX-New Orleans

- (Robert Mitchell-P.D.)

Pacific Southwest Region

TOP ADD ONS

- DARYL HALL AND JOHN OATES-Adult Education (RCA)
- QUEEN-Radio Ga-Ga (Capitol)
- 38 SPECIAL-Back Where You Belong (A&M)
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times (MCA)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- PAUL YOUNG-Come Back And Stay
- QUEEN-Radio Ga-Ga
- DARYL HALL AND JOHN OATES-Adult Education

KIMN-Denver

- (Doug Erickson-P.D.)
- 38 SPECIAL-Back Where You Belong

- DARYL HALL AND JOHN OATES-Adult Education
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- BIG COUNTRY-Fields Of Fire

KPKE-Denver

- (Tim Fox-P.D.)
- CYNDI LAUPER-Girls Just Wanna Have Fun
- DARYL HALL AND JOHN OATES-Adult Education

Q103FM (KOAQ)-Denver

- (Jack Regan-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- MATTHEW WILDER-The Kid's American
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- THE POINTER SISTERS-Automatic
- TRACEY ULLMAN-They Don't Know
- THOMPSON TWINS-Hold Me Now

KLUC-Las Vegas

- (Dave Anthony-P.D.)
- PAUL YOUNG-Come Back And Stay
- QUEEN-Radio Ga-Ga
- THOMPSON TWINS-Hold Me Now
- BOYS BRIGADE-Melody
- DWIGHT TWILLEY-Girls
- BETTIE MIDLER-Beast Of Burden
- UB 40-Red, Red Wine

KFI-Los Angeles

- (Jhani Kaye-P.D.)
- PATTI LABELLE-If Only You Knew
- MICHAEL JACKSON-The Lady In My Life
- THE AMERICAN COMEDY NETWORK-Breaking Up Is Hard On You

KIIS-Los Angeles

- (Gerry DeFrancesco-P.D.)
- 38 SPECIAL-Back Where You Belong
- THE POINTER SISTERS-Automatic
- TINA TURNER-Let's Stay Together
- DARYL HALL AND JOHN OATES-Adult Education
- QUEEN-Radio Ga-Ga

KIQQ-Los Angeles

- (Paula Matthews-P.D.)
- ROGER DALTRY-Walking In My Sleep
- DARYL HALL AND JOHN OATES-Adult Education
- MINDOR DETAIL-Take It Again
- MATTHEW WILDER-The Kid's American
- BETTIE MIDLER-Beast Of Burden
- KOOL & THE GANG-Tonight

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- DAN FOGELBERG-The Language Of Love
- PAUL YOUNG-Come Back And Stay
- BIG COUNTRY-Fields Of Fire

KRTH-Los Angeles

- (Bob Hamilton-P.D.)
- QUEEN-Radio Ga-Ga
- RE-FLEX-The Politics Of Dancing

KOPA-Phoenix

- (Reggie Blackwell-P.D.)
- CHRISTINE MCVIE-Got A Hold On Me
- THE POINTER SISTERS-Automatic
- KENNY LOGGINS-Footloose
- DAN FOGELBERG-The Language Of Love

KZZP-Phoenix

- (Charlie Quinn-P.D.)
- K.C.-Give It Up
- DARYL HALL AND JOHN OATES-Adult Education
- 38 SPECIAL-Back Where You Belong
- PAUL YOUNG-Come Back And Stay

K96 (KFMY)-Provo

- (Keith Greer-P.D.)
- 38 SPECIAL-Back Where You Belong
- RE-FLEX-The Politics Of Dancing
- THOMPSON TWINS-Hold Me Now

KLRZ-Provo

- (Tony Dee-P.D.)
- DEBORAH ALLEN-Baby I Lied
- PAUL MCCARTNEY AND MICHAEL JACKSON-Say Say Say
- PEABO BRYSON/ROBERTA FLACK-You're Looking Like Love To Me
- LIONEL RICHIE-Stuck On You

KDZA-Pueblo

- (Rip Avila-P.D.)
- DWIGHT TWILLEY-Girls
- PATTI LABELLE-If Only You Knew
- THOMPSON TWINS-Hold Me Now
- QUEEN-Radio Ga-Ga

KGGI-Riverside

- (John Volpe-P.D.)
- JEFFREY OSBORNE-We're Going All The Way
- DARYL HALL AND JOHN OATES-Adult Education

KRSP-Salt Lake City

- (Steve Carlson-P.D.)
- DAN FOGELBERG-The Language Of Love
- ROCKWELL-Somebody's Watching Me
- CHRISTINE MCVIE-Got A Hold On Me
- 38 SPECIAL-Back Where You Belong
- UB 40-Red, Red Wine

KS103 (KSDO-FM)-San Diego

- (Mike Preston-P.D.)
- SHEENA EASTON-Almost Over You
- 38 SPECIAL-Back Where You Belong
- HOWARD JONES-New Song
- MATTHEW WILDER-The Kid's American

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- QUEEN-Radio Ga-Ga
- DARYL HALL AND JOHN OATES-Adult Education
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- MATTHEW WILDER-The Kid's American
- DAZZ BAND-Joystick
- MOTLEY CRUE-Looks That Kill

KSly-San Luis Obispo

- (Joe Collins-P.D.)
- THOMPSON TWINS-Hold Me Now
- APRIL WINE-This Could Be The Right One
- ADAM ANT-Strip
- PATTI LABELLE-If Only You Knew
- T.G.SHEPPARD WITH CLINT EASTWOOD-Make My Day
- B.E. TAYLOR GROUP-Vitamin L
- TONI BASIL-Over My Head
- THE AMERICAN COMEDY NETWORK-Breaking Up Is Hard On You

KIST-Santa Barbara

- (Dick Williams-P.D.)
- JACKSON BROWNE-For A Rocker
- QUEEN-Radio Ga-Ga
- BLUE OYSTER CULT-Shooting Shark
- STRAY CATS-Look At That Cadillac
- ROGER DALTRY-Walking In My Sleep
- THOMPSON TWINS-Hold Me Now
- DARYL HALL AND JOHN OATES-Adult Education

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- MICHAEL JACKSON-Thriller
- TONI BASIL-Over My Head
- T.G.SHEPPARD WITH CLINT EASTWOOD-Make My Day
- ADAM ANT-Strip
- WANG CHUNG-Don't Let Go
- PATTI AUSTIN-It's Gonna Be Special

KRQQ-Tucson

- (Guy Zapoleon-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- MANFRED MANN'S EARTH BAND-Runner
- QUEEN-Radio Ga-Ga
- 38 SPECIAL-Back Where You Belong
- DWIGHT TWILLEY-Girls

Pacific Northwest Region

TOP ADD ONS

- DARYL HALL AND JOHN OATES-Adult Education (RCA)
- ROCKWELL-Somebody's Watching Me (Motown)
- DWIGHT TWILLEY-Girls (EMI-America)
- PAUL YOUNG-Come Back And Stay (Columbia)

KYYA-Billings

- (Jack Bell-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- QUEEN-Radio Ga-Ga
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- ROCKWELL-Somebody's Watching Me
- MANFRED MANN'S EARTH BAND-Runner
- WANG CHUNG-Don't Let Go

KBBK-Boise

- (Tom Evans-P.D.)
- KIM CARNES-You Make My Heart Beat Faster
- BOB DYLAN-Sweetheart Like You
- MICHAEL SEMBELLO-Talk
- JEFFREY OSBORNE-Stay With Me Tonight
- PEABO BRYSON/ROBERTA FLACK-You're Looking Like Love To Me

KTRS-Casper

- (Bill Cody-P.D.)
- 38 SPECIAL-Back Where You Belong
- ROCKWELL-Somebody's Watching Me
- K.C.-Give It Up
- DARYL HALL AND JOHN OATES-Adult Education

- TINA TURNER-Let's Stay Together
- WANG CHUNG-Don't Let Go

KYNO-FM-Fresno

- (John Lee Walker-P.D.)
- DAZZ BAND-Joystick
- TINA TURNER-Let's Stay Together

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- RE-FLEX-The Politics Of Dancing
- ROCKWELL-Somebody's Watching Me
- PAUL YOUNG-Come Back And Stay
- THE POINTER SISTERS-Automatic

KGHO-Hoquiam

- (Steve Larson-P.D.)
- DARYL HALL AND JOHN OATES-Adult Education
- DWIGHT TWILLEY-Girls
- QUEEN-Radio Ga-Ga
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- THOMPSON TWINS-Hold Me Now
- T.G.SHEPPARD WITH CLINT EASTWOOD-Make My Day
- MATTHEW WILDER-The Kid's American

KOZE-Lewiston

- (Jay McCall-P.D.)
- THE ROLLING STONES-She Was Hot
- DARYL HALL AND JOHN OATES-Adult Education
- BILLY IDOL-Rebel Yell
- BON JOVI-Runaway

Vox Jox

• Continued from page 12

What is former WHBQ Memphis PD George Klein up to these days? Having survived the '70s, the long-time Elvis Presley confidant is alive and well in 1984 on WLVS. In addition to his afternoon drive show, he's just completed an hour-long tv documentary, "Elvis Memories," slated for syndication this spring. The former dance show host can again be seen on local tv, as the cable outlet has him hosting a video clip segment—that is, when he's not on the road. Then he's off to such places as Toronto and England to speak at Elvis Fan Club conventions.

Speaking of Elvis, Norm Pringle has an offer for you. (The Norm Pringle in question is the former jock heard on Vancouver's CFUN, Calgary's CKXL and Victoria's CKDA.) Here's the deal: Back in 1957, Elvis held a Vancouver press conference. The three jocks who dominated the questioning were Red Robinson, Mark Raines and Pringle. End of story. Until Pringle moved to L.A. (where he's now a sound man with Warner Bros.) and went through his old tape collection, only to find this gem. But here's the best part: He's willing to dub any station or personality a copy from his collection gratis. All you need do is send him a blank cassette and a buck for the postage. You can reach him at 7021 Hatillo Ave., Canoga Park, Calif. 91306.

★ ★ ★

Four Metroplex GMs have been elevated to presidents of their individual stations. Those tapped are WPKX Washington's Bill Sherard, WHYI Ft. Lauderdale's Dave Ross, WFYV Jacksonville's Vic Aderhold and Jon Pinch of WMMG Clearwater... Upped to vice presidents at Doubleday are Bob Gould, GM of WMET Chicago, and director of engineering Andy Butler. Meanwhile, Mike Boen, GSM of KDWB-AM-FM Minneapolis, is upped to station manager.

Former WWSH Philadelphia GM Jim Conner returns to West Palm Beach—where he served as operations manager of WEAT-AM-FM-TV in the '60s, putting on its beautiful music programming in 1969—as general manager of WEAT-AM-FM. Back in '69 WEAT became immortalized in the World Book Yearbook as one of only two FM stations to lead a marketplace. (We think the other was WOOD Grand Rapids, but we haven't verified that, nor the year of this historical event, so don't send those cards and letters if we're wrong.)

Up the coast in Jacksonville, Brian

Mitchell, PD of WQIK-FM, is upped to operations manager of WQIK-AM-FM. While he vacates his midday shift (no replacement yet), WQIK-AM PD/MD Frank Theis remains in place... Moving from WBJW Orlando (BJ105) is morning man Barry Michaels, who continues to wake up early, but gives up area code 305 for 301. He's in Baltimore at Q105 (WQSR).

★ ★ ★

WLTW New York (if the call letters aren't ingrained in your grey cells yet, it's Viacom's WKHK now that it's AC) has announced its first executive appointment. Afternoon news anchor Sandy Jackson is upped to news director... Across town at WABC, morning news anchor Kathleen Maloney also takes over the news director title... And news director at soon-to-be-country KUPL Portland is Neal Penland, the former news director of KYXI (the Portland station that went from all-news to SMN's Stardust). He and KUPL's Joe Ferguson worked together 10 years ago when the station was country the first time as KPOK.

Power 99FM (WUSL) Philly (which has by far the nicest sweat-shirt we've ever received) also has a new overnigher. Joining the staff from WYLD New Orleans is Jo Jo Davis... Meanwhile, over in Easton, WEBX-AM and WQQQ-FM are said to be for sale. No offers have been accepted as yet, but meanwhile, the present owners have gone ahead and changed formats on the AM, which went from contemporary to easy listening last April. Back then it swapped formats with WQQQ. While 'QQQ has done quite well, it will come as no surprise that easy listening did less than fantastic on the AM. Consequently, it's now known as "Double E Country Lovin'" and back on board is former jock Carl Baker.

Going from assistant MD to assistant PD at Chicago's WLUP is Susan Box... upped to PD on Knoxville's WNOX (a fave of ours while it was still rocking in 1966 when we were stuck in Hendersonville, N.C., where its 990 signal boomed in at night) is afternoon jock Jimmy Vineyard. Vineyard will also program the FM side, WNKX (KIX 95). Moving up to assistant PD at KIX 95 is AM-FM music director Jerry Caylor.

Is trying to be funny getting you down? Are you looking for yet another comedy service? Why not try a free sample issue? (In fact, if you write for samples from all the services, you may not ever have to subscribe to anything.) The sheet in question here is Bob Makinson's "Latest Jokes,"

and you can get a copy gratis from Bob at GPO Box 3341, Brooklyn, N.Y. 11202. If you'd rather he just read you a sample over the phone, call him at (212) 855-5057.

★ ★ ★

Going from oldies to AC is Tucson's "790 Mighty KC," KCEE, which is now known as KC 790... Did we tell you this already? Doug Sorenson has resigned as PD of Minneapolis' KQRS and its AM counterpart KGLD. Also leaving is morning jock Mr. Bill (Wescoe). Meanwhile, former KQRS all-nighter Ray Jackson, who's been doing mornings on KGLD, returns to his KQRS shift, while KQRS overnigher Shawn Waggoner moves to weekends. Until some permanent decisions are made, morning news anchor Heidi Kramer will solo in a.m. drive... Meanwhile, as oldies competition heats up in the Twin Cities, KGLD will be simulcasting KQRS' AOR format for about a month while the oldies are revised, "bringing its demographic appeal much closer to that of KQRS."

Middletown, N.Y. drops its "92K" logo in favor of WKGL 92.7 FM, goes full-time and adds Tim Foss to overnights. Also joining the station is KDES Palm Springs' Rick Love, who does afternoons, while former p.m. drive jock Gary Mannheim exits. Moving up from part-time to middays is Jackie London... Former WPLJ New York publicist Debra Stein, now independent, signs her first radio client: WNEW-FM.

Back in L.A., KMMR midday jock Christopher Lance gets to strut his stuff at the Miss L.A. pageant as he MCs the lovely lasses who have a shot at the Miss America title. It's rough work, but someone's got to do it. Speaking of rough work, Playgirl magazine has done a two-page layout of the KROQ jocks. Seen in their almost altogether are Ramondo, The Blade and Poorman. We don't usually read this magazine, and after glancing at our horoscope on page 62 (Capricorn: Consider wearing a disguise in March) we knew why. Nonetheless, those wanting to know more about the KROQ personalities are welcome to check out the March edition. (We did like the Paul Newman article.)

Speaking of articles, did you see Barron's last month? It had an absolutely marvelous perspective on Malrite's prospectus.

★ ★ ★

KJQY San Diego switches from Bonneville/FM 100 to Schulte... WBIG Greensboro goes from MOYL to TMOR... TM Beautiful Music is now on line at WDBN Medina (Akron/Cleveland area), and WHWK Binghamton, N.Y. and KHAK Cedar Rapids opt for TM Country.

What's the most sought-after AM outlet in America? If the calls we've been getting are any indication, the leading outlet by far is Washington's WEAN. Rumor had several stations vying for the big band outlet, including Gaithersburg's WJOK (and rumor there says that outlet, too, is up for sale). Look for an announcement soon.

The changes are complete at Washington's WEZR. Doing mornings is Dave Scott from WIVY Jacksonville, followed by MD Phil Simon. Afternoons now belong to former morning man Ron McKay, who gets out of the hospital and back on the air this week, replacing the exiting Shawn Hall. Weekends are handled by Sam Clemmons, Donna Powers and Joseph Martin. Joseph spends his weekdays writing his thesis, so if you want to know everything

about the Mutual Broadcasting System in the mid-'50s, Joe's your man.

Cheryll Davis is upped to director of news and public affairs at Mobile's WBLX... Ron Lopez has turned into a true urban cowboy. The former Miamian who most recently did "Black talk" (a concept only Allen Margolis could come up with) on WMBM Miami Beach after a stint on WEDR and WINZ-FM there, turns to country in Allendale, S.C. at "The Big Dog," WDOG, which is simulcast with WYXZ-FM... Karen Cullen joins Detroit's WHYT doing overnights from Lansing's WILS, where she was doing afternoons. The "Hot Hits!" station has also signed soap opera expert Lynda Hirsch to do "Soap Dope" on the Jim Cutler midday show.

★ ★ ★

Dave Klenn signs Parkersburg's WKYG/WQAQ... Upped to station manager at WTQR Winston-Salem is GSM Ray Sasner... Tomm Rivers is back in action. The former WBBM-FM Chicago morning man moves two inches to the left on your Amoco Travel Map, doing afternoons at Rockford's WZOK... Moving up I-65 to Nashville (and turning 20 miles down I-24 to Murfreesboro, where WKOG is located) is KITE Corpus Christi's Jim Zippo. Zippo, who is replaced at KITE by morning man Chuck Baker, isn't the only thing new to Tom Armshaw's WKOS. New call letters are on the way, along with a new format under the direction of group programming consultant Steve Rivers. Going from AC to top 40, the station has applied for WZKS, which translates to "96 Kiss."

Also leaving the Lone Star State is KBFM McAllen-Brownsville PD Bob Mitchell, who'll now program WCOL Columbus, rejoining former KBFM GM Paul Wachsmith. Exiting the Great Trails outlet is PD Harry Valentine... Across town at WCOL, GM Tom Stewart adds VP to that title... Another Southern boy learning about snow shovels will be Tallahassee's Al Brock, who leaves the warmth of FM 99 (WBGW) to program KMGK Des Moines, replacing Jim Roberts.

Now that Bobby Ellerbee's limited engagement on San Francisco's KFRC has come to a close, he's back in Atlanta, where he once worked at V-103 (WVEE), and looking. If you're a contemporary station in a top 10 market looking for talent, check him out at (404) 867-2063... If you're looking for work, country-formatted KCNM in Victoria is looking for morning or afternoon drive talent who can also serve as promotion director. Send those T&R's to Robert E. Lee, Box 3487, Victoria, Tex. 77903.

★ ★ ★

Condolences to the many who have worked with Jay Gould, WOWO Ft. Wayne farm services director and creator of "The Little Red Barn Show." The 46-year WOWO vet, who left the station in 1982 to join WAFX across town, died at the age of 82 last month.

KIMN Denver is planning a 30-year reunion, and with the amount of talent that has trudged through KIMN in the last 30 years we figure they're renting out the convention center. The truth is not far from it for the month-long celebration, so if your boots have walked those hallowed halls, give them a call and let them know if you can join them this spring. One of the guys they're trying to locate is Jay Mack (we remember him when he and former KIMN PD Jack Merker surfaced at WFUN in 1968).

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. The Way We Were, Barbra Streisand, Columbia
2. Love's Theme, Love Unlimited Orchestra, 20th Century
3. You're Sixteen, Ringo Starr, Apple
4. Until You Come Back To Me, Aretha Franklin, Atlantic
5. Spiders and Snakes, Jim Stafford, MGM
6. Americans, Byron MacGregor, Westbound
7. Let Me Be There, Olivia Newton-John, MCA
8. Jungle Boogie, Kool & the Gang, De-Lite
9. Boogie Down, Eddie Kendricks, Tamla
10. Rock On, David Essex, Columbia

POP SINGLES—20 Years Ago

1. I Want To Hold Your Hand, Beatles, Capitol
2. You Don't Own Me, Lesley Gore, Mercury
3. She Loves You, Beatles, Swan
4. Hey Little Cobra, Rip Chords, Columbia
5. Um, Um, Um, Um, Um, Um, Major Lance, Okeh
6. For You, Rick Nelson, Decca
7. Out Of Limits, Marketts, Warner Bros.
8. Anyone Who Had A Heart, Dionne Warwick, Scepter
9. Java, Al Hirt, RCA Victor
10. What Kind Of Fool (Do You Think I Am), Tams, ABC-Paramount

TOP LPs—10 Years Ago

1. Planet Waves, Bob Dylan, Asylum
2. Greatest Hits, John Denver, RCA
3. Under The Influence Of, Love Unlimited, 20th Century
4. You Don't Mess Around With Jim, Jim Croce, ABC
5. Goodbye Yellow Brick Road, Elton John, MCA
6. I Got A Name, Jim Croce, ABC
7. The Joker, Steve Miller Band, Capitol
8. Band On The Run, Paul McCartney & Wings, Apple
9. Behind Closed Doors, Charlie Rich, Epic
10. Tales From Topographic Oceans, Yes, Atlantic

TOP LPs—20 Years Ago

1. Meet The Beatles, Capitol
2. The Singing Nun, Philips
3. In The Wind, Peter, Paul & Mary, Warner Bros.
4. Little Deuce Coupe, Beach Boys, Capitol
5. West Side Story, Soundtrack, Columbia
6. Peter, Paul & Mary, Warner Bros.
7. Moving, Peter, Paul & Mary, Warner Bros.
8. Joan Baez In Concert, part two, Vanguard
9. The Second Barbra Streisand Album, Columbia
10. Honey In The Horn, Al Hirt, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. That's The Way Love Goes, Johnny Rodriguez, Mercury
2. World Of Make Believe, Bill Anderson, MCA
3. Another Lonely Song, Tammy Wynette, Epic
4. I'm Still Loving You, Joe Stampley, Dot
5. A Love Song, Anne Murray, Capitol
6. There Won't Be Anymore, Charlie Rich, RCA
7. Daddy, What If, Bobby Bare, RCA
8. Jolene, Dolly Parton, RCA
9. I Love You, I Love You, David Houston & Barbara Mandrell, Epic
10. Sometime Sunshine, Jim Ed Brown, RCA

SOUL SINGLES—10 Years Ago

1. Boogie Down, Eddie Kendricks, Tamla
2. Jungle Boogie, Kool & the Gang, De-Lite
3. Put Your Hands Together, O'Jays, Philadelphia International
4. Trying To Hold On To My Woman, Lamont Dozier, ABC
5. Sexy Mama, Moments, Stang
6. Let Your Hair Down, Temptations, Gordy
7. Joy, Isaac Hayes, Enterprise
8. I Like To Live The Love, B.B. King, ABC
9. I'll Be The Other Woman, Soul Children, Stax
10. Love's Theme, Love Unlimited Orchestra, 20th Century

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Radio

Featured Programming

The decision to cancel ABC Watermark's "Soundtrack Of The '60s" was a "reluctant" one for John Axten, vice president of the ABC Adult Networks, which fed the show to 350 U.S. stations, primarily in smaller markets. Axten, who deemed the show "unprofitable" after discussions with his sales department, maintains that it failed to attract enough major market stations to warrant its barter status.

Acquired by ABC when the company bought Watermark two years ago, "Soundtrack" was continued on a cash syndication basis until last month. "We would have had to double our stations to make it profitable on cash terms," Axten explains, adding that the lack of an exclusive sponsor compounded its marketability. A substitute for the show, whose last program airs the weekend of May 12-13, has not been scheduled.

Pro anglers Bill Dance and Roland Martin, who have pursued virtually every specie of fish, share their love for the sport in a new 35-part series called "The Stren American Fisherman." Produced by the Du Pont Company, makers of the "Stren" fishing line, and available free from the Hill & Knowlton public relations firm in New York, the show covers "all aspects of the American fishing experience," according to scriptwriter David Allen, "from how-to tips on rods and reels to discussions of popular species and locations." The shows, which average 90 seconds, can be sponsored locally and are shipped with sales support kits, including posters and camera-ready ads.

Jeff Lewis Marketing of La Jolla, Calif., will custom design promotions for the FairWest adult contemporary

and "Music Of Your Life" stations under the terms of an agreement reached last week... Results of the eighth annual Rolling Stone Readers' & Critics' Poll air this weekend (18-19) on the ABC Rock Radio Network... The annual debate of the Democratic Presidential candidates in Manchester, N.H., airs Feb. 23 on the CBS Radio Network. The discussion, organized by the League of Women Voters, will be moderated by Barbara Walters... The NBC Radio Network has new affiliates in the Carolinas: WDEX Monroe, N.C., and WOIC Columbia, S.C... Doug Hall, who produces "The Great Sounds" for The United Stations, has been named associate producer of the company's "Solid Gold Country" show, whose newest technical producer is Len Siegfried... Julie Talbott has joined M.J.I. Broadcasting in New York as sales and marketing coordinator from BBD&O, where she was media planning and programming supervisor.

And Now A Word From Your Local Station: Richard Nixon, calling for closer contact with the Soviet Union, said that the greatest threat of war comes from "miscalculation" and not from a planned Soviet attack during an interview broadcast Feb. 3 on the ABC Talkradio Network. The former President, in his first national interview for radio in more than a decade, also criticized the CIA, noting that the Agency "underestimated" the extent of Soviet military buildup over a 10-year period. His grades for current CIA chief William Casey were high, however. Nixon said that Casey "has put some balls back" into the organization. We couldn't have said it better.

LEO SACKS

Pro-Motions

Station: WAVA Washington (top 40)
Contact: Randy Kabrich, PD
Concept: "Trivial Pursuit"
Execution: Arriving at WAVA a bit late to get in on 1983's biggest promotional item, the Cabbage Patch Kids, Kabrich awaited the next opportunity to cash in on public sentiment. It came this month in the form of the board game, "Trivial Pursuit." Reading in the local paper that the game was in demand and unavailable, Kabrich set out to score. The humor here lies in the fact that 18 of the games came from the F.A.O. Schwarz toy store located across the street from his competition, Q-107.

Kabrich gives the game away in middays, where the jock on the air asks a question to a caller directly from the game queries. If he answers correctly, the caller wins a copy of the sought-after item. Interestingly,

the median age of the callers on this top 40 outlet has been 35, with occupations including a naval intelligence officer.

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

Concept: Promoting oldies
Execution: One of the biggest fears of a PD at an oldies station is the possibility of burnout. While dayparting and careful music selection can eliminate some of the problems, promotions tied in with the music format are a must. WFIL is currently running a 15-part series, "The Sixties, An Introspective," which runs in short vignettes weekdays at 6:26 a.m., 8:26 a.m. and 4:56 p.m. Hosted by morning news anchor Allen Stone, the feature starts around the time of initial Beatlemania and wraps up with the Woodstock generation.

Additionally, as Valentine's Day falls in February, the station has designated it "Lovers' Month." Selecting the "45s that you fell in love to," WFIL solicited Valentine dedications and requests, and has designated the 11-to-midnight hour as "Music For Lovers Only." (Another oldies outlet kept alive by its attention to on-air promotion is WCBS-FM New York. Besides features like "The Doo Wop Shop" with Don K. Reid, Cousin Bruce's monthly appearance including the "lovers' half-hour, our half-hour" scores big with oldies fans who tend to be emotional about the product.)

Station: WPDQ Jacksonville (urban)
(Continued on page 22)

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

- Feb. 12-18, Heart, BBC Rock Hour, London Wavelength, one hour.
- Feb. 12-18, A Flock Of Seagulls, Rock Over London, London Wavelength, one hour.
- Feb. 13, Quiet Riot, David Gilmour, Rockline, Global Satellite Network, 90 minutes.
- Feb. 13-19, Woody Herman, part one, Music Makers, Narwood Productions, one hour.
- Feb. 13-19, Michael Murphey, Country Closeup, Narwood Productions, one hour.
- Feb. 13-19, Blue Oyster Cult, Off The Record Special, Westwood One, one hour.
- Feb. 13-19, Bryan Adams, Graham Parker, In Concert, Westwood One, 90 minutes.
- Feb. 13-19, Culture Club, Star Trak, Westwood One, one hour.
- Feb. 13-19, Charley Pride, Live From Gileys, Westwood One, one hour.
- Feb. 13-19, Chaka Khan, Budweiser Concert Hour, Westwood One, one hour.
- Feb. 13-19, Ray Parker Jr., part two, Special Edition, Westwood One, one hour.
- Feb. 17-19, Fixx, Rick Dees' Top 40 Countdown, United Stations, four hours.
- Feb. 17-19, Association, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Feb. 17-19, Buddy Morrow, Great Sounds, United Stations, four hours.
- Feb. 17-19, Jessi Colter, Solid Gold Country, United Stations, three hours.
- Feb. 17-19, Shelly West, Weekly Country Music Countdown, United Stations, three hours.
- Feb. 17-19, Fixx, Kansas, Superstars Rock Concert, Westwood One, 90 minutes.
- Feb. 17-19, Rock Singers, Rock Chronicles, Westwood One, one hour.
- Feb. 17-19, "Weird Al" Yankovic, Dr. Demento, Westwood One, two hours.
- Feb. 17-19, Cheryl Lynn, Herbie Hancock, The Countdown, Westwood One, two hours.
- Feb. 17-20, "Meet The Beatles Again," 20th Anniversary Show, The Source, NBC, four hours.
- Feb. 18, Johnny Rodriguez, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Feb. 18, Ronnie James Dio, Captured Live, P.G. Productions, one hour.
- Feb. 18-19, Bill Graham, Smokey Robinson, Yoko Ono, Johnny Winter, Soundtrack Of The 60s, ABC Watermark, three hours.
- Feb. 18-19, Freddy Cannon, Smokey Robinson, Music & Memories, Strand Broadcast Services, three hours.
- Feb. 19, Eddie Money, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Feb. 19-25, Judas Priest, Best Of The BBC Rock Hour, London Wavelength, one hour.
- Feb. 19-25, Fiat Lux, Rock Over London, London Wavelength, one hour.
- Feb. 20, Van Halen, Rockline, Global Satellite Network, 90 minutes.
- Feb. 20-24, Chrissie Hynde, Stuar Adamson Of Big Country, Mike Peters of the Alarm, Inside Track, DIR Broadcasting, 90 minutes.
- Feb. 20-26, Janie Fricke, Country Closeup, Narwood Productions, one hour.
- Feb. 20-26, Woody Herman, part two, Music Makers, Narwood Productions, one hour.
- Feb. 20-26, ZZ Top, Off The Record Special, Westwood One, one hour.
- Feb. 20-26, Vern Gosdin, Live From Gileys, Westwood One, one hour.
- Feb. 20-26, Christopher Cross, Star Trak, Westwood One, one hour.
- Feb. 20-26, Atlantic Starr, Special Edition, Westwood One, one hour.
- Feb. 24-26, Toni Basil, Rick Dees' Top 40 Countdown, United Stations, four hours.
- Feb. 24-26, Men Without Hats, The Source, NBC, 90 minutes.
- Feb. 24-26, Mary Wells, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Feb. 24-26, Peter Nero, Great Sounds, United Stations, four hours.
- Feb. 24-26, Ed Bruce, Solid Gold Country, United Stations, three hours.
- Feb. 24-26, Moe Bandy, Weekly Country Music Country, United Stations, three hours.
- Feb. 24-26, Dazz Band, James Ingram, The Countdown, Westwood One, two hours.
- Feb. 24-26, Inside The Music Business, Rock Chronicles, Westwood One, one hour.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
2	3	9	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)
3	2	14	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
4	4	7	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
5	7	11	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
6	6	12	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
7	9	5	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
8	5	11	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)
9	10	10	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)
10	8	16	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
11	14	7	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
12	12	9	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)
13	16	3	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
14	13	13	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
15	11	14	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)
16	15	12	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)
17	18	5	I'M NEVER GONNA GIVE YOU UP Frank Stallone/Cynthia Rhodes, RSD 851882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)
18	19	7	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Ai/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP)
19	21	4	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)
20	22	5	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Ritling, ASCAP)
21	17	11	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)
22	26	4	NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)
23	27	4	LOVE HAS A MIND OF IT'S OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)
24	23	13	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)
25	29	3	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
26	31	2	YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI)
27	30	2	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)
28	38	2	BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)
29	32	3	TALK Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)
30	NEW ENTRY		DONNA Cliff Richard, EMI-America 8193 (Beechwood, BMI)
31	34	2	THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)
32	25	19	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications, ASCAP, Mijac, BMI)
33	37	2	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
34	20	11	WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)
35	NEW ENTRY		I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)
36	24	20	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
37	36	16	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
38	NEW ENTRY		TOUCH Earth Wind & Fire, Columbia 38-04329 (Sagfire/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI)
39	40	2	NIGHTBIRD Stevie Nicks, Modern 7-99799 (Atco) (Welsh Witch, BMI/Sweet Talk/Three Hearts, ASCAP)
40	33	18	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
41	28	14	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)
42	39	15	ONE PARTICULAR HARBOR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
43	35	5	EBONY EYES Rick James And Smokey Robinson, Gordy 1714 (Motown) (Stone City, ASCAP)
44	43	16	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
45	46	2	BOGGIE PIANO MAN George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, ASCAP)
46	44	21	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
47	45	22	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
48	47	19	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
49	48	18	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)
50	42	17	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)

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

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	6	VAN HALEN—1984, Warner Bros.	3	1	1	6	VAN HALEN—Jump, Warner Bros.	5
2	4	5	JOHN LENNON—Milk & Honey, Polydor		2	3	5	JOHN LENNON—Nobody Told Me, Polydor	
3	2	10	THE PRETENDERS—Learning to Crawl, Sire		3	2	9	THE PRETENDERS—Middle Of The Road, Sire	
4	5	18	GENESIS—Genesis, Atlantic		4	9	10	38 SPECIAL—Back Where You Belong, A&M	
5	3	16	YES—90125, Atco		5	6	5	VAN HALEN—Panama, Warner Bros.	
6	6	15	38 SPECIAL—Tour De Force, A&M		6	11	13	YES—Changes, Atco	
7	10	12	MANFRED MANN—Somewhere In Afrika, Arista		7	4	5	DURAN DURAN—New Moon On Monday, Capitol	
8	15	3	SOUNDTRACK—Footloose, Columbia		8	20	5	EURHYTHMICS—Here Comes The Rain Again, RCA	
9	7	18	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		9	13	4	SOUNDTRACK—Heaven, MCA	
10	12	4	CHRISTINE McVIE—Christine McVie, Warner Bros.		10	14	3	MANFRED MANN'S EARTH BAND—Runner, Arista	
11	11	16	DURAN DURAN—Seven And The Ragged Tiger, Capitol		11	5	12	YES—It Can Happen To You, Atco	
12	8	22	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		12	19	10	MOTLEY CRUE—If Looks Could Kill, Elektra	
13	9	15	THE ROLLING STONES—Undercover, Rolling Stones		13	37	5	THE POLICE—Wrapped Around Your Finger, A&M	
14	20	3	DWIGHT TWILLEY—Jungle, EMI/America		14	7	17	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury	
15	13	18	MOTLEY CRUE—Shout At The Devil, Elektra		15	10	14	THE ROLLING STONES—She Was Hot, Rolling Stones	
16	26	2	DAN FOGELBERG—Windows and Walls, Full Moon/Epic		16	16	3	CHRISTINE McVIE—Got A Hold On Me, Warner Bros.	
17	17	5	JUDAS PRIEST—Defenders Of The Faith, Columbia		17	44	3	SOUNDTRACK—Footloose, Columbia	
18	24	4	EURHYTHMICS—Touch, RCA		18	17	18	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis	
19	14	12	OZZY OSBOURNE—Bark At The Moon, CBS Associated		19	52	6	RE-FLEX—The Politics Of Dancing, Capitol	
20	21	3	BON JOVI—Bon Jovi, Mercury		20	8	16	GENESIS—That's All, Atlantic	
21	19	16	NIGHT RANGER—Midnight Madness, MCA		21	26	13	BLUE OYSTER CULT—Take Me Away, Columbia	
22	33	2	APRIL WINE—Animal Grace, Capitol		22	33	2	QUIET RIOT—Don't Wanna Let You Go, Pasha	
23	22	3	TED NUGENT—Penetrator, Atlantic		23	NEW ENTRY		JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury	
24	18	9	REAL LIFE—Heartland, MCA/Curb		24	18	15	YES—Owner Of A Lonely Heart, Atco	
25	29	4	SOUNDTRACK—A Night In Heaven, A&M		25	51	14	NIGHT RANGER—(You Can Still) Rock In America, Capitol	
26	27	4	UTOPIA—Oblivion, Passport		26	27	5	THE MOTELS—Remember The Night, Capitol	
27	37	35	THE POLICE—Synchronicity, A&M		27	40	5	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait	
28	25	22	THE ROMANTICS—In Heat, Nemperor		28	38	3	JOHN COUGAR MELLENCAMP—Play Guitar, Riva/Mercury	
29	16	15	BILLY IDOL—Rebel Yell, Chrysalis		29	NEW ENTRY		APRIL WINE—This Could Be The Right One, Capitol	
30	31	10	CYNDI LAUPER—She's So Unusual, Portrait		30	39	17	GENESIS—Just A Job To Do, Atlantic	
31	30	4	ACCEPT—Balls To The Wall, Portrait		31	31	2	DWIGHT TWILLEY—Girls, EMI-America	
32	23	13	SOUNDTRACK—Two Of A Kind, MCA		32	NEW ENTRY		DARYL HALL AND JOHN OATES—Adult Education, RCA	
33	NEW ENTRY		ROGER DALTRY—Parting Should Be Painless, Atlantic		33	12	12	SOUNDTRACK—Ask The Lonely, MCA	
34	42	2	HOWARD JONES—Humans Lib, Elektra		34	28	3	VAN HALEN—I'll Wait, Warner Bros.	
35	32	11	RE-FLEX—The Politics Of Dancing, Capitol		35	29	3	THE PRETENDERS—Time, The Avenger, Sire	
36	28	16	BLUE OYSTER CULT—The Revolution By Night, Columbia		36	21	2	YES—Leave It, Atco	
37	35	6	QUIET RIOT—Metal Health, Pasha/CBS		37	25	2	BON JOVI—Runaway, Mercury	
38	NEW ENTRY		QUEEN—The Works, Capitol		38	34	2	JOHN LENNON—I'm Steppin' Out, Polydor	
39	NEW ENTRY		DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I, RCA		39	NEW ENTRY		PREVIEW—Red Lights, Geffen	
40	44	2	WANG CHUNG—Points On A Curve, Geffen		40	NEW ENTRY		THE PRETENDERS—Show Me, Sire	
41	36	3	HYTS—Hyts, Gold Mountain		41	NEW ENTRY		UB-40—Red, Red Wine, A&M	
42	34	14	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista		42	NEW ENTRY		HUEY LEWIS AND THE NEWS—Walking On A Thin Line, Chrysalis	
43	NEW ENTRY		GOLDEN EARRING—N.E.W.S., 21 Records (Polydor)		43	22	12	BLUE OYSTER CULT—Shooting Shark, Columbia	
44	NEW ENTRY		CULTURE CLUB—Colour By Numbers, Virgin/Epic		44	45	12	THE ALAN PARSONS PROJECT—You Don't Believe, Arista	
45	NEW ENTRY		RAINBOW—Bent Out Of Shape, Mercury		45	56	6	ROBERT PLANT—In The Mood, Esparanza/Atlantic	
46	38	11	HEADPINS—Line Of Fire, MCA		46	46	4	NENA—99 Luftballons, Epic	
47	NEW ENTRY		NENA—99 Luftballons, Epic		47	32	2	STEVIE NICKS—Night Birds, Modern	
48	39	24	THE MOTELS—Little Robbers, Capitol		48	15	13	BILLY IDOL—Rebel Yell, Chrysalis	
49	NEW ENTRY		JOHN BUTCHER AXIS—Stare At The Sun, Polydor		49	NEW ENTRY		LIONEL RICHIE—Running With The Night, Motown	
50	50	3	PREVIEW—Preview, Geffen		50	50	19	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury	

Top Adds

1	ROGER DALTRY—Parting Should Be Painless, Atlantic
2	QUEEN—Radio Ga-Ga, Capitol (45)
3	JOHN BUTCHER AXIS—Good Night, Polydor (12 Inch)
4	BILLY RANKIN—Growin' Up Too Fast, A&M
5	THE ALARM—Sixty-Eight Guns, I.R.S. (12 Inch)
6	GOLDEN EARRING—When The Lady Smiles, 21 Records (Polydor) (12 Inch)
7	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I, RCA
8	DWIGHT TWILLEY—Jungle, EMI/America
9	APRIL WINE—Animal Grace, Capitol
10	SOUNDTRACK—Footloose, Columbia

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

Radio

Pro-Motions

Continued from page 21

Contact: Seretha S. Tinsley VP/GM

Concept: Public service involvement

Execution: While it is the aim of most urban or black-oriented outlets to get members of the inner city to register to vote, promos and pleas often go unheeded by those whose rights most need representation.

Rather than playing a "lip service" campaign, WPDQ went the extra mile and became qualified as a legal voter registration site. In accordance with Section 98.051, Paragraph 1, of the Florida Statutes, anyone 18 years or older can now register to vote at the station.

Eleven staffers have been deputized as well as the PD, GM and jocks, and promos run informing listeners that they can sign up at the station any weekday.

★ ★ ★

Station: WKDF Nashville (AOR)

Contact: Gerry Wood, Nashville magazine

Concept: Cross-promoting with other media

Execution: When Wood set out to do

a cover story on morning man Carl P. Mayfield, the duo got together and worked out a cross-promotion that gave the air personality a great amount of extra visibility and caused the magazine to sell out at local newsstands.

Mayfield, pictured on the cover, had 1,000 posters made up and ran contests each morning giving away "The Nashville Magazine Package." (Nashvillians can relate to "packages" given away on the radio. Legendary WLAC's overnight programming did nothing but sell "packages" of records—22 stiffs and one partial hit—all night long.) Included in the esoteric Nashville Magazine Package was the magazine, a poster and a baked potato. (Responses included a letter from the king of Nashville's record packages, the infamous "Hoss Allen.")

Also brought in on the deal were local record and book stores. All but two participated, hanging up posters of the rock jock. By month's end, awareness of both entities was greatly increased.

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Retailing

'GRIEF' FOR FOUR ALLEY STORES

Chicago Chain Ends LP Rentals

By MOIRA McCORMICK

CHICAGO—Slightly more than a year after the controversial inception of its Rent-A-Record service, alternative merchandise outlet The Alley has officially thrown in the towel on record rentals.

According to Mark Thomas, owner of the four-store Alley chain, "Rent-A-Record turned a profit from day one to the day we stopped, but we found there were ways to make more money with less grief. We're turning double dollars per square foot with greeting cards and posters now, as opposed to rental records. It just didn't turn out to be the mass-marketing thing we were looking for."

The Alley's much-publicized alliance with Canada's Rena's Rent-A-Record in November, 1982 was denounced by critics ranging from Recording Industry Assn. of America president Stan Gortikov to local Chicago radio stations, which refused to air The Alley's ads.

Consumer response to the service, however, was strong at the outset, ac-

ording to Thomas, who says the four Alley stores combined were renting 1,000 pieces of the chain's 1,800-piece inventory per week. Rental policy began with an introductory offer of 99 cents a record per 36 hours, which after three weeks climbed to \$2.49. Six weeks after the service's inception, a \$25 membership program was introduced, good for six albums at a time with no deposit. Non-members were required to lay down a per-LP deposit of its full retail price.

Rentals leveled off at 600-700 a week over the next few months, says Thomas. During that time The Alley found it necessary to consolidate its record inventory into its New Town location, discontinuing rentals at the other three stores.

Thomas says rentals stayed at that level until the service was halted Dec. 6. Rental club members were then given 40 days to exchange memberships for merchandise or credit. All rentals were removed from The Alley three weeks ago.

Thomas cites the music industry's continuing upswing as the primary

factor in the failure of record rental. The abundance of new and hit artists, upgrading of prerecorded cassette quality, and success of midline LPs all contributed to public disinterest in rentals, he says.

In addition, Thomas observes, "There is a pride in ownership in America that you don't see other places where rentals are thriving, like Japan for instance. The American kid likes to walk in his room and see a stack of albums."

"There were times when record rentals were paying the store's rent," he recalls. "But we found that other merchandise, such as clothing, cards and posters, turned a better dollar. We were still profiting—in fact, there are a lot of people angry with us for discontinuing rentals. It just didn't turn out to be as popular as we thought."

Thomas also suggests that the industry's opposition to record rental and home taping is a case of overreaction. "There is always going to be pirating—you can't stop it," he claims. "You just have to keep marketing to the public and giving them what they want."

Florida's Record Mart Expanding

By EARL PAIGE

ORLANDO, Fla.—Record Mart, a 25-year-old retail operation here, is typical of many record/tape stores that pursue expansion within existing outlets rather than through the addition of new units. In the case of this single-store operation and its four franchised outlets, several reasons are cited for recent renovation and expansion moves.

Most dramatic, according to general manager Kim Forepaugh, was an independent renovation program underway at the Colonial Plaza Mall, where Record Mart is situated. One of Florida's oldest shopping malls, it had reportedly declined in recent years until the Ivey's chain constructed a new, three-levelled flagship department store there.

"The mall just came alive again," reports Forepaugh, who adds that this reversal was the impetus for Record Mart's own renovation. "We were dark before, and cluttered with a basic color motif using orange and yellow. We tore out walls and added windows, and went to natural blond wood panels and lots of plants. Now we look more like a Camelot or Musicland."

Prior to Record Mart's renovation,

the company had already gone through ownership changes and a move to franchising. Richard Jay had purchased Record Mart from Nathan Fisher, his uncle, six years ago and started franchising in 1979. Franchise units are located in Kissimmee to the south and the Atlantic beach communities of Cocoa Beach, Vero Beach and Indian Harbor Beach.

While the franchise activity continues, the four units no longer purchase through Record Mart and are now nearly autonomous, Forepaugh says. The new direction is to expand Record Mart here and then add more company-owned units.

More recently, Jay has expanded another business, silk screen printing, producing one line of T-shirts that Record Mart sells. In addition, Edward Fagen, Jay's cousin, was brought in as a partner. It was also determined that Forepaugh (who has been with the store nearly three years), manager C.J. Johnson and the other three employees will have more participation in a lot of the decisions on the store's direction.

Fortuitously, the current 3,000 square feet can be expanded if a now-vacant store next door can be leased.

"We would simply knock out the wall. This will give us the space for video and a T-shirt boutique we want to add, plus allow us to expand our record and tape inventory," Forepaugh says.

Record Mart already stocks 15,000 selections, with good catalog depth and decent breadth. Though it's just three blocks from a Musicland, Forepaugh believes that Record Mart caters to a different clientele. "We see the Musicland as influenced more by impulse sales, with an older customer base. We have the kids." In price, Record Mart maintains \$8.69 pretty much across the board, with top 20 LPs at \$7.49.

As record/tape inventory is expanded it will continue to be in LPs and cassettes, the latter still trailing LPs at 40% and sold in locked fixtures. Singles are stocked 75 deep in pop, with the top 50 offered in black and country.

Licorice Store Experiments With Album Integration

LOS ANGELES—Licorice Pizza here is experimenting in its West Los Angeles unit with the elimination of a separate LP browsing section for black music, citing what manager Gaary Calamar calls "crossover in both directions." Says Calamar, "Ozzy Osbourne and Jeffrey Osborne are right together now under pop."

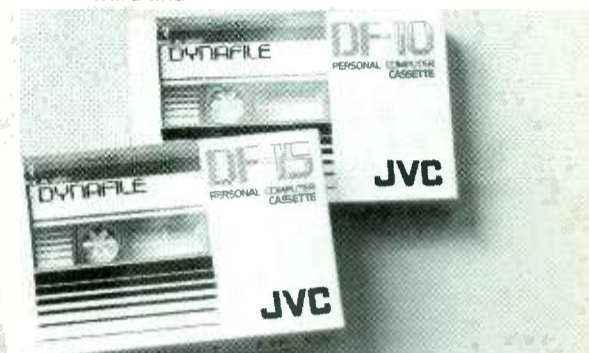
The display innovation, which has garnered the store a writeup in the Herald Examiner, came about after the staff became aware of growing customer confusion. Singles buyer Maria Niles notes that such pop acts as Daryl Hall & John Oates are now getting heavy play on black-formatted radio stations, and adds that customers were "mixing up the stock all the time anyway."

"We would not do this in every store," says chain vice president Lee Cohen, who notes that the West L.A. unit will be watched carefully. "In Pasadena, where there is a substantial black population, we would see it as an added service to maintain the black category."

New Products



NEC Home Electronics introduces a stripped-down version of its popular 803E CD player. The new model, the 705E, features NEC's non-delay digital filter, multi-mode fluorescent displays of elapsed program time and a flexible program search system that allows user to skip selections in both forward and reverse directions.



JVC has entered the computer market with two cassette data tapes for use with personal computers under the Dynafile label. The DF-10 and DF-15 cassettes offer five and seven-and-a-half minutes per side respectively and feature high-quality coating for stability in high-speed data transfer and reliable data storage.



Sharp Electronics' new VCR combines the features of a home system with the convenience of a portable. The VC-363 weighs 13.2 pounds and is a single unit recorder. The unit has one touch recording with a sliding control cover to prevent recording and erasure errors, and a seven-day, one-event programmable timer with 12 hour a.m./p.m. LCD display.

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Retailing

North Carolina's Music Marts Rely On Diversity

CONCORD, N.C.—Through shrewd buying and by changing the product mix, 65-year-old John Sides says he's shown a gain every year since he opened a used piano and repair store in Albermarle, N.C. in 1947 that evolved to the present

in three-unit Music Mart chain.

When Sides completed his four-year hitch in the Army in World War II, he went to a Pennsylvania piano repair school, returning to his North Carolina background, where he opened his first 25- by 60-foot store

in Albermarle. By 1950, Sides was impressed with the way in which Southern-originated acts were hitting big in the record business. He drove to Charlotte, 40 miles away, and was given his first open-account by Joe Voynow, then of Carol Distributing

and now owner of Bib Distributing. Sides recalls that he made the round trip every Wednesday for almost two decades, visiting Charlotte distributors. He's always used Billboard as his buying guide.

Starting with a \$200 to \$300 rec-

ord inventory, Sides saw his Music Mart business record volume mount quickly. By 1955, pianos were a secondary item.

In 1960, record sales people told him an established store in nearby Concord was closing. He got his brother Fred, eight years his junior, to join him, managing the 1,800 square foot store. By that time, both Music Marts stocked stereo hardware and the store here handled a full line of musical instruments and some tvs. Records accounted for half the stores' volume. The Concord Music Mart changed addresses three times. The current 4,000 square foot building is owned by Sides.

In 1965, Sides opened a Mart in Kannapolis, which has grown from 2,400 square feet to 3,200 square feet. The original Albermarle store was gutted and replaced by a 3,000 square footer with additional basement storage space in 1970.

Inventory emphasis has changed considerably and frequently. VCRs and video rentals are emphasized now, with records, tapes and accessories holding an important part of the stores' gross. Sides handles primarily Canon and Magnavox video equipment. He has rental clubs in each store. Because his outlets are located in small towns, he attempts to get a credit rating on a potential video club member instead of a \$50 deposit. He gets \$5 for three-day rentals. He stocks from 150 to 250 different titles. "I get my new movie titles from the Billboard chart," Sides explains. He sells relatively little prerecorded video, except at Christmas when he moved a few titles.

Sides says he researches buying possibilities carefully. He has joined the Post buying group out of Chicago for many different kinds of merchandise he stocks. He sometimes buys in tandem with his cousin, Spencer Hatley, who owns Music Marts in Salisbury and Gastonia, N.C. Hatley broke in working at Sides' stores but is now independent with his own two outlets.

Sides readily admits he once conjured up a goodly sized chain of music stores. Today, he's satisfied with his three Marts and hopes the unbroken chain of improved business years dating back to 1947 continues.

JOHN SIPPEN



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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; BT—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

THE ALARM

Declaration
LP I.R.S. SP 70608 (A&M).....\$6.98
CA CS 70608.....\$6.98

ART OF NOISE

CA Island 90137-4 (Atco).....\$5.98

BLAND, BOBBY

The Soul Of Man
LP MCA MCA 27041.....\$5.98

Call On Me

LP MCA MCA 27042.....\$5.98

Reflections In Blue

LP MCA MCA 27043.....\$5.98

Come Fly With Me

LP MCA MCA 27044.....\$5.98

Best Of Bobby Bland, Vol. II

LP MCA MCA 27045.....\$5.98

Touch Of The Blues

LP MCA MCA 27047.....\$5.98

Spotlighting The Man

LP MCA MCA 27048.....\$5.98

B.B. KING

There Must Be A Better World Somewhere
LP MCA MCA 27034.....\$5.98

BRUNSON, TYRONE

Fresh
LP Believe In A Dream
FZ 39197 (CBS).....no list
CA FZT 39197.....no list

THE BUZZCOCKS

Pts. 1-3
LP I.R.S. SP 70507 (A&M).....\$5.98
CA CS 70507.....\$5.98

CARBAUGH, DAMARIS

Damaris
LP Columbia FC 38967 (CBS).....no list
CA FCT 38967.....no list

THE CRAMPS

Bad Music For Bad People
LP I.R.S. SP 70042 (A&M).....\$8.98
CA CS 70042.....\$8.98

DEMON

The Plague
LP Atlantic 80130-1 (WEA).....\$8.98
CA 80130-4.....\$8.98

EPM

No Lies
LP Cotillion 90135-1 (WEA).....\$8.98
CA 90135-4.....\$8.98

GILMOUR, DAVID

About Face
LP Columbia FC 39296 (CBS).....no list
CA FCT 39296.....no list

HEATWAVE

Heatwave's Greatest Hits
LP Epic FE 39279 (CBS).....no list
CA FET 39279.....no list

JUMP 'N THE SADDLE BAND

LP Atlantic 80141-1 (WEA).....\$8.98
CA E0141-4.....\$8.98

THE LEROI BROTHERS

Forgot About The Danger. Think Of The Fun
LP Columbia 5C 39106 (CBS).....no list
CA ECT 39106.....no list

NENA

99 Luftballons
LP Epic BFE 39294 (CBS).....no list
CA EET 39294.....no list

NUGENT, TED

Penetrator
LP Atlantic 80125 (WEA).....\$8.98
CA E0125-4.....\$8.98

PARKER, JUNIOR

Best Of Junior Parker
LP MCA MCA 37046.....\$5.98

SAXON

Crusader
LP Carrere BFZ 39284 (CBS).....no list
CA BZT 39284.....no list

STEVE ARRINGTON'S HALL OF FAME

Positive Power
LP Atlantic 80127-1 (WEA).....\$8.98
CA 30127-4.....\$8.98

STEWART, SANDY

Cat Dancer
LP Modern 90133-1 (Atco).....\$8.98
CA 30133-4.....\$8.98

VARIOUS ARTISTS

Boston Rock & Roll Anthology, Vol. 2
LP Varulven VAR 5D.....\$8.98

WALKER, JERRY JEFF

A Good Night For Singin'
LP MCA MCA 27026.....\$5.98

Walker's Collectibles

LP MCA MCA 27027.....\$5.98

WHITMAN, SLIM

Angeline
LP Epic FE 39227 (CBS).....no list
CA FET 39227.....no list

YANKOVIC, WEIRD AL

In 3-D
LP Rock 'N Roll BFZ 39221 (CBS).....no list
CA BZT 39221.....no list

JAZZ

BICKERT, ED

Bye Bye Baby
LP Concord Jazz CJ-232.....\$8.98
CA CJ-232.....\$8.98

FELDER, WILTON

Inherit The Wind
LP MCA MCA 27031.....\$5.98

MARK LEVINE QUINTET

Concepts
LP Concord Jazz CJ-233.....\$8.98

MONTY ALEXANDER TRIO

Reunion In Europe
LP Concord Jazz CJ-231.....\$8.98
CA CJ-231.....\$8.98

SCOTT HAMILTON QUINTET

In Concert
LP Concord Jazz CJ 233.....\$8.98
CA CJ 233.....\$8.98

TANIA MARIA

Love Explosion
LP Concord Jazz CJP-230 (Picante).....\$8.98
CA CJP-230.....\$8.98

WEATHER REPORT

Domino Theory
LP Columbia FC 39147 (CBS).....no list
CA FCT 39147.....no list

CLASSICAL

BACH

Jesu, Joy of Man's Desiring
CA Odyssey YT 38915 (CBS).....no list

BEETHOVEN

Sonatas No. 23, Op. 57 & No. 3, Op. 2
Andre-Michel Schub, piano
LP Vox Cum Laude D VCL 9062 (MMG).....\$7.98
CA D VCS 9062.....\$7.98

CHOPIN

Mazurkas, Waltzes, Polonaises
Ivan Moravec, piano
LP Vox Cum Laude D-VCL 9050 (MMG).....\$7.98
CA D-VCS 9059.....\$7.98

(Continued on page 26)

Billboard®

Survey For Week Ending 2/18/84

Top 25 Video Games

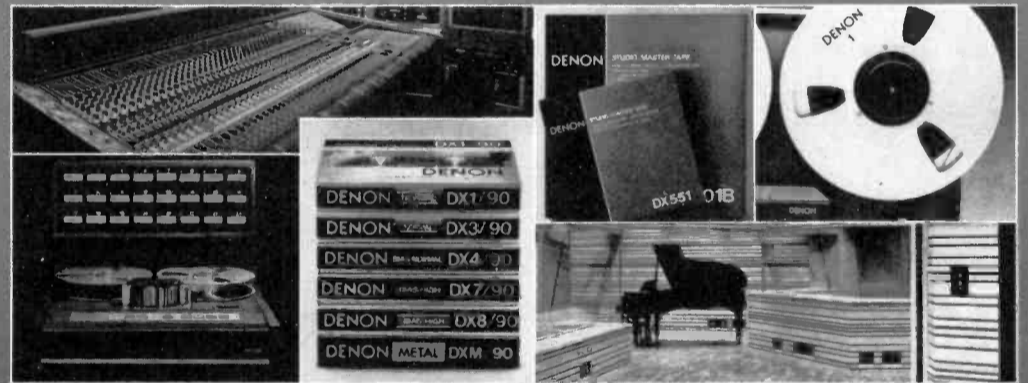
This Week	Last Position	Weeks on Chart	Title	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	27	Q-BERT	Parker Brothers 5360	•	•	•	•
2	3	27	POLE POSITION	Atari CX 2694	•	•		
3	4	51	MS. PAC-MAN	Atari CX 2675	•			
4	2	15	POPEYE	Parker Brothers 5370	•	•	•	•
5	5	15	DIG DUG	Atari CX 2677	•			
6	8	47	CENTIPEDE	Atari CX 2676	•	•		
7	9	13	JOUST	Atari CX2691	•	•		
8	6	75	FROGGER	Parker Brothers 5300	•	•	•	•
9	10	31	JUNGLE HUNT	Atari C-2688	•			
10	14	9	SPACE SHUTTLE	Activision AX 033	•			
11	7	33	BURGER TIME	Intellivision 4549	•			•
12	19	5	CONGO BONGO	Sega 006-01	•	•		
13	18	5	REAL SPORTS BASEBALL	Atari CX2640	•			
14	15	57	RIVER RAID	Activision AX-018	•			•
15	12	25	DECATHLON	Activision AZ 030	•			
16	11	25	KANGAROO	Atari CX 2689	•	•		
17	13	21	MR. DO!	Coleco 2622	•			•
18	24	3	BUMP 'N' JUMP	Intellivision 7045	•			•
19	20	37	ENDURO	Activision AX-026	•			
20	16	9	DONKEY KONG	Coleco 2451	•			•
21	21	5	SUPER ACTION BASEBALL WITH CONTROLLERS	Coleco 2491	•			•
22	17	17	TIME PILOT	Coleco 2679	•			•
23	23	73	PITFALL	Activision AX-108	•			•
24	NEW ENTRY		MOON PATROL	Atari CX 2692	•	•		
25	22	31	ROBOT TANK	Activision AX-028	•			

*Denotes cartridge availability for play on hardware configuration.

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AT MILLER BROTHERS' STORES

North Dakotans Take To Video

MINOT, N.D.—After establishing careers in other businesses in the mid-'70s, Duane and Dennis Miller opted for the record business.

The Dakotan brothers own three Budget Tapes & Records and a Budget Video location, all of which have changed considerably as they've varied the product mix to maintain profitability.

Duane was a senior merchandise manager with J.C. Penney in Denver in 1976, when he found himself tiring of the corporate level. Late in the year, he went to visit his brother in Great Falls, Mont., and stayed for two weeks, working without pay at a local record store.

Duane says he enjoyed his first brush with the "record boom." He canvassed towns in the upper Midwest where an independent record store might flourish, and chose Bismarck.

Commercial property was dear. He leased a 500 square foot second-story location in a refurbished mini-mall created from an industrial warehouse. He worked the store the first six months with a single part-timer. He fashioned and built his own fixtures.

Approximately 18 months later, in June, 1977, Evan Lasky suggested a possible Budget store in Minot, 100 miles away. The 700 square foot store started with about the same inventory, 3,000 LPs and 1,500 tapes, as the Bismarck unit. By this time, Dennis decided to leave his job in aeronautical accounting and take over a

store. In November, 1979, at the peak of the boom, the brothers opened 1,700 square feet in the Fargo-Moorhead area, where they had 5,000 LPs and 2,500 tapes.

In each of the three towns, Budget has since moved into more trafficked areas. Duane blames the falloff after that to mounting list prices for record and stereo equipment. He fondly remembers the multiple unit sales when albums could be sold at \$3.99. Now he charges \$7.99 for \$8.98s and \$5.49 for midlines.

Video was introduced 30 months ago. It's been a godsend, the brothers feel. The Millers opened with from 100 to 150 movie titles. Now they average 1,600 different titles in a mix that is 70% VHS and 30% Beta.

Video business became so good in Fargo that they opened the separate video store across the street from the record/tape/accessories outlet in February, 1983. Duane says that pioneering in the rental of VCRs along with movies is what established them. Each of the three outlets in video today has approximately 40 VCR loaners. From Monday through Friday, a customer with a positive identification can rent a VCR and two movies for \$9.99; on weekends, it's \$19.99 for the VCR and three movies.

As the Millers find more and more patrons purchasing VCRs, they have initiated clubs. For a yearly \$29.99 fee, a member gets five gratis rentals, along with discounts on merchandise

and the privilege of reserving movies.

The Millers see no new store locations in their crystal ball for 1984. They plan instead to strengthen their present Budget stores. They see video competition intensifying this year. Thus far, they feel their markets are not ready for Compact Disc because of lack of hardware, but think they might stock the laser-read disks by year's end. **JOHN SIPPEL**

New LP/Tape Releases

Continued from page 25

LP CBS Masterworks M 39208 (CBS).....no list
CA MT 39208 (CBS).....no list

SAINT SAENS
Great Orchestral Showpieces
Philadelphia Orch., Ormandy
CA Odyssey YT 38920 (CBS).....no list

SOUSA, JOHN PHILIP
Peaches And Cream
LP Vox Cum Laude D VCL 9063 (MMG).....\$7.98
CA D VCS 9063.....\$7.98

SZYMANOWSKI
Violin Concerto No. 2, Op. 61,
Violin Sonata, Op. 9
Fredell Lack, violin; Albert Hirsh,
piano; Berlin Symph. Orch., Kohler
LP Vox Cum Laude VCL 9061 (MMG).....\$7.98
CA VCS 9061.....\$7.98

TCHAIKOVSKY
Love Theme from "Romeo & Juliet"
Philadelphia Orch., Ormandy
CA Odyssey YT 38913 (CBS).....no list

VARIOUS ARTISTS
Clair de Lune
Philadelphia Orch., Ormandy
CA Odyssey YT 38919 (CBS).....no list

EUGENIA AND PINCHAS ZUKERMAN
Various duets for violin & piano
LP Vox Cum Laude D-VCL 9060 (MMG).....\$7.98
CA D-VCS 9060.....\$7.98

THE FALLA TRIO
Virtuoso Music For Three Guitars
LP Concerto CC-2007 (Concord Jazz).....\$8.98
CA CC-2007.....\$8.98

GOULD, GLENN
Sonata in B Minor, Op. 5, Five Piano Pieces, Op. 3
LP CBS Masterworks IM 38659 (CBS).....no list
CA IMT 38659.....no list

KANAWA, KIRI TE
A Portrait Of Kiri Te Kanawa

VARIOUS ARTISTS
Classical Hit Parade
Philadelphia Orch., Ormandy
CA Odyssey YT 38916 (CBS).....no list

VARIOUS ARTISTS
Opera For Orchestra, Vol. 1
Andre Kostelanetz & his Orchestra
CA Odyssey YT 38921 (CBS).....no list

Opera For Orchestra, Vol. II
Puccini's Greatest Hits
Columbia Symph. Orch., Kostelanetz
CA Odyssey YT 38922 (CBS).....no list

VARIOUS ARTISTS
Rhapsody
Philadelphia Orch., Ormandy
CA Odyssey YT 38917 (CBS).....no list

VARIOUS ARTISTS
Stars and Stripes Forever
Andre Kostelanetz Orch.
CA Odyssey YT 38918 (CBS).....no list

WAGNER
Ride Of the Valkyries
Philadelphia Orch., Ormandy
CA Odyssey YT 38914 (CBS).....no list

To get your company's new album and tape releases listed, either send release sheets or type the information in the above format on your letterhead. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

Budget, Denver FM Join To Help Clip Show

LOS ANGELES—A locally produced music video show on Denver's KBDI-TV is so important to the music community there that a benefit auction planned for the program has grown into a major media event, according to organizers Budget Tapes & Records and AOR-formatted FM station KBCO.

"Denver still isn't wired for MTV, so this show is all the more important," says Jeff Klem, ad director for Budget, a 72-unit chain franchised by Danjay Music & Video. "Teletunes" grew from a Friday night show to a 90-minute show and two hours on weekends.

Even though KBCO's principals are helping Klem promote the scheduled March 31 benefit auction, other stations are also taking part by volunteering to donate auction items—Klem cites KAZY program director Scott Jamison as one of those participating. Klem says that he has contacted several record labels and other companies, and that items such as autographed tour jackets and gold records have been "pouring in" to Budget. Target advertising budget is in the \$5,000-\$10,000 range.

For Budget, which has three company-owned units in addition to its 72 franchisee stores, the benefit is the first such effort since a fund-raiser for the Portland, Ore. zoo a few years ago. Klem says the music exposure provided by "Teletunes" has a dramatic effect on local sales and airplay.

Klem says that the show, which airs weeknights at 10:30 and Saturday and Sunday from 10 a.m. to noon

on the PBS station, presents 463 different video clips a week. "It's far more progressive than MTV, where you won't see acts like Pieces Of A Dream, Stanley Clarke or Teena Marie," he says. "They do things by Ralph Records and offer more r&b than MTV." The show is produced by Ken Sleeman and simulcast on Saturdays on KBCO's AM sister station KADE.

KBCO PD Dennis Constantine, promotion director Dave Rahn and music director John Bradley will act as auctioneers for the four-hour event, part of which will be telecast, with KBCO plugging it heavily in advance.

EARL PAIGE

Billboard



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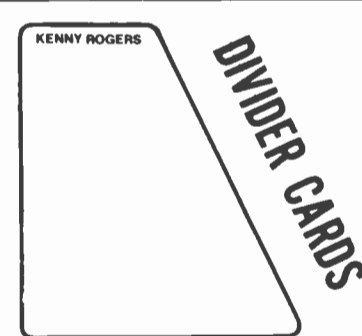
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ENTERTAINMENT TOP 20

●—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	5	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●		●					
2	2	20	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
3	3	20	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	4	20	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			★	★					
5	5	20	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
6	7	19	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	8	20	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
8	10	11	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
9	9	6	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
10	11	4	BEACH-HEAD	Access	Strategy Arcade Game				●					
11	6	20	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆	◆					
12	15	3	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
13	12	19	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
14	13	10	PITSTOP	Epyx	Action Strategy Game			●	●					●
15	16	5	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
16	17	8	POLE POSITION	Atari	Arcade-Style Game			◆						
17	20	16	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
18	19	13	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
19	NEW ENTRY		HARD HAT MACK	Electronic Arts	Arcade Style Game		●	●	●					
20	18	20	JUMPMAN	Epyx	Action Strategy Game		●	★	★	●				

EDUCATION TOP 10

1	1	20	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	20	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.		●	◆	◆	●				
3	7	2	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
4	3	20	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		●	◆	◆	●				
5	4	20	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.		●	●	●	●				
6	8	12	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●		●		
7	5	11	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.		●	●	●	●				
8	6	20	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★	★	●		★		
9	9	3	ALPHABET ZOO	Spinnaker	A combination of Maze games for ages 3-8, that teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.		●	◆	◆	●				
10	10	2	KIDS ON KEYS	Spinnaker	Familiarizes children (ages 3-9) with the computer keyboard and strengthens typing, spelling and letter recognition skills.			◆	◆					

HOME MANAGEMENT TOP 10

1	1	20	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	2	20	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	4	9	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
4	3	10	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
5	6	20	PFS:FILE	Software Publishing	Information Management System		●			●	●			
6	5	12	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
7	7	11	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
8	8	5	EASY SCRIPT	Commodore	Word Processing Package				◆					
9	9	2	F.C.M. (Filing, Cataloging and Mailing)	Continental	Mailing List System		●		●		●	●		
10	10	11	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Package				★					

Now Playing

Milton Bradley Says The Vectrex Game Is Over

By FAYE ZUCKERMAN

Milton Bradley has announced that it is getting out of the home video game business with the discontinuance of the Vectrex machine made by the company's GCE subsidiary. The machine experienced soaring sales in 1982 when the video game industry was booming.

GCE's Vectrex was a top featured toy at New York's highbrow FAO Schwarz store that year. But after that, the stand-alone machine, which incorporated its own monitor, saw dwindling sales as high-powered home computers took center stage.

At the Chicago CES last year, the company exhibited a keyboard that would turn the machine into a computer, but for unknown reasons it was not released. Also contributing to the machine's demise was the growing popularity of home management and educational uses for computers. Vectrex's software offering was almost exclusively tied to video games.

Milton Bradley has announced that its 1983 sales figures will reflect a loss as a result of GCE. James J. Shea Jr., chairman of the Springfield, Mass. company, also attributes the company's losses to Texas Instruments, which cancelled agreements with Milton Bradley to make voice synthesis modules when it bowed out of the home computer industry in the fall.

Sales for fiscal 1983 were about \$336 million. The company says its sales for 1982 were \$345 million.

Meanwhile, home computer maker Commodore showed record-breaking second quarter earnings of \$431 million. This is more than \$200 million above the company's previous record high of \$176 million, which occurred in 1982's second quarter.

★ ★ ★

Software quarter earnings: Activision has announced sharply lower sales and a loss for its third quarter, which ended Dec. 31. The company expects to see increased sales in 1984, as it has broadened its product line to include software for popular home computers. Shipping of software for Coleco computer systems will commence this month, the company reports.

★ ★ ★

Directories: The Book Company, a division of Arrays Inc., has started shipping its 1984 edition of "The Book Of Atari Software." Included in this year's book will be reviews of VCS games and education, entertainment and business software as well as hardware evaluations.

Software distributor SKU has rolled out another edition of its "Software Express." This 400-page directory describes more than 1,000 software packages. This book carries a suggested retail price of \$9.95.

★ ★ ★

Book exhibiting: Hayden Book Co. has launched a special discount on its counter display that can hold 20 book or software titles. The three-colored display can hold five copies of four packages. The company is offering the display to retailers for 47% off the list price of \$749.

★ ★ ★

Arcade action: A new video game licensed from the National Football

(Continued on opposite page)

Retailing

Dealers Test Software Waters

Uncommitted Expected To Explore Potential At Softcon

By FAYE ZUCKERMAN

LOS ANGELES—Softcon, a computer software convention slated for Feb. 21-23 in New Orleans, will be heavily attended by record/tape, book and mass merchandiser retailers and distributors still mulling whether to carry computer products in their stores.

Many retailers, like Licorice Pizza, that have not yet entered the software arena will be at the show to fact-find and observe. Notes Lee Cohen of the Los Angeles record/tape chain, "We are observing the market to determine if software is a viable product for us to be involved with." Chris Siciliano, vice president of purchasing and distribution, will be representing Licorice Pizza at the three-day convention.

Record/tape retailer/distributors that currently distribute computer software, including Danjay Music Video and Western Merchandisers, will also be represented at Softcon. Bill Heath will represent Danjay, which services Budget Tapes & Records.

And while Western Merchandisers has not started to sell software in its Hastings Books & Records Stores, it has started pilot studies of computer products in some of the outlets to which it distributes. Bruce Shortz, vice president of retail for the Amarillo-based firm, will be at the convention. He says he is looking to establish relations with vendors and get a feel for the software marketplace.

Softcon's planners report that nearly 6,200 retailers and wholesalers have registered for the show. Gerald Mildren, president of Northeast Expositions, notes that mass merchandisers, record/tape and book stores have been specifically targeted for this show.

Mildren explains, "Only about 6,000 retail outlets sell computer software packages." He adds that nearly 10,000 companies produce some 40,000 software programs.

"Nearly 600 software companies will be exhibiting at the show. Entertainment, education, home management and business computer software firms will be represented," Mildren adds. But, a quick scan of the exhibitors reveals that most of them are

business software manufacturers.

Many retailers say that they are only interested in software packages with price points less than \$80. Several of the business software firms are said to be dropping their prices.

Visicorp., for example, recently announced new pricing that has brought its products into the \$80 realm, making them viable home management packages.

The three-day software show will feature computer hardware maker Steven Jobs, co-founder of Apple Computer, as a keynote speaker. Additionally, a series of panel discussions will focus on evaluating software packages, pricing, advertising and sales trends of software in the mass merchandising setting.

SOFTWARE CHART ANALYSIS

'Home Accountant' Still Hot

LOS ANGELES—"The Home Accountant," which has maintained the top position on the Home Management Top 10 for more than 20 weeks, dramatizes the popularity of using computers to plan and monitor personal finances.

The program, from Continental Software, a division of Arrays Inc., can keep track of one's checkbook, print out a balance sheet and list transactions by category. It can also compare monthly budgets.

The makers of this program believe that current computer owners

are concerned with organizing their finances. In fact, Continental Software gears its products for general consumers as well as mass merchandisers as it the need for home management and personal enrichment software packages continue to burgeon.

The newest program to enter the home management category, FCM (Filing, Cataloging & Mailing) from Continental Software, is further evidence of growth in this area. FCM, which entered the chart last week at nine, turns the computer into a mini-database. It allows users to keep lists and make mailing labels.

The 1984 "Book Of Apple Software" describes FCM as being like an electronic file box. Hank Scheinberg, executive vice president of the firm, adds, "FCM has a feature called 'form letter' which can merge the program's mailing list so that it can work with most major word processing programs."

Originally, FCM was called "First Class Mail." But, according to Scheinberg, the U.S. Postal Service asked that the name be changed. The name switch, some believe, gives a more specific description of the program.

In the education category, another typing tutor, "Kids On Keys," comes onto the chart at number 10. This program, which is geared for three-to nine-year-olds, was written by Frieda Lekkerkerker. Also entering this chart is "Music Construction Set," at number seven.

FAYE ZUCKERMAN

Now Playing

• Continued from opposite page

League, contains actual film footage of football game action. It is being distributed by Bally Manufacturing Corp., which reportedly had production problems with the game resulting in a later-than-expected disbursement to video game arcades.

The game is based on CED video-disk technology, and involves the player choosing one of five offensive plays while his opponent picks one of five defensive formats. The arcade machine can show outcomes of more than 400 different football plays.

Video Music Programming

MTV Adds & Rotation

As of 2/8/84

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

NEW VIDEOS ADDED:

Alarm, "68 Guns," IRS
Jacqui Brooks, "Lost Without Your Love," MCA
Dear Enemy, "Computer One," Capitol
Thomas Dolby, "Hyperactive," Capitol
Mick Fleetwood, "Angel Come Home," RCA
Laux & Creme Cheese, "It's Not My Fate," No label
Ted Nugent, "Tied Up In Love," Atlantic
Queen, "Radio Ga Ga," Capitol
Billy Rankin, "Baby Come Back," A&M
Vandenberg, "Friday Night," Atco

HEAVY ROTATION (maximum 4 plays a day):

Culture Club, "Karma Chameleon," Virgin/Epic
Genesis, "That's All," Atlantic
Daryl Hall & John Oates, "Adult Education," RCA
Billy Idol, "Rebel Yell," Chrysalis
Elton John, "That's Why They Call It The Blues," Geffen
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
John Lennon, "Nobody Told Me," Polydor
Huey Lewis, "I Want A New Drug," Chrysalis
Paul McCartney, "So Bad," Columbia
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Bette Midler, "Beast Of Burden," Atlantic
Motley Crue, "Looks That Kill," Elektra
Nena, "99 Luftballons," Epic
Night Ranger, "Rock In America," Camel/MCA
Robert Plant, "In The Mood," Atlantic
Police, "Wrapped Around Your Finger," A&M
Pretenders, "Middle Of The Road," Sire
Quiet Riot, "Metal Health," Pasha/CBS
Rolling Stones, "Under Cover Of The Night," Rolling Stones
Stray Cats, "Look At That Cadillac," EMI America
Van Halen, "Jump," Warner Bros.
Yes, "Owner Of A Lonely Heart," Atco

MEDIUM ROTATION (maximum 3 plays a day):

ABC, "That Was Then, This Is Now," Mercury
Adam Ant, "Strip," Epic
Blue Oyster Cult, "Shooting Shark," Columbia
Kim Carnes, "You Make My Heart Beat Faster," EMI America
Dokken, "Breaking The Chains," Elektra
English Beat, "Best Friends," IRS
Eurythmics, "Here Comes The Rain Again," RCA
Fixx, "Sign Of Fire," MCA
Dan Fogelberg, "The Language Of Love," Full Moon/Epic
Herbie Hancock, "Autodrive," Columbia
Headpins, "Just One More Time," Solid Gold/MCA
Hyts, "Backstabber," Gold Mountain/A&M
Billy Joel, "You May Be Right," CBS/Fox Video
Howard Jones, "New Song," Elektra
Judas Priest, "Free Wheel Burnin'," Columbia
Kenny Loggins, "Footloose," Columbia
Lords Of The New Church, "Dance With Me," IRS
Christine McVie, "Got A Hand On Me," Warner Bros.
Manfred Mann, "The Runner," Arista
Motels, "Remember The Night," Capitol
Jeffrey Osborne, "Stay With Me Tonight," A&M
Ozzy Osbourne, "Bark At The Moon," Epic
Rainbow, "Can't Let You Go," Polydor
Real Life, "Send Me An Angel," MCA
Re-Flex, "Politics Of Dancing," Capitol
Lionel Richie, "Running With The Night," Motown
Grace Slick, "All The Machines," RCA
Dwight Twilley, "Girls," EMI America
Utopia, "Cry Baby," Passport/Jem

LIGHT ROTATION (maximum 2 plays a day):

Alcatraz, "Hiroshima," Rocshire
Lloyd Allen, "I Keep Looking At You," Epic
Big Country, "Fields Of Fire," Mercury
Bon Jovi, "Runaway," Mercury
John Cafferty & the Beaver Brown Band, "Tender Years," Scotti Bros./CBS
China Crisis, "Working With Steel And Fire," Virgin
Irene Cara, "The Dream," Network
Combo Audio, "Romanticide," EMI America
Crack The Sky, "Mr. D.J.," Criminal
Din, "Reptile," Rocshire
Dog Police, "Dog Police," No label
Echo & the Bunnymen, "Do It Again," Sire
End Games, "Love Cares," Virgin/MCA
Expression, "With Closed Eyes," Oz/A&M
Fitz, "Audio/Video," Topflight
Helix, "Don't Get Mad, Get Even," Capitol
Nick Heyward, "On A Sunday," Arista
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America
James Ingram/Michael McDonald, "Yah Mo B There," Qwest
Juniper, "Lies," Allegiance
Kiss, "All Hell's Breakin' Loose," Mercury
Mink DeVille, "Each Word Is A Beat," Atlantic
Steve O'Neill, "When The Mountain Falls," No label
Bill Nelson, "Flaming Desire," Epic
Parachute Club, "Rise Up," RCA
Randy Andy, "The People," MCA
Baxter Robinson, "Silver Strand," RCA
Paul Rodgers, "Morning After The Night," Atlantic
Sights, "Virginia," Fantasy
Sons Of Heros, "Living Outside Of Your Love," MCA
Thompson Twins, "Hold Me Now," Arista
Toyah, "Rebel Run," Safari

(Continued on page 54)

More music for your eyes.



DAVID BOWIE



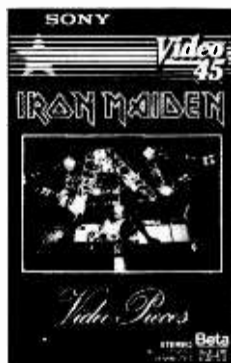
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SONY
THE MUSIC VIDEO COMPANY



DURAN DURAN

CABLE OPERATORS TARGETED

U.K. Clip Royalty Group Formed

By PETER JONES

LONDON—The U.K. record industry has taken a major step towards licensing rights for public and broadcast performance of promotional videos. The newly organized Video Performance Ltd. (VPL) will run alongside Phonographic Performance Ltd. (PPL), which issues licenses and collects royalties for re-

cord companies for similar use of sound recordings.

A first target for VPL is cable operators here. The attempt is to "forestall" a situation similar to that in the U.S., where MTV is recognized as a BMI and ASCAP licensee but is still embroiled in a dispute over the level of fees payable for video usage.

Michael Kuhn, PolyGram legal and business affairs chief here, is

chairman of the new organization. He says the main aim is to establish royalty income to offset the constantly increasing costs of video clip production and to ensure satisfactory future earnings.

It's understood here that VPL won't immediately demand royalties from broadcast television companies which are supplied free of charge with music videos for promotional purposes. However, if cable music programs through Britain become as popular as MTV and other U.S. television outlets, then pressure will be applied by VPL to line up broadcast tv companies with cable companies to pay for video usage. And VPL has pledged to chase up public performance users of videos nationwide to license them as the Performing Right Society does in the audio field.

Representatives of most major record companies are on the VPL board. The board held an "emergency" meeting last week to discuss how to formulate an interim deal with Thorn EMI's Music Box, which went "live" with its programs on Satellite Television's Sky Channel Feb. 6.

Talks there continue and will soon (Continued on page 32)

New Host For 'Radio 1990'

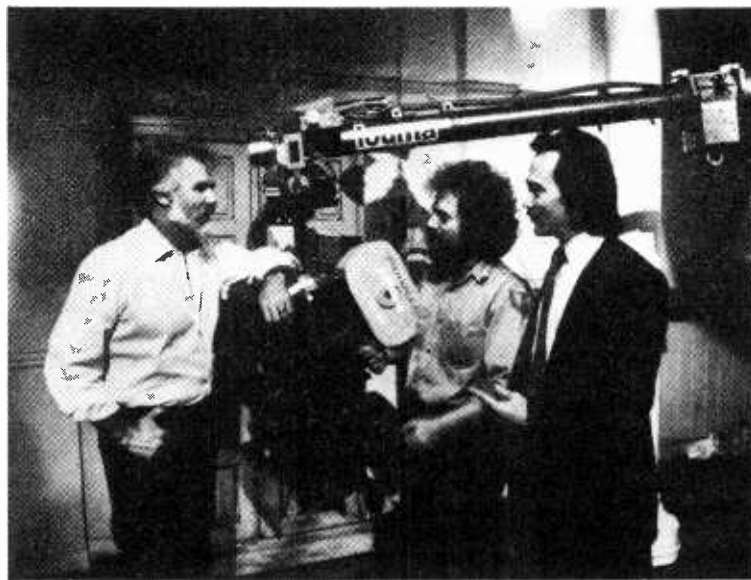
NEW YORK—USA Network's series "Radio 1990" has undergone some development, with host/reporter Lisa Robinson devoting more time to star interviews, features and investigative reports. Kathryn Kinley has been signed on as host, although Robinson will continue to present her music segments on-camera.

Says co-producer Cynthia Friedland of ATI Video, "We've been looking for someone for a long time so Lisa could take the role we had originally envisioned for her. Because of the kind of show 'Radio 1990' is, it was necessary to have broader information than just music, and Lisa

stretched herself out. But her real talents are as a rock journalist, and doing the other spots for us was an accommodation."

Robinson remarks that she will now be "doing more of what I want." Interviews have recently been completed with Boy George, David Lee Roth and Mick Jagger; she is currently interviewing Brian Setzer, Andy Summers and Keith Richards.

To cover music and non-music news, Friedland says she would like to set up a network of stringers around the country. "I'd love for anyone with interesting news to call me up," she adds.



ROGERS' BABY—Kenny Rogers confers with director Jay Dubin, center, and producer Jon Small, right, on the set of his first concept video, "This Woman," at the Zoetrope Studios in Los Angeles.

London Software Show Called Europe's Biggest

By NICK ROBERTSHAW

LONDON—This city's sixth Video Software Show, now expanded to a four-day event and claimed to be the biggest in Europe, took place in Heathrow's Penta Hotel Jan. 19-Feb. 1, attracting a total of 9,100 visitors. The figure marginally topped the attendance at the Autumn Software Show, though daily totals were lower.

Some 92 exhibitors set up in the five exhibition areas. Space available was up by 2,800 square feet, thanks to the draining and boarding over of the Penta swimming pool.

Over 90% of stand holders were software distributors, with Warner Home Video, a traditional no-show at trade events, the only notable absentee among the major names. CBS/Columbia splashed out with a \$30,000 "Space Shuttle" mock-up. Other firms brought along larger-than-life characters from their key releases: Goofy and Winnie the Pooh (Walt Disney Home Video), rampaging Ninja warriors (VTC).

Main talking points included the U.K. launch of Vestron Video, last of the leading U.S. names into this market. Recently formed Palace Virgin & Gold will distribute and, according to creative services head Susan Senk, now working out of London, first product will be top Stateside seller "Making Michael Jackson's 'Thriller,'" due out in March.

Also arousing interest was the plan by video label International Feature Films to market cassettes like movie

programs, with a main feature, supporting short and trailers. First title will be on sale late this month, distributed by Intervision.

The mood of the industry at this time is probably best described as thoughtful. In a speech at Thorn EMI Screen Entertainment's spring product launch, marketing director Philip Nugus said that video was still a bullish market, but that piracy was depressing prices while too-low rental rates continued to worry distributors. However, 89% of U.K. VCR owners now rent software, compared with only 30% in 1982, giving rise to grounds for optimism.

On the exhibition floor, dealers agreed that trade had been generally depressed ever since last summer, with what sales there were dominated by CIC's low-price "Raiders Of The Lost Ark," which racked up 80,000 units. A growing gulf between blockbuster and other titles is causing concern, and continuing uncertainty over obscenity prosecutions is likely. Wholesalers, meanwhile, are feeling pressure as a result of the majors' drive for direct accounts.

Despite relatively slow market headway, video music catalogs are clearly still growing fast. K-tel's video entry this month will put \$400,000 of television marketing money behind "Toyah! Toyah! Toyah!," a five-track 20-minute compilation selling to dealers at only \$11.20, with distribution by PolyGram.

Virgin is expected to achieve re- (Continued on page 32)

FUJI FILM ESTIMATE

Jump Seen In Tape Demand

TOKYO—Videotape demand during calendar 1984 will come to 321 million tapes, taking the basis of a VHS two-hour tape, an increase of 37% on the 233 million unit tally of 1983, according to estimates drawn up by the Fuji Photo Film Co.

It's estimated that the biggest increase in videotape demand this year will be in the U.S., up 54% from last year's 62 million tapes to 96 million this year. The number of tapes per VCR in the U.S. is expected to increase from last year's 7.3 to 7.9.

Fuji estimates that on a worldwide basis the number of tapes per VCR will be 5.8 this year, down 0.2 from the six tapes per hardware unit in 1983.

The smallest area increase in tape sales is projected for European coun-

tries, up just 24% from 80 million tapes last year to 100 million this year, with the number of tapes per VCR expected to drop from 5.4% to 4.7%.

In Japan, videotape demand is expected to increase 37%, the same as the worldwide figure, from 52% to 71 million this year. The number of tapes per VCR is expected to dip from 5.5 to 5.2.

The anticipated hefty hike in U.S. tape demand is expected to come from the Olympic Games. Fuji believes that the number of tapes per VCR will continue to decline in the future, because as more people buy VCRs, more buyers will be "ordinary entertainment-seekers" rather than audio/video buffs, who tend to spend heavily on videocassettes.

Billboard Videodisk Top 20

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Survey For Week Ending 2/18/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	3	10	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
3	5	7	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
4	10	15	BLUE THUNDER*	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
5	4	8	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
6	6	6	MAKING OF MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
7	7	8	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
8	9	11	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
9	12	19	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
10	14	3	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	CED Laser	19.98 29.98
11	2	18	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
12	8	8	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
13	11	3	DARK CRYSTAL	Thorn/EMI Video TLS-1966	Jen, Kira	1982	PG	CED	29.95
14	NEW ENTRY		TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
15	18	2	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
16	15	8	JAWS 3*	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
17	13	4	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
18	20	10	BREATHLESS (ITA)	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
19	16	3	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	CED Laser	19.98 34.98
20	17	15	GANDHI*	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98

* Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

New On The Charts



A STAR IS BORN
Warner Home Video—16

Debating on the chart this week is the second of three versions of "A Star Is Born." Starring Judy Garland and James Mason, this 1954 film features newly restored musical numbers and dramatic footage that had been thought of as lost for the last 30 years. Twenty minutes of newfound material have been integrated into the film after a two-year search of the Warner Bros. vaults.

The story follows the episodes in a musical marriage as one spouse rises to stardom and the other descends into alcoholism.

This feature is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.

West German Study Finds VCR Penetration At 13%

By JIM SAMPSON

MUNICH—A recent market research survey indicates that VCR penetration of West German households had reached 13% by late 1983. And 12% of those quizzed plan to buy a VCR in the next two years.

That should assure the German video business of continued double-digit sales increases. But few Germans are lured by home computers: Only 3% plan to purchase one in the near future.

Provisional figures from Bundesverband Video, the trade group exclusively representing program suppliers, estimates that Germany's 6,000 video shops grossed around \$350 million on software last year, as program suppliers reported a wholesale business of over \$150 million. Some 1.4 million new VCRs and 25 million blank tapes, worth \$1.2 billion and \$290 million respectively, were sold in 1983.

The new market study of 2,000 individuals was conducted last October for Video Institute, which primarily represents video retailers and rental points. It's being called the most detailed conducted to date in Germany. Bundesverband Video is planning its own study, details of which are to be worked out at the group's convention this Friday (17).

The GVI researchers determined that 15% of prospective purchasers

were interested in portable recorders and 6% in a video camera, but only 1% were in the market for a video game console. CED videodisks are unavailable here; LaserVision has had a negligible impact.

The figures show 64% of VCR owners regularly renting tapes in Germany. Industry observers say 90% of the German software business is still rental, with an average daily fee of \$2.25.

Asked for their program preferences, nearly half of those surveyed mentioned detective/spy films. Other popular categories were adventure (43%), action and Westerns (42% each), comedy (36%), soft/hard pornography (24%), horror (18%) and children's programming (16%).

Hardcore pornography, which several years ago dominated the budding video software market here, is now generally estimated to have about a 10% share of the video business, although additional sales come through sex shops and mail order.

The GVI study also investigated the impact of home video on individual lifestyles. Some 75% of responding VCR owners said they went to movie theatres less frequently since acquiring a recorder, 57% said they went less often to live concerts, and 48% said they cut down on sporting events and other non-musical public attractions.

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Billboard Videocassette Top 40

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For Week Ending February 18, 1984

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
2	2	7	MAKING OF MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	3	21	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
4	4	92	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
5	5	8	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
6	8	2	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
7	6	8	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
8	17	3	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
9	14	4	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
10	7	34	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
11	12	30	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
12	28	11	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
13	13	7	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
14	16	52	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
15	20	7	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
16	NEW ENTRY		A STAR IS BORN	Warner Bros. Pictures, Warner Home Video 11335	Judy Garland James Mason	1954	PG	VHS Beta	69.95
17	10	8	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
18	27	8	JAWS 3 •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
19	9	14	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
20	19	7	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
21	23	14	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
22	NEW ENTRY		DO IT DEBBIE'S WAY	Raymax Prod., P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS, Beta	39.95
23	15	11	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
24	24	2	CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	VHS Beta	No listing
25	18	12	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
26	26	65	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
27	33	19	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
28	11	7	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
29	21	17	GANDHI •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
30	NEW ENTRY		ON HER MAJESTY'S SECRET SERVICE	CBS-Fox Video 4604	George Lazenby, Diana Rigg	1969	PG	VHS Beta	69.98
31	22	14	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
32	38	11	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
33	30	11	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
34	35	11	BREATHLESS (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
35	34	16	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
36	36	11	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
37	29	2	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta	79.95
38	31	2	SMOKEY AND THE BANDIT PART 3	Universal City Studios MCA Distrib. Corp. 80013	Jackie Gleason Paul Williams	1983	PG	VHS Beta	59.95
39	25	7	AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.95
40	39	18	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95

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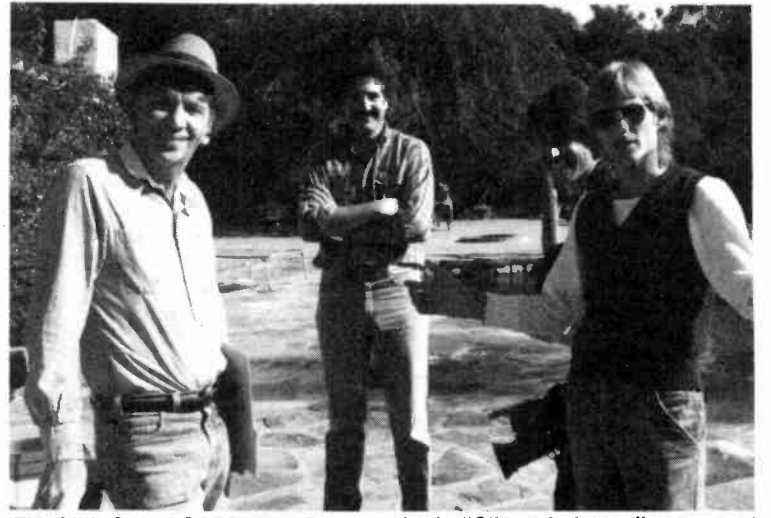
Billboard Videocassette Top 40

Survey For Week Ending 2/18/84

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RENTALS

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1	20	2	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
2	2	9	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
3	12		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
4	3	8	MAKING OF MICHAEL JACKSON'S THRILLER▲ • (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
5	11	2	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
6	8	9	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
7	6	21	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
8	10	4	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
9	4	15	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
10	5	12	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
11	7	9	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
12	15	2	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
13	12	34	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
14	9	18	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
15	14	13	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
16	19	8	JAWS 3 • (ITA)	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
17	25	2	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
18	16	6	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
19	18	5	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
20	13	11	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
21	26	22	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
22	23	42	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
23	17	11	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
24	28	11	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
25	22	12	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
26	34	28	PORKY'S ▲ (ITA)	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
27	27	11	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
28	24	14	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
29	21	10	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
30	37	52	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
31	30	16	PSYCHO II • (ITA)	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
32	39	23	BAD BOYS • (ITA)	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
33	36	19	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
34	31	16	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
35	33	24	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
36	29	19	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
37	38	18	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
38	40	34	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
39	35	16	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
40	32	21	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta



IT'S GILLIGAN AGAIN—Bob Denver of tv's "Gilligan's Island" relaxes at his home in Santa Barbara, Calif., after helping out on the Crackers' new video "What Did I Do?". Pictured from left are Denver, camera crew members Matt DiGregory and David West and the Crackers' lead singer, Bradd Aubry.

CIC, JVC Join Forces In New Software Venture

TOKYO—A new joint venture company, CIC-Victor, has been set up by JVC and CIC here to market home video software in the Japanese market.

Under the deal, revealed Feb. 1 by video divisional presidents Roy Featherstone (CIC) and Seiichiro Niwa (JVC), CIC Video will license television and theatrical programming to the joint venture culled from the Paramount and MCA/Universal catalogs, while JVC will license music and feature film programming either acquired or produced within the company.

Sixth London Software Show Called Biggest

cord sales with the first Culture Club video release. And Thorn EMI is still celebrating sales of close to 30,000 units of Duran Duran.

Among informal meetings held during the Video Software Show was one organized by distributor Holiday Brothers on the potential of the non-feature film market. Coordinated marketing was discussed, and the establishment of a special trade body is also a possibility. Companies attending included Vestron, Guild, BBC Video, Palace, 3M, Encyclopaedia Britannica and MirrorVision.

Show organizer Ken Warton plans a new venue and format for the next software event. "At the request of most of the majors, we're going into the National Hall, Olympia, for our next event in September, and that will replace the twice-yearly and touring shows we have outed up to now," he says.

New U.K. Clip Royalty Group

embrace negotiations with the U.K.'s other music cable channel supplier, the Music Channel, a Virgin/Yorkshire Television venture which has thus far reached individual agreements with record companies for video promo usage.

Kuhn will not, at this stage, detail likely fees or how they'll be collected. But a deal with the Musicians' Union has been tied up, allowing VPL to negotiate for music video royalties.

Meanwhile, Music Box programming includes up to 14 video clips in an hour's show, as well as music interviews and news. The Sky Channel service is linked with Rediffusion for its U.K. cable networks, as is the Music Channel.

JVC will also provide support services through its distribution and duplication services. First product will be available in March, and 100 titles will be released within the next 12 months.

Music titles will be for sale only, but flexible terms are planned for other material, with dealers free to sell or rent at their own chosen prices once they've purchased stock.

Featherstone says he considers the \$4.25-\$6.50 range an appropriate nightly rental charge for the Japanese market, despite averages of \$2-\$3 in other territories. He notes that CIC now supplies video software in 22 countries worldwide and takes a "flexible approach" to marketing.

On the question of simultaneous theatrical and video release, a frequent practice in Japan, Featherstone says he thinks it is a mistaken policy. Windows for CIC product, typically around nine months, have sometimes been extended to as much as two years when blockbuster product, such as "E.T." and "Raiders Of The Lost Ark," was involved.

Also present at the CIC-Victor Video launch here was its newly appointed president, Shigehiko Hori, formerly president of JVC in the U.S. and a key figure in the launch of three-quarter-inch VCR formats in the North American marketplace.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

- THE BORDER**
Jack Nicholson, Valerie Perrine
Beta & VHS MCA Home Video \$39.95
- THE CARE BEARS IN THE LAND WITHOUT FEELING**
Beta & VHS Family
Home Entertainment \$29.95
- CHICKEN RANCH**
Beta & VHS Vestron Video no list
- COUNT OF MONTE CRISTO**
Beta & VHS Worldvision Home
Video 1034 \$39.95
- DEAL OF THE CENTURY**
Beta & VHS Warner Home
Video \$69.95
CED \$19.98
LED \$34.98
- EASY MONEY**
Rodney Dangerfield
Beta & VHS Vestron Video no list
(Continued on page 48)

FEBRUARY 18, 1984, BILLBOARD

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Pro Equipment & Services

Rochsire Studios Growing Rapidly Label-Owned Facility Now Open To Outside Clients

By SAM SUTHERLAND

ANAHEIM—Just one year after its launch as an in-house studio for Rocshire Records, Rocshire Studios is open to outside clients after undertaking a meteoric expansion and renovation program. The feisty independent operation is considered a crucial link in the Rocshire music operations helmed by president and label veteran Gary Davis.

Originally established as a modest eight-track rehearsal and recording facility, Rocshire's current facilities in the sprawling All Lease La Palma industrial park here break both from studio and label conventions in a number of respects. As an acknowledged centerpiece to the Rocshire Records and Rocshire Productions complex, the studio signifies the label's reversal of the recent trend away from label-owned recording studios.

Although further renovation is planned, including relocation of the maintenance area to provide a permanent keyboard recording room geared to computer-linked electronic synthesizers, percussion machines, keyboards and other devices, vice president and chief engineer Lester Claypool reports that its existing combination of a fully equipped 24-track studio facility with a second remote 24-track mobile truck and rehearsal hall allows a variety of options for multiple session work and concert rehearsal.

Its main control room boasts the first Neve 8128 automated recording console to be installed anywhere in the world. Studer's A-80 Mark III series recorders in both two-inch 24-track and half-inch two-track are used, along with Ampex ATR, Revox PR99 and TEAC 43005X quarter-inch two-track machines. Three separate built-in monitoring systems

are provided, incorporating UREI Time-Align, Tannoy and TAD components, with additional monitoring options available via smaller Yamaha and Auratone units for near-field applications.

Such refinements as Conrad Johnson tube amplifiers, a wide array of reverb and digital delay lines, various equalizers, Harmonizers and other outboard signal processing are also stocked, as is a lavish complement of microphones, including a number of vintage tube designs, from Neumann, Telefunken, AKG, Sony, Shure, Milab, Sennheiser and other manufacturers.

That operation alone would likely require that Rocshire keep its bookings closed to outsiders, since Claypool notes that a prime motive for the studio development program was to enable the young label to provide its acts with rehearsal and recording facilities at reduced cost. But Rocshire's separate concert reinforcement activities, coupled with the combine's rapid expansion, prompted the acquisition of Record Plant's Sound One remote truck.

That 20-foot trailer box is usually parked several doors down in the Rocshire rehearsal facility. The remote layout includes an API console with Allison automation affording 64 inputs to its 24 outputs, which normally feed 3M M79 recorders. A matching 3M quarter-inch two-track is also used. Monitors are modified JBL 4320s, driven by Phase Linear amps. Just added were three new video cameras, two color and one infrared, for use in concert remotes and audio/visual projects.

Together with Rocshire Productions' partnership in an ambitious network of five separate, identical 87,000 watt sound systems, Claypool acknowledges that the total investment has been substantial. Although the concert reinforcement systems, utilizing electronics from Britain's Hill Electronics and speakers from Hill, Tannoy and Renkus-Heinz, thus spread investment across the partnership, Claypool pegs the investment by Rocshire to date at between \$2.5 million and \$3 million. In addition to the system housed at Rocshire, sister systems are maintained in Hawaii, Kansas City, the East Coast and England, so that touring acts can reduce cartage fees by hiring them for the needed territorial legs dictated by their own itineraries.

That war chest has been contributed by Rocshire charman and founder Rocky Davis. "Rocky's really a believer in doing everything in-house," says Claypool.

Claypool stresses that he's trying to develop the studio with an eye toward changing technology, as typified by the keyboard room, which makes full use of MIDI interfacing to allow fully orchestrated synthesis. Add the availability of two completely furnished houses in nearby Laguna Beach, additional housing in the Anaheim Hills, and even a stretch limousine with the label's name emblazoned in chrome on the grille, and Rocshire appears determined to offer as many inducements as are needed to draw business down from Los Angeles.

At the same time, Claypool reports, the move toward electronic music for the keyboard room is aimed at building a base for film and commercial scoring dates, which he asserts are rapidly being dominated by the cost-effectiveness possible when using synthesizers and computer devices.



Photo by Sarah Stein

TRIUMVIRATE—Rockabilly across the years, and across the miles, is saluted as (from left) Carl Perkins, Brian Setzer of the Stray Cats and French superstar Johnny Hallyday team up for a performance of "Johnny B. Goode" at Nashville's Sound Emporium. The facility's Studio A was used for the Jan. 22 session, videotaped for French television.

New Recording Facility In Old Louisville Landmark

LOUISVILLE—Audiovisions, a new 7,000 square foot recording facility, has opened here in Distillery Commons, a newly renovated historic landmark.

Geared for both record production and advertising clients, the operation incorporates two separate control rooms, both of which are tied to the main studio as well as to a separate isolation booth. That configuration

will enable Audiovisions to conduct simultaneous tracking and mixdown sessions.

The larger control room, Control A, utilizes a Neotek Series III console with 36 inputs and 24 outputs. Recorders used are all Studer designs, including both the A-80 24-track and two-track machines and a B-67 two-track recorder. Full dbx noise reduction is also available, along with various outboard gear from Urei, Aphex, Lexicon, Eventide, Roland, Nakamichi, Hafler and Yamaha. Reverb includes both EMT 140 and Audicon plates, while monitoring is done via Urei 813 Time-Align speakers, driven by McIntosh 2300 amplifiers.

The design of Control B, the smaller room, is reportedly tailored to the needs of advertising and audio-visual clients. Room is equipped with the TASCAM 80-8 eight-track recorder and three Ampex ATR-700 two-track machines, with the TASCAM offering dbx noise reduction. Outboard dbx processors are also included, with mixing handled on a TASCAM M-50 console offering 12 inputs and eight outputs. Monitors are JBL 4411s, driven by Yamaha, and direct interconnection to all equipment in the larger control room is provided through a patch bay.

The main studio itself has been designed with varied acoustical properties to permit different applications required by clients. Glenn Meeks of Comcast in Indianapolis supervised the acoustic design. Available instruments include a Yamaha grand piano, Prophet, Crummar, Rhodes, Hohner and Wuritzer synthesizers and keyboards; full Yamaha drum kit, and a variety of different instrument amps.

Audiovisions is operated by partners Robert Ernspeker, Tim Creed and Ken Dewees, with Ernspeker, Creed and John Schroeder comprising the engineering and production staff. Studio address is 710 Distillery Commons, Lexington and Payne St., Louisville, Ky. 40206.

AES Looks At Synthesizers

NEW YORK—The New York section of the Audio Engineering Society (AES) has released a new schedule of upcoming meetings, starting with Tuesday's (14) panel discussion on electronic music synthesis at the WQXR Auditorium in The New York Times Building at 229 W. 43rd St.

That 7 p.m. session will feature synthesist Larry Fast, Moog Music marketing chief Tom Rhea and David Nichtern, performer, composer

and president of Digital Sound, distributors of New England Digital products. Rhea will review analog synthesizer technology, Nichtern will discuss digital processors and their impact on musical devices, and Fast will report on both studio and live performance aspects of synthesis from the performer's viewpoint. Equipment from Moog, NED, Martin Audio, Gotham Audio, Camera Mart and Audiotechniques will be provided for demonstrations.

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Dolby Sponsors College Film Sound Award

NEW YORK—For the second consecutive year, Dolby Laboratories Inc. will sponsor the Sound Achievement Award included in the annual Nissan FOCUS Awards Competition.

FOCUS (Films Of College & University Students) is open to non-commercial 16mm film works produced in conjunction with an American educational institution. Filmmakers compete in three categories—live-action/narrative film, documentary film and animation/experimental film—with all entries eligible for the Sound Achievement Award.

Dolby, which holds licenses for the Dolby Stereo theatrical sound process, is sponsoring a \$1,000 cash prize for the winner, who will also receive a trip to Los Angeles, where all FOCUS winners will be taken on special tours, attend film screenings and participate in seminars on filmmaking. The trip culminates in the award ceremony, to be held Sept. 6.

Judges will include film audio veterans Jim Corbett, Don Mitchell and Frank Warner, who all served as judges for last year's competition. Deadline for entries is April 20, with more information available from FOCUS, 1140 Ave. of the Americas, New York, N.Y. 10036.

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Studio Track

LOS ANGELES

At **Ground Control**, **Jakata** completing their debut album for Motown's Morocco label, with **Eamonn Sherlock** and **Jimmy Felber** producing and **Paul Ratajczak** at the board. . . . At **Studio 55**, **Brooks Arthur** is producing newly signed Polydor pop/rock artist **Deborah Galli**. . . . **Stephen Marcussen** is mastering the following projects at Precision Lacquer: the "Papa Can You Hear Me" single from **Barbra Streisand's** "Yentl" soundtrack, with Streisand producing; The "I Will Follow" single from **U2's** island album "Under A Blood Red Sky," produced by **Jimmy Iovine**; Seven- and 12-inch versions of the **Pointer Sisters'** "Automatic" single for Planet, produced by **Richard Perry**; **Mick Fleetwood's** "Angel Come Home" single from his RCA album "I'm Not Me," produced by Fleetwood and **Richard Dashut**; and **Kidd Glove's** Motown debut album, produced by **Steve Barri**.

At **Evergreen Studios**, **Susan Hamilton** is producing jingles for Kentucky Fried Chicken and Pepsi-Cola, and composer **Don Peake** is recording music for the tv series "Knight Rider." **Murray McFadden** is engineering both projects, with **Gary Luchs** assisting. . . . At **Chick Corea's Madhatter Studio**, **Ramsey Lewis** is making tracks for his forthcoming Columbia album, with **Stanley Clarke** producing and **Eric Zobler** engineering.

At the **Village Recorder**, **Rick Kelly** is producing his own Backstreet album, with **Robin Laine** engineering. Also at Village, MCA/Curb act **Rainey** is working on a project with producer **Jack Conrad** and engineer **Robert Appere**, and **Mental Vision** is recording an album with producers **Barry Levine** and **Kris Hollis**.

NEW YORK

Things are hopping at **Celestial Sounds**, with production team **Skip Anderson & Steve Williams** working on an Epic release for **Carl Anderson**. **Steve Goldman** is producing and engineering four songs for Elektra vocalist **Carmen Lundy**, and **Danielle Freiberg** is producing a project for Peruvian vocalist **Jorge Baglietto**, with engineer **Dave Dachinger** and assistant **Larry Decarmine**. . . . **Sophie Saridakis** is at **The Hit Factory** cutting her Kat Family debut with producer/engineer **Jim Boyer**.

NASHVILLE

At **Woodland Sound**, **Janie Fricke** is cutting tracks for a United Airlines jingle, with **Ron Chancey** producing the session for Creative Productions. Also at Woodland, **Tom Collins** is mixing **Sylvia's** new RCA album. **Danny Purcell** is mastering the album, as well as an RCA single for **Marie Osmond**. He is also working on **Mel McDaniel's** Capitol single and **Floyd Cramer's** album for Suffolk Marketing.

ELSEWHERE

The following projects are in the works at **San Francisco's Hyde Street Studios**: Saxophonist **Shawkie Roth** is making an album, with **Richard Van Dorn** engineering. Bluegrass pianist "Hurricane" **Sam Rudin** is recording an EP. **Gary Mankin** is engineering that project, as well as wrapping up the **Melotones'** swing album and engineering the final tracks for **Susan Rabin's** new album, with **Fritz Kasting** producing. Finally, **Jayne Doe** has an EP in progress with **Bob White** producing and **Les Struck** engineering.

Jefferson Starship is doing overdubs and mixes for their next RCA/Grunt album, with **Ron Nevison** producing and engineering, at the **Plant Studios** in Sausalito, Calif. Also there, **Bonnie Hayes & the Wild Combo** are finishing their "Brave New Girl" EP with producer/engineer **Steve Savage**, and **Tim Weisberg** is completing his new album with producer **John Stronach** and engineer **Rick Sanchez**. And **Ann Fry** is producing **She's** debut EP with engineer **Jeffrey Norman**.

In **Hayward, Calif.**, at **Rainbow Recording** work is about to begin on **Knightwing's** premiere album. . . . At **Philadelphia's Studio Recording**, PolyGram's **Lita Ford** is cutting tracks with producer **Lance Quinn** and the **Rivals** are doing an EP produced by **Phil & Joe Nicolo**. **Phil Nicolo** is also at the mixing board for the **Bunnydums'** Red Records EP. **Kaye**

Williams is producing **Pretty Poison's** 12-inch single. **Joe Nicolo** engineering. . . . In **Ann Arbor**, **Legacy** laying tracks for their next release, with **Ben Grosse** producing and engineering. . . . **The Assassins** are recording demos for an album project at **Bias Recording** in **Springfield, Va.**, with **Bob Dawson** engineering. Also at Bias, **Gil Scott-Heron** is working on his next Arista album with engineers **Bill McElroy** and **Jim Robeson**.

. . . . Producer **Le Roy Radcliffe** is working with **Buster Smiles** for 21 Records at **Normandy Sound** in **Warren, R.I.**. . . . In **Detroit**, **Dreamboy** is working on a Qwest project with **Al Taylor** and **Jeff Stanton** producing. Also, **Michael Henderson** is producing a 12-inch single for **Veena Keith** with engineer **Mike Brown** there.

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

ENGINEERING/INDUSTRY CURRICULUM

Recording College A Decade Old

SAN FRANCISCO—A decade after its formation, veteran engineer **Leo de Gar Kulka's** College for Recording Arts (CRA) remains the only accredited educational facility combining audio engineering studies with a more broad-based music industry curriculum.

So claims **Kulka**, who founded the school exactly 10 years ago last week, when it opened its doors for its next trimester of studies at its present address at 665 Harrison St. A division of **Kulka's Bicultural Foundation**, CRA was established as a non-profit venture and has since been accredited by the National Assn. of Trade & Technical Schools, endorsed by NARAS, and approved for participation in student loan programs.

Kulka says the school's original premise was to provide a systematic

study of audio engineering while augmenting those activities with courses in the business, legal and creative ends of the music business. "Basically, the curriculum here has grown from the four classes we started with—audio, business law and music—to the point where we've added audio/visual studies, disk mastering and other classes," he reports.


The one-time operator of the old Sound Enterprises Studio on Sunset Blvd. in Hollywood, who now helms his own Sonic Arts audiophile label here, admits his own disappointment in the lack of support from the industry at large. "Neither the industry nor any artists who've made it have bothered to contribute to scholarships here," he notes. "I thought, when I first started, that some of the

bigger record companies would want to contribute to a scholarship fund, but it's never happened."

Despite that lack of funding, CRA's eligibility for various student loan programs, including approval from the Immigration & Naturalization Service, has led to a student roll representing attendees from around the U.S. and abroad. **Kulka** has drawn from the Bay Area music industry to enlist guest lecturers including label veteran **Al Brame**, **KEST** sales director **Paul Jaulus**, **Gold Star Studios** owner and operator **Stan Ross**, **Different Fur Recording Studio** owner and synthesist **Pat Gleason**, **Bill Gavin** and **Ron Fell** of the **Gavin Report**, attorneys **Jeff Graubart** and **Walter Kurst**, and veteran engineer **Fred Catero**.

SAM SUTHERLAND

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Talent & Venues

MARCH 1 KICKOFF IN COLUMBUS

New Dates For 1984 Yes Tour

By PAUL GREIN

LOS ANGELES—Yes has rescheduled its 1984 tour, which was postponed after guitarist Trevor Rabin was injured in a freak swimming pool accident. The 58-date tour is now set to start March 1 in Columbus, Ohio.

The tour, which was booked by ATI, will focus on 10,000 to 20,000 seat coliseums, according to Yes manager Tony Dimitriades. Geffen Records' Berlin will be the opening act on virtually all the dates. Following the U.S. shows, Yes will tour Europe in the summer and possibly the Far East at the end of the year.

It's Yes' first tour since lead singer Jon Anderson and keyboardist Tony Kaye rejoined the group, and since "Owner Of A Lonely Heart" became the group's biggest hit to date. The song reached No. 1 on Billboard's pop and rock charts and climbed as high as number three on the dance chart. It's even crossing over to the black chart, where this week it jumps to number 73.

The success of the single has put the group's "90125" album in the top 10 for the past nine weeks. This success has come despite the fact that Atlantic Records raised the list price of the album to \$9.98—a move that greatly displeased Dimitriades.

"I think if something like that's going to be done, the record industry should do it all together," he says. "They shouldn't choose guinea pigs. Besides, I don't think it's a good time for the industry to do things like that."

Dimitriades says he was informed of the price hike a few days before Atlantic released the album, which is why he had no option but to go along. Another Dimitriades client, MCA/Backstreet's Tom Petty & the Heartbreakers, was able to successfully fight a planned price hike to \$9.98 three years ago because it hadn't yet delivered the album ("Hard Promises") and vowed it wouldn't unless the price were rolled back.

The sponsor of Yes' forthcoming tour is Sparkomatic Car Sound, a car stereo company. In looking for a sponsor, Dimitriades says he had two ground rules: "I wanted someone who would do the whole tie-in as tastefully as possible, and I wanted a product that was reasonably compatible with music and Yes."

In return for its sponsorship, Sparkomatic will be able to use Yes' name in its print ads and to play Yes' music in its radio spots.

The sponsorship was important because of the scope of Yes' tour. The show will combine computer and laser projection, and will entail a road company of more than 30 and a weekly overhead of more than \$100,000.

"That's not to say that without a sponsor they would lose money," Dimitriades says. "That's not true. But it does add substantially to the viability of the tour."

Dimitriades is also planning a major summer promotion for Yes involving MTV. In addition, he hired DIR to handle special radio promotion for the tour. He's also signed a deal with the RKO chain to do other tour-related radio broadcasts.

Dimitriades became involved with the current Yes album before it was even intended to be a Yes album. "I was managing Chris Squire, Alan White and Trevor Rabin almost two years ago when they formed a band and started recording," he says. "They were going to call themselves Cinema."

"Then Tony Kaye rejoined the band and they got a producer, Trevor Horn, who had also been a member of Yes. They started recording and had virtually finished when Chris got together with Jon Anderson and played him the tapes. John loved them and wanted to sing on them. It was apparent at that point, with four ex-members of Yes involved and with Jon singing lead, that it was Yes."

Dimitriades says the present lineup is expected to remain intact. "It evolved in a peculiar way over a long period of time," he says, "but as far

as the members are concerned, they consider themselves to be a band."

He claims that the 12-inch dance mix of "Owner" has sold more than 100,000 copies. Chris Squire and Trevor Horn, who did the remix on that record, are now mixing "Leave It," which has been slated as the second single from the album.

Dimitriades is a partner in Los Angeles-based Lookout Management, which he joined five years ago. The other partners are Elliot Roberts, who manages Neil Young and Joni Mitchell, and Bill Gerber, who handles American management for ABC and Heaven 17. In addition, Roberts and Gerber jointly manage the Cars and Devo.



Photo by Chuck Pulin

LONE STARS—David Bromberg, right, and John Hammond share a jam at New York's Lone Star Cafe for a taping of Pete Fornatle's "Mixed Bag" show aired on WNEW-FM Sunday mornings.

Duran Duran: We're Not Just A Video Band

LOS ANGELES—The five members of Duran Duran spent the better part of their press conference here Tuesday (7) insisting that their world-class popularity is due as much to musical values as to their video presence or fashion-conscious image.

Drummer Roger Taylor went so far as to say that video is only the "icing on the cake" for the group. "We spent about six months recording the last album, and we're spending about six months touring. But we've probably spent about a month doing video albums," he said.

Lead singer Simon LeBon was somewhat more candid about the significance of video to the group's success: "If we started concentrating more on the video, the songs would suffer."

Keyboardist Nick Rhodes seconded LeBon's point about video's role in breaking the band. "We'd broken in a lot of other countries, but in the U.S. nobody even knew who we were. That's because radio stations had very strict programming (and only played acts like) REO Speedwagon, the Doors and Led Zeppelin."

"But MTV had a more open mind and wanted to showcase new bands. When they did, radio stations picked up on us and a lot more people were able to hear us."

Bassist John Taylor noted that other factors may have influenced MTV's decision to focus on modern

music bands. "When MTV started out, they couldn't have had the same musical policy as FM radio, because videos didn't exist for 'Stairway To Heaven.'" So they latched onto new music."

The group was also hit with charges that its success owes a lot to the members' photogenic looks. "Perhaps," said LeBon. "But what if it is? What do you do—have a face-drop?" Asked at another point if he thought the group would have had as much success without a huge promotional push, LeBon deadpanned: "Are you trying to accuse us of hype?"

The press conference was held during the band's stay in L.A., which entailed two nights at the 18,500-seat Forum (Talent In Action review, page 37). The date coincided with the 20th anniversary of the Beatles' arrival in the U.S., which prompted several questions about comparisons that have been made between the two groups.

"It's a bit of a coincidence," LeBon said, "but I think this Duran Duran/Beatles thing has been laid on a bit heavy. The Beatles are never going to happen again. We're interested in making our own history, not re-writing anybody else's."

Rhodes was even more emphatic. "Our songs aren't similar to the Beatles, we don't look like the Beatles, we don't even come from the same place."

In any case, LeBon said, "We're flattered by the comparison." Added John Taylor: "It could be worse. They could be comparing us to Spandau Ballet."

The group members said they were delighted by the reaction they received on the early dates of the U. S. tour. "We were starting to get a bit blasé about the reaction of our audiences," John Taylor acknowledged. "But ever since Seattle (the opening U.S. date) the audiences have been ridiculous."

Several of the group members noted differences between American and British pop fans. "Kids in Britain think they can only like one kind of music," said LeBon, "whether it's punk or skinhead or mod music or soul." John Taylor observed, "It's much more integrated here. You can go to Def Leppard one night and Duran Duran the next."

Rhodes noted that he wouldn't be doing any more work with Kajagoogoo, whose top 10 hit "Too Shy" he co-produced. "That was strictly a one-off project which I did because I had some spare time and I thought it would be interesting."

All of the members said they were committed to Duran Duran for at least the foreseeable future. "This is good fun," said LeBon. "I think I speak for all of us when I say we'll stick with it as long as it's still fun. As soon as it becomes boring, we'll stop." PAUL GREIN

Daniels Jam Heavy On Country

By EDWARD MORRIS

NASHVILLE—Volunteer Jam was held Feb. 4 at the Municipal Auditorium here. The event played to a sold-out house and featured a talent lineup that was heavy on country. And for the first time, the Jam was carried over the Voice Of America network.

At a ticket price of \$17.50, the crowd brought in a gross of \$157,500. Ticket income will be used to help defray the costs of the Jam. As has always been the case, the artists performed free.

Although the Jam's roots are embedded in Southern rock, the event has developed into a musically eclectic showcase. This year's version featured such familiar country acts as the Nitty Gritty Dirt Band, Rodney Crowell, Emmylou Harris, Crystal Gayle, Roy Acuff, Boxcar Willie, Louise Mandrell, Bill Golden (of the Oak Ridge Boys), Exile, Tammy Wynette, Ronnie Milsap, B.J. Thomas, MuGuffey Lane and the Bellamy Brothers.

In all, nearly 50 acts took to the

stage under the benign eye of Jam host and founder Charlie Daniels before the eight-hour extravaganza roared to its conclusion.

Volunteer Jam X was sponsored by the U.S. Tobacco Co. with an estimated investment of \$25,000. The firm also underwrote the cost of the transmission lines that carried the audio from Nashville to VOA's master control in Washington.

In addition to the VOA broadcast, the Jam was aired statewide over a five-station network. It was also taped for radio and television specials.

Dick Clark Productions and Sound Seventy Productions videotaped the Jam for a two-hour special that will be syndicated by Multimedia Entertainment in May. Clark says the syndication will cover more than 80% of the American markets.

At a press conference, VOA music editor Judith Massa presented plaques of appreciation to Charlie Daniels, U.S. Tobacco and Ron Huntsman, vice president of artist promotion and publicity for Sound Seventy, the Jam's producer. Frances Preston, head of BMI's Nashville di-

vision, also used the press conference to praise Jam sponsors, noting that the event "pumps over a million dollars into the Nashville economy in eight hours."

Good Vibrations, a Sound Seventy company, sold Jam-logoed merchandise at this year's concert, the first time such activity has taken place. Sales of the 15 varieties of souvenirs amounted to \$67,000, with a \$14 long-sleeved T-shirt being the most popular item.

Other acts appearing on the Jam were the Winters Brothers, Grinderswitch, Jump 'N the Saddle, the Charlie Daniels Band, La-Konya Smithee, Eugene Fodor, Jamie Nichol, Papa John Creach, the Jordanaires, Toy Caldwell & Paul Riddle, Jerry Mills BC & M Choir, Carl Perkins, Stevie Ray Vaughan, Betts, Hall, Leavell & Trucks, Amy Grant, Dobie Gray, Steve Walsh & Streets, Peter Rowan and Vassar Clements.

Also: Mike Snider, Coleen Peterson, Carolyn Corlew, Jim Marshall, Keir Corlew, Dewey Dorough, Richie Cannata, John Schneider and Ray Sawyer.

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Talent & Venues

BAEZ SINGS ON *But Singer Says U.S. Labels Are Scared Of Her Politics*

CANNES—Joan Baez, who hasn't had a label deal in the U.S. since she was dropped by Portrait Records several years ago, charges that American record companies overestimate the indifference of young people towards political issues.

"American companies will tell you that the kids in the States don't want to think," says Baez. "But I just don't think this is true. I believe that the 'lowest common denominator' attitudes of the record industry insult the intelligence of young people."

Baez acknowledges that acceptance of politically-oriented artists is far greater in Western Europe than in the U.S. But she adds: "I refuse to write off American kids and to accept that they are all too busy playing Atari games."

Baez, whose last U.S. album, "Honest Lullaby," was released in 1979, suspects that her lack of a label

deal is largely due to the fact that American companies are nervous about her political commitments. But she is decidedly unapologetic about her involvement.

"I think the fact that I've been accused of being a Commie fink and a CIA rat is to my credit," she says. "And if my political activity terrifies American record companies, they should know that I'm also extremely talented and am capable of making a very beautiful album."

"But either they don't know, or they've forgotten. It's true, also, that I have a very big mouth, and if the big mouth frightens them, well, the music can certainly equal it."

Baez sees clear differences between her audiences in Western Europe and in the U.S. She notes that, whereas her audiences in the States consist predominantly of longterm fans, those in Europe are mainly composed of young people who look as if they

just walked off the campus.

Besides being younger, her European audiences tend to be more receptive to political messages, Baez says. "In Germany the audiences just won't leave until I sing 'We Shall Overcome.' I don't want to sing it anymore—I'm sick to death of it. But it's something I feel I have to do because the people have a need. They come to see me as much because of what I stand for as for music."

Baez, who rose to fame in the early '60s with a series of high-charting albums on Vanguard before moving over to A&M in 1972, now describes her relationship with the record industry as "peripheral." She adds that she always had difficulty in finding a compromise between what was right for her and what her label needed on a commercial level.

Baez was in Cannes to perform at this year's opening Midem gala, where she topped the bill.

Talent In Action

DURAN DURAN DOGS ON FIRE

Forum, Inglewood, Calif.
Tickets: \$13.50

Duran Duran's main objective on its first headlining tour of North America is to prove that it can cut the mustard as a live act, and isn't simply a video phenomenon. So it was ironic that video played such a key role in the group's show here Feb. 6.

A large overhead screen projected the images of the five band members throughout the 90-minute show. That use of overhead screens is standard in outdoor stadium shows, but not in indoor halls like the Forum. But it was entirely appropriate for an MTV creation like Duran Duran. The screen was important for another reason: Since virtually everyone in the hall was on his feet for the entire show, it would have been impossible to see the band without it.

While Duran Duran put on a good show, it was nothing compared to the show that was staged by the screaming, shrieking teenaged girls in the audience. The group struck the right note of bemusement about the pandemonium. Cracked lead singer Simon LeBon: "Just a little more energy, all right?"

The show opened with a series of melodic, midtempo pieces like the Beatlesque "Is There Something I Should Know." It then included two ballads, which, stripped of the band's usual party-level energy (and presented without the video screen accompaniment), fell flat. The set then included one or two hard-edged dance pieces like the band's early hit "Planet Earth."

LeBon was a likeable and energetic front man, racing around the stage and singing lead on all the songs. But the exotic-looking Nick Rhodes easily drew the greatest crowd reaction, even though he basically stood still behind his keyboards.

The show made effective use of fog and lighting effects and at least one good gimmick: On the song "Girls On Film," LeBon seized one of the video cameras and turned it on the audience.

LeBon and Rhodes were joined on stage by lead guitarist Andy Taylor, bassist John Taylor and drummer Roger Taylor, as well as two backing musicians and two female vocalists.

On their best songs, like the vibrant and melodic "Rio," Duran Duran seemed almost deserving of the extreme audience response. On lesser selections, the crowd reaction seemed wildly out of line with what was being offered. But Duran Duran is still a young band, and has time to add greater depth to what are its two chief strengths: a tremendous vitality and a keen melodic sense.

The show was opened by the group Dogs On Fire, whose hard-edged pop-rock material was mostly undistinguished. It's not that the group is bad; it's just that the 18,500-seat Forum seemed to be about 18,300 seats too big for a group of its talents. **PAUL GREIN**

OZZY OSBOURNE MOTLEY CRUE

Madison Square Garden, New York
Tickets: \$13.50, \$11.50

New York's heavy metal army got twice as much for its money on Jan. 30 with this hard rock onslaught featuring veteran Osbourne and fast-rising newcomers Motley Crue. The raucous racket never let up, which pleased the largely teenaged audience just fine.

With both acts currently enjoying top 30 albums, one might have expected a sellout. However, the top two tiers were completely empty. But those who did come were fanatic in their devotion to the bashed-out, ultra-loud rock.

And as far as live metal is concerned, both bands were quite impressive. Putting aside all concern for moral integrity and sheer musical tastes, one had to marvel at the display of brutal energy and the excellent use of current stage technology.

Motley Crue, Elektra's young foursome from L.A., specializes in the kind of non-stop sensory overload that metal maniacs crave. They were loud, fast and visually dazzling with their glitter-era makeup and leather-and-studs dress. One got the feeling that this band has yet to reach its peak as a star act, but is well on its way, trends be damned.

Headliner Osbourne, who has been playing at the metal game since his days as Black Sabbath's lead singer during the '70s, proved to be a master of the form. His stage was a virtual recreation of the interior of a medieval manor. It was straight out of a Vincent Price film—although the two mechanical bats flanking the staircase leading to the drummer and keyboardist were more like something out of "The Addams Family." Utilizing state-of-the-art lighting, well-timed fireworks and a slide show featuring occult symbols, Osbourne's visuals perfectly matched his eerie rock.

The Epic artist was not the most riveting of frontmen, preferring to lumber back and forth and simply sing his songs in his scratchy tone. But his band, especially veteran drummer Carmine Appice—who actually made a drum solo sound captivating in 1984—was undeniably adept at this style. New guitarist Jake E. Lee could even turn out to be the next guitar hero. The show may not have been for everyone, but for those who came it was more than enough. **JEFF TAMARKIN**

KISS VANDENBERG

Long Beach Arena, Long Beach, Calif.
Tickets: \$12.50, \$10

Stripped of the face paint and riding on a gold "comeback" album, Kiss is keeping its live show a little closer to the acronym from which it takes its name: keep it simple, stupid.

True, the stage at the modern Long Beach Arena on Jan. 27 did feature a smoke-belching, moveable tank of a drum riser that looked



Photo by Chuck Pulin

LOOK MA—Prince's ex-guitarist Dez Dickerson plays with his eyes closed during a set at the Bottom Line in New York.

like a prop from Fritz Lang's "Metropolis." But there was no 30 foot tall hydraulic platform for Gene Simmons to do his bass solo on, nor was there (aside from one brief fire-breathing scene) all the bombast and hoo-ha Kiss is famous for.

With two new band members (guitarist Vinnie Vincent and drummer Eric Carr), Kiss put on a 90-minute set that was far closer to the multitude of hard rock cum heavy metal bands now saturating the airwaves than to the cartoon characters they once were. Not to say this is necessarily an improvement: One is beginning to get the idea that all these bands are the same four or five people working under aliases.

Perhaps in an effort to ward off just this sort of criticism the Kiss tour T-shirt read: "If it's too loud, you're too old." One is tempted to remind bandleader Simmons of his own creaking bones, but refrains. Fact is, it was no louder than Def Leppard, Iron Maiden or Judas Priest.

"Give Me More" featured the standard overlong guitar solo. "Young And Wasted" featured the standard overlong drum solo. "Black Diamond" featured the standard acoustic-style intro (thank you, "Stairway to Heaven").

The group encored twice, then the speaker cabinets (dummies, one hopes) blew up, and everyone went home to wipe the blood out of their ears.

Holland's Vandenberg opened for Kiss, showing off the usual showoff licks and an unusually mellifluous singer. "Burning Hot" (let's write one slow song and get some airplay, guys) was extremely well received. At the bottom of the bill was Riot—no relation to Quiet Riot—about whom the less said the better

ETHLIE ANN VARE

AMUSEMENT BUSINESS Boxscore

Survey For Week Ending 2/18/84

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Feb. 7.

- **POLICE, RE-FLEX—\$227,235, 13,349, \$17.50 \$15**, Frank J. Russo, Providence (R.I.) Civic Center, sellout, fastest sellout and highest gross record for a rock and roll show, Feb. 5.
- **Z Z TOP, NIGHT RANGER—\$197,654, 14,641, \$13.50**, Beaver Prods., Seattle (Wash.) Coliseum, sellout, Feb. 1.
- **Z Z TOP, NIGHT RANGER—\$176,245 (\$215,019 Canadian), 15,865, \$13.50**, Beaver Prods., PME, Vancouver, British Columbia, sellout, Feb. 3.
- **WILLIE NELSON—\$173,977, 11,894 (14,687 capacity), \$15 & \$12.50**, Feyline Presents, Seattle (Wash.) Coliseum, Feb. 3.
- **ALABAMA—\$166,400, 12,800, \$12.50**, Keith Fowler Promotions/Salem Spirit Concert Series, Univ. of Dayton (Ohio) Arena, sellout, Feb. 5.
- **Z Z TOP, NIGHT RANGER—\$158,328, 11,728, \$13.50**, Beaver Prods., Lloyd Noble Center, Oklahoma City, Okla., sellout, Jan. 20.
- **CHARLIE DANIELS BAND, B.J. THOMAS, CRYSTAL GAYLE, MCGUFFY LANE, BETTS-HALL-LEAVELL & TRUCKS, RONNIE MILSAP, STEVIE RAY VAUGHN & DOUBLE TROUBLE, GRINDERSWITCH, RODNEY CROWELL, EMMYLOU HARRIS, JUMP 'N THE SADDLE BAND, AMY GRANT, EXILE, TAMMY WYNETTE, JOHNNY LEE, CARL PERKINS, DOBIE GRAY, BELLAMY BROTHERS, STEVE WALSH & STREETS—\$154,665, 9,900, \$17.50**, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., sellout, Feb. 4.
- **Z Z TOP, NIGHT RANGER—\$154,116, 11,416, \$13.50**, Beaver Prods., Portland (Ore.) Coliseum, sellout, Jan. 31.
- **OZZY OSBOURNE, MOTLEY CRUE, WAYSTED—\$146,140, \$11,462 (13,000), \$12.75**, DiCesare Enslar Prods., Pittsburgh Civic Arena, Feb. 2.
- **BILLY JOEL—\$135,432, 9,281, \$15 & \$13.50**, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, Jan. 30.
- **ALABAMA—\$131,286, 10,297, \$12.50**, Keith Fowler Promotions/Salem Spirit Concert Series, Civic Center, Roanoke, Va., sellout, Feb. 3.
- **GENESIS—\$125,000, 10,000, \$12.50**, Jam Prods., Omaha (Neb.) Civic Auditorium, sellout, Feb. 3.
- **OZZY OSBOURNE, MOTLEY CRUE, WAYSTED—\$124,809, 10,983, (11,827), \$11.50 & \$10.50**, Don Law Concerts, Boston Garden, Jan. 21.
- **VAN HALEN, AUTOGRAPH—\$121,412, 9,869, \$12.50**, Cellar Door Concerts, Charleston (W. Va.) Civic Center, sellout, Feb. 5.
- **WILLIE NELSON—\$120,497, 8,237 (12,110), \$15 & \$12.50**, Feyline Presents, Portland (Ore.) Memorial Coliseum, Feb. 2.
- **.38 SPECIAL, HUEY LEWIS & THE NEWS—\$118,812, 10,578, \$11.50 & \$9.50**, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Feb. 4.
- **DURAN DURAN, BUG RACE—\$118,635, 7,909, \$15**, Bill Graham Presents Lawler Events Center, Reno, Nev., sellout, Feb. 4.
- **Z Z TOP, NIGHT RANGER—\$115,926, 9,285, \$12.50**, Beaver Prods., BSU Pavilion, Boise, Idaho, sellout, Jan. 29.
- **ALABAMA—\$105,375, 8,430, \$12.50**, Keith Fowler Promotions/Salem Spirit Concert Series, Huntington (W.Va.) Civic Center, sellout, Feb. 4.
- **LOVERBOY, STREETS—\$103,629, 8,674, \$12.50 & \$11.50**, Contemporary Presents, Metro Center, Rockford, Ill., sellout, Feb. 3.
- **Z Z TOP, NIGHT RANGER—\$102,835, 9,044, \$12 & \$11**, Beaver Prods., Rushmore Plaza Civic Center, Rapid City, S.D., sellout, Jan. 24.
- **DURAN DURAN, IMAGES IN VOGUE—\$94,682 (\$115,513 Canadian), 8,325 (10,000), \$15 & \$14**, Perryscope Concerts, PNE Coliseum, Vancouver, B.C., Feb. 1.
- **LOVERBOY, STREETS—\$92,888, 7,776, \$12.50 & \$11.50**, Contemporary Presents, Prairie Capital Civic Center, Springfield, Ill., sellout, Feb. 4.
- **LOVERBOY, STREETS—\$92,579, 7,932, \$11.50**, Beaver Prods., Hulman Center, Terre Haute, Ind., sellout, Feb. 5.
- **LOVERBOY, STREETS—\$88,332, 7,487 (8,200), \$12**, Contemporary Presents, Civic Center, Bismarck, N.D., Jan. 29.
- **Z Z TOP, NIGHT RANGER—\$87,238, 6,979, \$12.50**, Beaver Prods., Harry Adams Field House, Missoula, Montana, sellout, Feb. 5.
- **DURAN DURAN, IMAGES IN VOGUE—\$84,180, (\$102,700 Canadian), 7,252 (10,000), \$15 & \$14**, Perryscope Concerts, Saddledome, Calgary, Alberta, Jan. 30.
- **CONWAY TWITTY, RONNIE MCDOWELL—\$78,870, 7,887, \$10**, Jayson Promotions Winston-Salem (N.C.) Coliseum, sellout, Feb. 4.
- **BILLY IDOL, DEZ DICKERSON—\$74,226, 5,236, \$15 & \$14**, John Scher Presents/Jerry Brandt, Beacon Theater, New York, two sellouts, Feb. 2-3.
- **LOVERBOY, STREETS—\$72,852, 6,246 (8,000), \$12**, Contemporary Presents, Sioux Falls (S.D.) Arena, Jan. 30.
- **.38 SPECIAL, HUEY LEWIS & THE NEWS—\$63,891, 5,554 (12,200), \$11.50**, Cellar Door Concerts, Baltimore (Md.) Civic Center, Feb. 2.
- **CHARLEY PRIDE, CHARLY MCCLAIN—\$62,712, 5,983 (13,279), \$11 & \$9**, in-house, Frank Erwin Special Events Center (Univ. of Texas) Austin, Jan. 27.
- **ADAM ANT, ROMANTICS—\$59,033, 5,000, \$12.50**, Cellar Door Concerts, James L. Knight Center, Miami, sellout, Jan. 31.
- **CONWAY TWITTY, RONNIE MCDOWELL—\$57,850, 5,785, \$10**, Jayson Promotions Viking Hall, Bristol, Tenn., sellout, reserved seating attendance record, Feb. 3.
- **THE DRIFTERS, BO DIDDLEY, DEL SHANNON, LOU CHRISTIE, THE CRYSTALS—\$56,155, 4,637, \$14.90, \$10.90, \$6.90 & \$2.90**, Ray Shepardson, Fox Theater, St. Louis, sellout, Feb. 3.
- **CONWAY TWITTY, RONNIE MCDOWELL—\$52,980, 5,298 (7,334), \$10**, Jayson Promotions, Mosque Auditorium, Richmond, Va., two shows, Feb. 5.
- **JOSE FELICIANO—\$47,563, 3,911 (4,500), \$15 & \$12.50**, Ram Prods. James L. Knight Center, Miami, Feb. 5.

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Talent & Venues

BEST NEW ARTIST NOMINEE

Dark Dreams Drive Eurythmics

• Continued from page 6

Stewart describes their approach to writing and recording as "like throwing a bit of paint on a blank canvas and building from there." Songs often begin with sonic experiments—documentary recordings of different natural or musical sounds, and electronic treatment of those raw materials—yet Stewart doesn't see the group's style as close to that of most synthesizer bands, despite the use of electronics.

For one thing, there's the use of acoustic instruments and arranging models spanning Caribbean music and symphonic orchestrations. For another, there's the group's more oblique lyric content.

Their first recording system in the church utilized a TEAC eight-track, which they used in recording seven of the 10 songs on the "Sweet

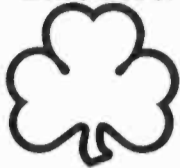
Dreams . . ." album. "I think there's a lot of myth in record producing," says Stewart, "and so much unnecessary paraphernalia." Having learned to use low-cost equipment and experimental effects to good advantage, he says their subsequent upgrading to a 24-track recorder hasn't banished the use of novel effects and experimentation with gear.

The same chance element so central to their studio work is a conscious element in their live work. Past English tours saw them changing the lineup for virtually every date. For their forthcoming European and U.S. concerts they're breaking in a new touring band and planning some additional personnel twists along the way, such as the addition of a string section when the basic 10-piece unit appears in Munich.

As for their Grammy nomination,

Stewart says the couple looks forward to attending, though they aren't placing strong odds on their own victory. "From where we come from—Annie's from Aberdeen, and I'm from Sunderland—it's like being tossed in a Fellini movie."

Billboard.



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New On The Charts

WOMACK & WOMACK

Add another branch to the musical pedigrees of the Cooke and Womack families as two of their offspring, Linda Cooke Womack and Cecil Womack, leave their mark on the Black Singles chart, where their Elektra debut "T.K.O." moves up to 87.

Married for seven years, the Womacks' relationship dates back to the early '60s, when Cecil and his brothers were recording for Sam Cooke's SAR label as the Valentinos. Linda was eight at the time, Cecil was 13, and the two families grew up almost as one. Linda kept a low profile until 1967, when she wrote "I'm In Love" for Wilson Pickett. Although the song was a top 50 hit, Linda was just 14 at the time and says "I wanted to come up slow. I grew up watching both families and had a pretty realistic approach."

Cecil began his career with his siblings as the gospel group the Womack Brothers, who later turned to rock'n'roll as the Valentinos. When the brothers' careers took separate paths,



Cecil took to penning tunes for several r&b artists, most notably Teddy Pendergrass.

Collectively, the couple has heard their songs covered by Aretha Franklin, James Taylor and the Rolling Stones. Today, they're applying their voices to their own material, and the result can be heard on their debut album "Love Wars," from which "T.K.O." is taken.

Womack & Womack are managed by George Grief, (213) 653-4780.



B.E. TAYLOR GROUP

The B.E. Taylor Group is a pop/rock quintet led by none other than B.E. Taylor. The group's MCA/Sweet City single "Vitamin L" is taking healthy strides up the Hot 100 and this week sits at 74.

Taylor has been singing professionally for 17 years and formed this

WANG CHUNG

You won't hear any Oriental sounds on Wang Chung's Geffen single "Don't Let Go," which jumps to 87 on the Hot 100 chart. The British trio's moniker refers more to their favorite guitar sounds than to any influences from far-off places.

Wang Chung is led by 27-year-old Jack Hues, a classically trained musician who lectured on the subject at the London Univ. until 1979. At that point he jumped aboard the new music bandwagon by forming the progressive rock group 57 Men.

In 1981, Hues left that group to form Wang Chung, taking Nick Feldman and Darren Costin with him. They signed first with Arista, releasing three singles. They joined the Geffen fold in 1982, spending most of the last year working on their debut album "Points On A Curve."

Hues' classical roots surfaced in the album's clean arrangements, all bolstered by lush guitars and keyboards and the trio's pop harmonies. "Points On A Curve" was produced by Chris Hughes and Ross Cullnum.

Wang Chung is managed by David Massey, 18 Abingdon Mansions, Pater Street, Kensington, W8 England. (01) 937-9379.

band after two years touring clubs with Donnie Iris in Pennsylvania and Taylor's home state of West Virginia. Guitarist Rick Witkowski, bassist Joe Macre, drummer Joey D'Amico and keyboardist Nat Kerr comprise the rest of the group.

"Vitamin L" is taken from the group's second album "Love Won The Fight," which has reportedly surpassed the 10,000 sales mark in Pittsburgh.

The group is managed by Gus Socrates, Intermission Inc., P.O. Box 2070, Weirton, W. Va. 26062; (304) 797-1755.

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Talent & Venues

Kenny Rogers Sets Off On First Australian Trek

LOS ANGELES—Kenny Rogers was slated to begin the first Australian tour of his career Monday (13) in Perth. The 12-date tour also includes Adelaide, Sydney, Brisbane and Melbourne and entails a total of 113,000 seats.

Following those dates, Rogers

plans to play three cities in New Zealand—Christ Church, Wellington and Auckland—for a total of 80,000 tickets. Rogers last played New Zealand in 1975 as a member of the First Edition.

Rogers will appear in three more

shows in Honolulu on his way back to the continental U.S. Rogers' Australian shows are a co-production with C.K. Spurlock and Kevin Jacobson; the New Zealand shows are a co-production with Joe Brown Enterprise.

Dance Trax

By BRIAN CHIN

Crossovers, from every direction: **Blancmange** reappears on the club chart this week, with another very up, electronic number, "That's Love, That It Is" (Island 12-inch), which has clearer radio potential than "Blind Vision," we think... **Megatone** has taken the unusual step of replacing the original versions of **Sylvester's** current double-sided record with fresh mixes; as redone, "Trouble In Paradise" has a very serious Euro-pop sound (compare 1982's Miro Miroe) and "Too Late" comes out harder, more pumping... **Jacqui Brooks'** "Lost Without Your Love" (MCA 12-inch) sounds like a comfortable entry in any number of rock, disco or funk formats; melodically aimless but extremely insistent, there's also a terrific break sequence on the **B. Laurie Latham** (producer of Paul Young's outstanding "No Parlez") co-produced the vocal version... **Hashim's** "Al-Naafiysh (The Soul)" (Cutting Records 12-inch, (212) 569-4589) is developing strong radio and club support in the New York area; it's a rudimentary but intense beat-box groove with a strong, flowing undertow. Could be an important underground breakout.

★ ★ ★

Two outstanding albums: **Elbow Bones & the Racketeers'** "New York At Dawn" (EMI America) has all the humor, melody and delicacy we remember from the **August Darnell/Stony Browder** collaborations on the first Savannah Band album. Drop the needle anywhere; there are 10 fine pop songs here, and the album winds up with three heroic vocal performances by **Dutch Robinson**, including "I Call It Like I See It," which will please fans of Was (Not Was) rock-fusion, and a wonderful neo-Philly soul "I Belong To You"... **Gloria Gaynor's** "I Am Gloria Gaynor" (Silver Blue, through CBS) is a total surprise; **Joel Diamond's** production and **Marcus Barone's** arrangements put her in a thoroughly contemporary electronic setting. "Chain Of Whispers" and "Strive" are both hectic polyrhythmic near-hip-hops; and "Eeny Meenie Macker Rack" seems tailor-made for the smurf crowd.

★ ★ ★

More singles: **Shalamar's** "Dancing In The Sheets" (Columbia 12-inch) appears to complete the anticipated revamping of that group around gifted vocalist **Howard Hewett**; its easy midtempo groove may well carry it on top 40 playlists. **John Benitez** mixed the 12-inch... **The System's** "I Wanna Make You Feel Good" (Mirage promo 12-inch) again pits a soulful, aggressive vocal against strict synthesized rhythms, yet the overall effect is flowing and relaxed... **Visual's** "Somehow, Someway" (Prelude 12-inch) is fine vocal group soul delivered in a pulsing multi-keyboard setting... **Gladys Knight & the Pips'** "When You're Away" (Columbia 12-inch) also sports the classic vocal-group style one would expect; this remix, though, is astonishingly spare and rhythmic, and the overall effect not too far from, say, Planet Patrol.

Noted briefly: **Zena Dejonay's** "I've Got To Find A Way" (TVI 12-inch) bears strong resemblance to producer **Tony Valor's** hit with Fantasy, "You're Too Late." The rhythm is very forceful, and the Linn drum is in prominent, interesting counterpoint to the string section. **Ted Currier** mixed... **Double Vision's** "Clock On The Wall" (Profile 12-inch) has stronger girl-group charm; the pastiche approach of producer **Eric Matthew** grafts steel drums onto what's essentially a novelty street record... **Chrysalis** is releasing **Spandau Ballet's** outstanding "Communication," finally, as the fourth single from the "True" album; we understand that the cut-up import dub version will be on the B side.

FEBRUARY 18, 1984, BILLBOARD

Billboard Dance/Disco Top 80

For Week Ending February 18, 1984

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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	9	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	40	40	4	TONIGHT—Steve Harvey—London (12 Inch) 810277-1
2	3	9	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	41	59	3	THIS MEANS WAR (SHOOBODOOAH DABBA DOOBE)—Imagination—Elektra 0-66975
3	2	15	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	42	22	10	PUMPING VELVET/NO MORE WORDS—Yellow—Elektra (EP Cuts) EP 0-66979
4	6	18	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	43	36	6	20 QUESTIONS—Tick Tock—RCA (12 Inch)
5	7	7	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	44	52	3	THRILLER—Michael Jackson—Epic 3404364
6	4	11	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	45	42	9	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741
7	8	9	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	46	35	9	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103
8	11	5	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055	47	60	3	WILD STYLE—Time Zone—Celluloid/Moss Music 165
9	5	13	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	48	77	2	SEQUENCER—Al Dimeola—Columbia (12 Inch)
10	10	7	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	49	26	7	SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980
11	14	5	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	50	50	3	DOCTOR MUSIC—Debbie Jacobs—Rock Personal P49803
12	27	3	LET'S STAY TOGETHER—Tina Turner—Capitol 8579	51	44	15	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107
13	17	5	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265	52	NEW ENTRY		HEY YOU—Rock Steady Crew—Atlantic 0-86975
14	9	11	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	53	62	2	LET'S PRETEND WE'RE MARRIED/IRRESISTABLE BITCH—Prince—Warner Bros. (12 Inch) 0-20170
15	15	6	SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506	54	64	3	STUPID CUPID—Linda Kendrick—Airwaves AW12-95002
16	20	4	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089	55	51	5	TWIST OF FATE—Olivia Newton-John—MCA (12 Inch) L33-1150
17	41	3	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG	56	74	2	MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980
18	24	4	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	57	55	7	LOVE CARES—Endgames—MCA (12 Inch)
19	19	6	NUMBER ONE—Aida—Vanguard (12 Inch)	58	66	2	HE'S A SINNER, HE'S A SAINT—Miquel Brown—TSR (LP Cut) TLP 1216
20	31	4	BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312	59	NEW ENTRY		WHEN LOVE SURGES—Jules Shear—EMI-America V7818
21	21	5	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	60	63	4	GOING THROUGH THE MOTIONS—Danny Lugo and Destinations—C&M (12 Inch) 9211
22	25	10	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	61	49	9	LIAR ON THE WIRE—Sharon Redd—Prelude (7 Inch)
23	28	4	GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146	62	34	9	CRAZY CUTS—Grandmixer D. St.—Island (12 Inch) DMD 695
24	16	10	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425	63	NEW ENTRY		RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839
25	13	9	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683	64	NEW ENTRY		I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes PT 106
26	29	5	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053	65	76	2	EVERLASTING LOVE—Vicki Sue Robinson—Profile (12 Inch) 7039
27	30	4	THE DREAM—Irene Cara—Geffen (12 Inch) 711/7293 96	66	69	2	AL-NAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
28	39	4	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1	67	53	12	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200
29	12	10	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	68	68	2	QUICKSAND—Pipedream—Zoo York (12 Inch) 4W904270
30	38	3	SWEET TEMPTATION—Gem—Streetking SKDS-1116	69	NEW ENTRY		IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373
31	33	5	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140	70	71	2	THE BIG HURT—Bear Essence Starring Marianna—Moby Dick Records (12 Inch) 1732
32	32	5	THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109	71	45	14	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217
33	37	4	ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164	72	NEW ENTRY		I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011
34	48	3	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	73	73	2	HARD TIMES/JAM MASTER JAY—Run-D.M.C.—Profile (12 Inch) 7036
35	18	11	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976	74	47	13	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A
36	43	4	WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172	75	NEW ENTRY		THAT'S LOVE—Blancmange—Island
37	46	4	YOU'RE LOOKING HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168	76	65	7	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
38	23	12	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	77	NEW ENTRY		THE BIG THROWDOWN—Johnny Dynell—Acme Records AMC 8303
39	57	3	YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819	78	61	5	DR. LOVE (Remix)—First Choice—Salsoul (12 Inch) SG 419
				79	56	9	LIFE IS THE REASON/MAYBE THIS TIME—Norma Lewis—E.R.C. (EP Cuts) MHL P 1001
				80	54	10	RITESPOT—Blue Print—Fantasy (7 Inch) 941 (12 Inch*)

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

Nonesuch Celebrating Its 20th

By IS HOROWITZ

The arrival of the Beatles on these shores 20 years ago is being justly memorialized. But it was not the only event of 1964 to impact on the record industry. That same year saw the introduction of **Nonesuch Records**, admittedly not as revolutionary an occurrence, but nevertheless one that played its own unique role in helping shape the development of the classical record business.

Building on the success of its folk records, Elektra founder **Jac Holzman** launched the Nonesuch series as a budget label to less than unanimous agreement that it had much of a chance to survive, let alone prosper. Conventional wisdom was challenged even further when attractive artwork and perceptive annotations graced product in a price category more accustomed to schlock treatment.

Moving gradually from an all-license label to occasional recordings of its own productions, Nonesuch was quick to make a number of im-

portant contributions to the literature, particularly in the contemporary area—even while finding a way to turn a buck with its highly successful ventures into Scott Joplin and other Americana. Yet some years ago, when **Tracey Sterne**, longtime guiding light of the label, was let go, and **Jac's** younger brother, **Keith**, took over the Nonesuch reins, many observers were quick to mourn the label's imminent passing as an innovative contributor to the classical scene.

Well, it didn't happen that way. Quite the contrary. Not only were standards maintained, but the rate of release and variety of product, at a number of price levels, increased.

As Nonesuch enters its third decade, it is maintaining a release rate of some 30 albums a year, with Compact Discs to be issued on a monthly basis. Among the titles due are such as the rarely recorded Brahms Serenade No. 1, with **Gerard Schwarz** conducting the Los Angeles Chamber Orchestra, and an integral re-

recording of the Mozart Violin and Piano Sonatas performed by **Sergiu Luca** on a Baroque violin and **Malcolm Bilson** on a period fortepiano. These are just some of the goodies promised by Holzman.

Meanwhile, there is history to be written and spoken about. **Jill Kaufman**, Nonesuch's promotional stalwart, is collecting on tape a montage of interviews with artists who have performed for the label over the years. This aural record will be compiled into a one-hour radio program that will be made available to radio stations direct and via NPR satellite.

★ ★ ★
It's back to the recording studio during this month for **Riccardo Muti** and the Philadelphia Orchestra after a hiatus of the better part of a year. When the orchestra's most recent recording site, an aging opera house in Philadelphia, was judged a hazard to life and limb, upcoming sessions were cancelled, and a search instituted for an alternate location.

After casing more than 40 candidates, the orchestra and Angel/EMI



CLASSICAL BLARNEY—Singers, from left, Lucy Shelton, Jan DeGaetani, Martin Kelly and William Sharp pause to exchange pleasantries during the recording of their new Nonesuch album, "Moore's Irish Melodies."

engineers have finally settled on Memorial Hall, a facility in the city's Fairmount Park that's now being given an acoustical facelift.

The first sessions will see Muti and his orchestra tape Mahler's First Symphony, to be followed, if results are as good as predicted, with a Tchaikovsky album coupling the suites from "Swan Lake" and "Sleeping Beauty." Other titles are in the planning stage, says **Renny Martini**, Angel Chief.

★ ★ ★
Allen Cohen joined Pro Arte last week as central regional sales manager, based in Birmingham, Mich. His

phone number is (313) 642-6587. **Bill Parker**, responsible for sales to accounts in Pro Arte's home market of Minneapolis, will now devote most of his time to promotion and publicity. Another new Pro Arte staffer is **Bruce Morrow**, who will concern himself with direct account sales and college marketing, among other duties.

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

FEBRUARY 18, 1984, BILLBOARD

Survey For Week Ending 2/18/84							
Billboard® Best Selling Spiritual LPs							
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	37	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	19	NEW ENTRY		TAKE IT TO THE LORD IN PRAYER The Truthettes, Malaco 4386
2	7	13	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	20	28	21	HE GAVE US ALL HE HAD The Sunset Jubilaires Atlanta International 10067
3	3	21	WE SING PRAISES Sandra Crouch Light LS-5825	21	NEW ENTRY		GOSPEL (SOUNDTRACK) Various Artists, Savoy SL 14753
4	5	33	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	22	10	17	YOU ARE MY MIRACLE Myrna Summers Savoy SL 14616
5	9	24	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	23	13	52	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001
6	2	41	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	24	14	45	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382
7	4	24	I'LL RISE AGAIN Al Green, Myrrh MSB 6747	25	15	100	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375
8	NEW ENTRY		MAKE ME AN INSTRUMENT Candi Staton, Beracah BRI-1001	26	19	29	FINALLY Andre Crouch, Light LS 5784
9	31	5	TESTIFY Timothy Wright, GosPearl 16017	27	20	66	THE RICHARD SMALLWOOD SINGERS The Richard Smallwood Singers, Onyx/Benson R3803
10	32	5	SING AND SHOUT Mighty Clouds Of Joy, Myrrh	28	22	33	MAMA Dixie Hummingbirds, Atlanta Int'l 10061
11	8	17	LONG TIME COMING The Winans Light 5826	29	29	37	PRAYER AND FAITH Keith Pringle and The Pentecostal Community Choir Savoy 14719
12	6	24	DETERMINED Tramaine Hawkins, Light LS521	30	30	75	UNCLOUDY DAY Myrna Summers, Savoy 14594
13	12	41	LEAD ME Jackson Southernaires, Malaco MAL 4383	31	34	5	PRAYER Brown Brothers, Abundant Life
14	26	79	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	32	16	21	EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR Lecture 810 639-1
15	33	5	HUMBLE Lennie McBride, J&B 0047	33	17	62	WHEN IT RAINS, IT POURS Rev. F.C. Barnes and Sister Brown, Atlanta Int'l 10041
16	35	5	YES WE CAN Georgia Mass Choir, Savoy SGL-7082	34	18	29	HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736
17	25	17	WORDS CAN'T EXPRESS Nicholas Message 1002	35	23	13	JESUS IS USING ME Julia Mae Price Williams GosPearl 16015
18	11	70	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132				

GOSPEL Lectern

Close Fights Expected For Grammys

By BOB DARDEN

Nominees from the gospel and inspirational field haven't exactly dominated previous Grammy telecasts. A few artists, like the **Imperials** and **Al Green**, have made strong appearances in the past. But Grammy producers usually opt for someone like **Joe Cocker**—as they did a couple of years ago—when they get to the religious segment. Joe's a man of many talents, but his presence offended more than one contemporary Christian music fan.

It doesn't look like the Feb. 28 Grammy telecast is going to be all that much different. Most of the gospel and inspirational awards are generally given off-camera before the big pop, rock, black and country acts (who, after all, supply much of the ratings punch) go on the air, along with best album notes and best spoken word, documentary or drama recording presentations.

That doesn't mean there's not something of interest in the gospel and inspirational categories. There is indeed.

The most hotly contested category could well be best soul gospel performance, male. The sentimental favorite here is **Thomas A. Dorsey's** "Take My Hand, Precious Lord," on the heels of his performance in the incredible documentary, "Say Amen, Somebody!" But it is up against another compelling release from the **Rev. Al Green** ("I'll Rise Again") and big-voiced **Solomon Burke** ("Precious Lord, Take My Hand").

Modern black gospel is well represented by **Leon Patillo's** "Cornerstone" and former janitor **Morris Chapman's** "Longtime Friends." Chapman is the author of one of the few classic Christmas songs of recent years, "Bethlehem Morning," included on "Friends."

The best gospel performance, female, is also expected to draw plenty of fireworks. **Amy Grant** practically owned 1983 with "Age To Age," which recently achieved gold status and should go on to become the best selling contemporary Christian album of all time. But since she didn't have a new album in '83 ("Age To Age" is still No. 1 after 19 months), she's represented by a single release, "Ageless Medley."

Her stiffest competition is likely to come from **Sandi Patti's** Christmas album "The Gift Goes On" and **Cynthia Clawson's** "Come Celebrate Jesus," from the now defunct Priority label. Both artists are blessed with incredible voices, but have trouble coming up with material to match.

Two good choices round out the nominees: **Sheila Walsh's** fiery "War Of Love" and **Michele Pillar's** Muscle Shoals-produced "Reign On Me." Three first-rate debut albums were somehow left off: **Teri DeSario's** "A Call To Us All," **Tanya Goodman's** gospel-tinged "More Than A Dream" and **Leslie Phillips's** "Beyond Saturday Night."

The consensus seems to be that the caliber of the best gospel performance, male, category was down somewhat in '83. The front-runner is probably **Russ Taff's** "Walls Of Glass," but although he has the most charismatic voice in contemporary Christian music, not all of the tunes are up to his high standards. **Phil Driscoll** is contemporary Christian music's answer to Ray Charles, but his performance on "I Exalt Thee" pales in comparison with his shattering vocal on the "Be Ye Glad" track from the re-

cent **Ron Huff** album "First Thoughts."

The also-rans include two performers with similar names, **Dion** (for "I Put Away My Idols") and **Dino** ("Chariots Of Fire"). The fifth nominee is **Michael W. Smith**. Notable omissions include performances by **Phil Keaggy**, **Noel Paul Stookey**, **Randy Stonehill**, **Mark Heard**, **John Fischer** and **Keith Green's** posthumous "Prodigal Son."

Sentiment is also likely to play a part in the award of the Grammy for best gospel performance by a duo or a group. The legendary **Masters V**, including **Hovie Lister**, **J.D. Sumner**, **James Blackwood**, **Jake Hess** and **Shaun Nielsen**, can't be counted out. Also nominated were **Mylon Lefevre & Broken Heart** ("More"), **Sandi Patti & Larnelle Harris** ("More Than Wonderful"), the **Gaither Vocal Band** ("No Other Name But Jesus"), the **Imperials** ("Side By Side") and the debut album by **White Heart**.

Unfortunately, a number of people in the industry have real problems with the exclusion of important new albums by **Northbound**, the **77s**, **Degarmo & Key**, **Petra** and **Dallas Holm & Praise**.

The best soul gospel performance, female, category features six equally worthy nominees. Be glad you don't have to pick among a group that includes timeless performances by **Tramaine Hawkins** ("Determined"), **Albertina Walker** ("God Is Able To Carry You Through"), **Shirley Caesar** ("Jesus, I Love Calling Your Name"), **Candi Staton** ("Make Me An Instrument"), **Vanessa Bell Armstrong** ("Peace Be Still") and **Sandra Crouch** ("We Sing Praises"). Don't bet against either Miss Caesar or Miss Hawkins.

The best soul gospel performance by a duo or a group contains the famed "Crouch" name on three of the five selections. Nominees include **Andrae & Sandra Crouch's** "Glad I Heard Your Voice," **Jean Johnson**, **Linda McCrary**, **Sandra** and **Andrae's** "He's Worthy," and "Long Time Comin'" by the **Winans** (a young group of Crouch proteges). Also nominated were **Barbara Mandrell** and syndicated tv host **Bobby Jones's** "I'm So Glad I'm Standing Here Today" and the **Clark Sisters's** "Sincerely." Grammy voters have apparently forgiven Andrae for his brush with the law last year.

That leaves the most controversial category, best inspirational performance. The question is, how could Grammy voters ignore the two artists who made the most impact in 1983, **U2** and **Bob Dylan**? And why did **B.J. Thomas** ("Peace In The Valley") and **Christy Lane** ("I've Come Back") end up in this column when both of their albums contain all religious material?

Of the nominees, the front-runners are **Donna Summer** ("He's A Rebel"—a track from "She Works Hard For The Money") and classy **Leontyne Price's** "Noel! Noel!" The dark horse is ageless **Linda Hopkins's** "Precious Lord."

★ ★ ★
Lectern welcomes news releases, announcements and other pertinent information. Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

First American Midline Washes Out

By SAM SUTHERLAND and PETER KEEPNEWS

Dealers with significant emphasis on older catalog product won't be able to rely on new releases from **Jazz Man**, at least for a few months. **First American Records**, the independent that launched *Jazz Man* primarily as a historical midline a few years back, is reportedly "bailing out" a good deal more literally than most companies: Recent freakish reversals in weather for the Seattle region saw sub-zero temperatures followed by a sudden thaw, with plumbing and sprinkler systems in First American's ground level offices consequently going haywire.

Thus, we're told the company's masters, art boards, accounting and other essentials were all seriously damaged. No new phone number for First American is listed, but an informed source reports the label is now huddling with insurance adjusters and inventorying stock at its pressing plants.

★ ★ ★

This year's **Playboy Jazz Festival** at the Hollywood Bowl will offer patrons a break by keeping ticket prices at their 1983 levels. That means box seats for the traditional-ly well-attended **George Wein** bash, slated this year for June 16-17, will go for \$30, with other seats available at \$19.50, \$15, \$12.50 and \$7 per day. Advance orders for both days are already being taken, with single day sales offered by mail starting this week.

★ ★ ★

American critics may still object to the **Windham Hill** label's presence in jazz bins, but European cognoscenti are evidently more open-minded. Label founder **Will Ackerman** reports that negotiations are underway with the **Montreux Jazz Festival** for at least one night devoted to the Palo Alto, Calif., label's roster of largely acoustic instrumentalists. Expected to be part of the Montreux bill are **Alex DeGrassi**, **Liz Story** and the partnership of **Darol Anger** and **Barbara Higbie** in a quartet format, and Ackerman says queries are being made to develop a European tour around those Swiss performances.

★ ★ ★

Berklee College of Music has turned to satellite technology to expand its current audience for "The Jazz Beat From Berklee," a concert series recorded live at the school's Berklee Performance Center in Boston. More

than 60 public radio stations now receive the show through satellite downlinks, bringing the total number of stations carrying the 13 programs to more than 400 stations worldwide. Show features Berklee's top faculty and student players and vocalists and is hosted by **Ron Della Chiesa**.

★ ★ ★

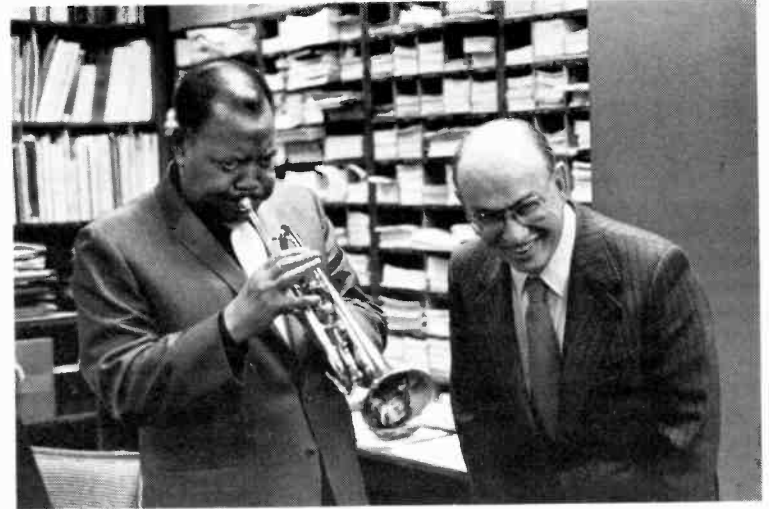
It looks as if dancing to jazz may be making a comeback of sorts in the Big Apple. The Village Gate Saturday (11) staged "A Night At The Savoy," a tribute to that legendary Harlem ballroom, featuring the vocals of **Jon Hendricks**, the music of **George Kelly's Jazz Sultans**, a number of professional dancers and a dance floor for the paying customers to strut their stuff. And the Rainbow Room, which has been presenting big bands for dancing since 1934, is calling attention to itself all this year with a 50th anniversary schedule of big bands that recently kicked off with **Woody Herman**.

★ ★ ★

Also noted: **The Phil Woods Quartet**, one of the longest-running acts in modern jazz (and one of the most decorated—Woods and company seem to cop a Grammy nomination every time they release a record), has grown. It's now the **Phil Woods Quintet**, with **Tom Harrell's** trumpet joining the leader's alto sax on the front line. After a few years and a few albums in the shadow of his younger brother **Wynton**, saxophonist **Branford Marsalis** is about to step forward with an album of his own, "Sounds In The City," on Columbia. The title track is a remake of a Charles Mingus poetry-and-jazz experiment originally recorded in 1957. The saxophone-playing Marsalis brother has also been recording with **Miles Davis**. Negotiations are on for trumpeter/synthesist **Mark Isham's Group 87** to be the opening act on the next **Weather Report** tour.

★ ★ ★

Blue Notes welcomes news releases, announcements and other pertinent information. Items for consideration should be sent either to Peter Keepnews, Billboard, 1515 Broadway, New York, N.Y. 10036 or Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



JAZZY ARCHIVES—Trumpeter **Jonah Jones** blows a few notes for **BMJ** president **Ed Cramer** in the company's Archive Collection. Jones stopped by to donate one of the mutes that has made his playing style so well known.

Survey For Week Ending 2/18/84

Billboard® Special Survey Hot Latin LPs™

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	WILFRIDO VARGAS El africano, Karen 75	1	1	ANTONIO DE JESUS Juntos, AM 7005		
2	3	MENUDO A todo rock, RCA 7241	2	2	JOSE JOSE Secretos, Ariola 6000		
3	4	ANTONIO DE JESUS Juntos, AM 37005	3	3	LOS BUKIS Mi fantasia, Profono 3122		
4	2	JOSE JOSE Secretos, Ariola 6000	4	8	LOS CAMINANTES Especialmente para usted, Luna 1098		
5	5	EL GRAN COMBO La universidad de la salsa, Combo 2034	5	6	ROCIO DURCAL Entre tu y yo, Ariola 6004		
6	8	JOSE LUIS RODRIGUEZ Ven, CBS 30305	6	10	CAMILO SESTO Amanecer 84, Ariola 6009		
7	7	VARIOS ARTISTAS Entre amigos, Collectors Gold 527	7	0	PIMPINELA CBS 11317		
8	6	ROCIO JURADO Por que me habras besado, RCA 7243	8	4	JUAN GABRIEL Todo, Pronto 0706		
9	12	PIMPINELA CBS 11317	9	0	JOSE LUIS PERALES 15 grandes exitos, CBS 80375		
10	0	JOSE FELICIANO Me enamore, Profono 1002	10	7	MENUDO A todo rock, RCA 7241		
11	0	CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623	11	11	JULIO IGLESIAS En concierto, CBS 50334		
12	11	COSTA BRAVA Seguimos de costa a costa, Profono 3114	12	0	LA REVOLUCION DE EMILIANO ZAPATA La fuerza de tu amor, Profono 3126		
13	14	CAMILO SESTO Amanecer 84, Ariola 6009	13	5	ROCIO JURADO Por que me habras besado, RCA 7243		
14	0	PIMPINELA Hermanos, CBS 11320	14	0	CAMILO SESTO Superstar, TV 1514		
15	9	VARIOS ARTISTAS Aqui esta el merengue, Karen 77	15	0	LOS CAMINANTES Supe perder, Luna 1088		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	1	1	MENUDO A todo rock, RCA 7241		
2	2	WILFRIDO VARGAS El africano, Karen 75	2	3	JUAN GABRIEL Todo, Ariola 0706		
3	7	PIMPINELA Hermanos, CBS 11320	3	5	LOS BUKIS Mi fantasia, Profono 3122		
4	6	HANSEL Y RAUL TH 2271	4	0	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
5	5	ROCIO JURADO Por que me habras besado, RCA 7243	5	6	JOSE JOSE Secretos, Ariola 6000		
6	3	JOSE FELICIANO Me enamore, Profono 1002	6	0	HERMANOS BARRON Vuelve el sabor, Joey 3040		
7	14	CAMILO SESTO Amanecer 84, Ariola 6009	7	0	GRUPO MAZZ It's bad, Cara 054		
8	11	WILLIE CHIRINO Subiendo, TH 2268	8	7	LA MAFIA Mafiamania, Cara 053		
9	0	BRAULIO CBS 10346	9	8	ROCIO DURCAL Entre tu y yo, Ariola 6004		
10	10	ROCIO DURCAL Entre tu y yo, Ariola 6004	10	15	CHELO 15 exitos, Musart 1006		
11	0	CHARYTIN Guitarras y violines, Kim Records 744	11	10	PIMPINELA CBS 11317		
12	12	JOSE LUIS RODRIGUEZ Ven, CBS 30305	12	0	ROCIO JURADO Por que me habras besado, RCA 7243		
13	0	JOHNNY PACHECO/CONDE RODRIGUEZ Vuelven los compadres, Fania 625	13	0	EDNITA NAZARIO Raff 9098		
14	0	MILLIE Y LOS VECINOS Avantgarde, Algar 39	14	0	CAMILO SESTO Amanecer 84, Ariola 6009		
15	0	JOSE LUIS PERALES 15 grandes exitos, CBS 80375	15	4	ANTONIO DE JESUS Juntos, AM 37005		

FEBRUARY 18, 1984, BILLBOARD

For Week Ending February 18, 1984

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	JOSE JOSE Secretos, Ariola 6000
2	3	JOSE FELICIANO Me enamore, Profono 1002
3	0	ANTONIO DE JESUS A&M 37005
4	12	EL GRAN COMBO La universidad de la salsa, Combo 2034
5	0	GUILLERMO DAVILA Un poco de amor, Sono-rodiven 020
6	6	ORQUESTA INMENSIDAD Alegria, Barbaro 213
7	13	CHARYTIN Guitarra y violines, TeleRecord 001
8	5	VARIOS ARTISTAS Lo mejor del ano, CBS 10341
9	0	VARIOS ARTISTAS Entre amigos, Collectors Gold 527
10	1	WILFRIDO VARGAS El africano, Karen 75
11	0	YOLANDITA MONGE Suenos, CBS 10345
12	0	ROCIO DURCAL Entre tu y yo, Ariola 6004
13	10	ROCIO JURADO Por que me habras besado, RCA 7243
14	14	GUILLERMO DAVILA Solo pienso en ti, TH 2246
15	8	MENUDO A todo rock, Padosa 7241

LATIN Notas

RCA Enters '84 Confidently

By ENRIQUE FERNANDEZ

RCA Records International held its regional meeting for Latin America and Spain this month in Miami Beach. Heads of the major's local subsidiaries and affiliate labels came together "to spell out problems and solutions, quarrel and agree," according to regional vice president **Adolfo Pino**, who headed the meeting.

Early reports indicate that the major feels it has reached a situation of parity with **CBS** in a market that many felt had been dominated by that company with its impressive roster headed by **Julio Iglesias**, **Jose Luiz Rodriguez** and **Roberto Carlos**. "This will not be a great year for any one label," said one industryite in attendance. "But it will be a very good year for the entire industry."

RCA's leading contender in the dominant Latin pop field, **Emmanuel**, was seen by some as having slipped last year, but sources indicate that the major will give its star a big push this year. Another **RCA** asset, **Menudo**, is receiving a lot of attention these days. Their founder and director, **Edgardo Diaz**, was present at the major's regional meeting.

Representatives from Argentina indicated that their country's move toward democratic government seems to be benefiting the industry. "There's a very positive mood about everything in Argentina these days," commented one attendee.

Other news from Argentina includes the leveling out of the national rock movement that flourished as a result of the Malvinas/Falklands conflict, when English-language product was being boycotted, and the growth of the recording studio business.

TH Records head **Wilhelm Ricken** was among those at the **RCA** meeting. He admitted that though his U.S. subsidiary is doing well, particularly with its salsa line, the currency devaluation in his company's home base, Venezuela, had affected them. "We were not used to these kinds of problems," he explained, referring to Venezuela's seemingly endless oil boom.

★ ★ ★

Salsa, reggae, merengue, vallenato, samba, soca, calypso, Dixieland and Latin jazz are the genres to be represented at the third **Caribbean Music Festival** in Cartagena, Colombia from March 11-21. Slated to perform are the Brazilian group **Batucaje**, New York salsa veteran **Larry Harlow**, New Orleans' **Excelsior Brass Band**, the soca group **Mighty Arrow**, reggae group **Third World** and young Panamanian salsero **Roberto Blades** (brother to salsa star **Ruben Blades**) and his band **Inmensidad**. The festival is sponsored by the Colombian Cultural Council, Avianca Air Lines and Coca-Cola. Information is available through Caribbean Festival Productions, P.O. Box E, Coconut Grove, Fla. 33133.

★ ★ ★

Brazil's **Maria Alcina** is headlining two shows celebrating her country's carnival season: one in Miami on Feb. 24 at the Four Ambassadors Hotel and another one the next night at the New York Hilton.

★ ★ ★

Notas welcomes news releases, announcements and other pertinent information. Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Survey For Week Ending 2/18/84

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FEBRUARY 18, 1984, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	12	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	33	21	16	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Weik Group), BMI; Capitol 5298	67	71	3	LITTLE BITS & PIECES —Jim Stafford (B. Montgomery) J. Hadley, Tree, BMI; Columbia 38-04339
2	3	12	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	34	28	17	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	68	38	17	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley, (J. Stampley, Lobo) C. Vetter, D. Smith, Windsong/Lyresong, BMI, Epic 34-04173
3	6	13	TWO CAR GARAGE —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	35	39	4	WILL IT BE LOVE BY MORNING —Michael Martin Murphy (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	69	51	19	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamus, ASCAP; RCA 52291
4	5	13	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	36	40	4	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	70	50	20	YOU LOOK SO GOOD IN LOVE —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater, Chappell/MCA/Vogue (Weik Music Group), ASCAP/BMI; MCA 52279
5	7	12	WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington, Pacific Island, BMI; Epic 34-04247	37	34	19	IN MY EYES —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	71	79	2	MY DAD —Ray Stevens (J. Kennedy, R. Stevens) D. Gonyea, Red Tennes, BMI; Mercury 818-057-7
6	8	12	I NEVER QUITE GOT BACK (FROM LOVING YOU) —Sylvia (T. Collins) D. Pfimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	38	42	8	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 52327	72	87	2	VICTIM OF LIFE'S CIRCUMSTANCES —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731
7	9	10	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield, Unichappell/Jan Crutchfield, BMI; MCA 52322	39	45	4	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	73	NEW ENTRY		CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil, Unichappell, BMI; Epic 34-04368
8	11	11	ELIZABETH —Statter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7	40	32	12	HAVE YOU LOVED YOUR WOMAN TODAY —Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill (Weik Gp.), BMI/ASCAP; MCA/Curb 52301	74	77	3	WHERE DID WE GO RIGHT —Russell Smith (G. Fundis) D. Loggins, D. Schlitz; Leeds (MCA)/Patchwork/Don Schlitz, ASCAP; Capitol 5293
9	12	11	LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	41	48	4	TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	75	NEW ENTRY		MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343
10	1	14	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	42	47	8	MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)	76	55	14	YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson; Almo/Alpian/Quixotic, ASCAP; Liberty 1511
11	14	10	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	43	53	3	THE YELLOW ROSE/SAY WHEN —Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nickolson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	77	56	9	RISE 'EM COWBOY —David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258
12	16	9	SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI; RCA 13703	44	54	3	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	78	88	2	BABY'S WALKIN' —Chantilly (L. Morton, D. Morgan) K. Fleming, D. Morgan, C. Quillen; Tom Collins, BMI/Collins Court, ASCAP; F&L 534
13	15	10	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Malven/Cottonpatch, ASCAP; Warner Bros. 7-29431	45	49	8	THE BEST OF FAMILIES —Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007	79	70	5	THE IMAGE OF ME —Jim Reeves (D. Briggs) H. Howard; Red River, BMI; RCA 13693
14	22	5	ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	46	61	2	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	80	68	18	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murrah, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288
15	18	12	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	47	52	5	WHERE DOES AN ANGEL GO WHEN SHE CRIES —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater; Bibo, ASCAP/Vogue, BMI (Weik Group); Warner/Curb 7-29387	81	85	3	SKI BUMPUS/BANJO FANTASY II —Wickline Band (D. Maddux, S. Gavin, B. Wickline) S. Gavin, W. Shields; Cascade Mtn., ASCAP; Cascade Mountain 4045
16	19	10	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411	48	41	9	FALLEN ANGEL (FLYIN' HIGH TONIGHT) —Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall, ASCAP/Fame, BMI; RCA 13704	82	86	2	REYNOSA —Katy Moffatt (J. Crutchfield) A. McBroom; McBroom/Careers, BMI; Permain 82004
17	20	9	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	49	57	4	LEFT SIDE OF THE BED —Mark Gray (B. Mopntgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	83	64	16	RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649
18	4	15	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	50	44	9	THE MAN I USED TO BE —Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Pelewood, ASCAP; Main Street 93017 (MCA)	84	NEW ENTRY		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
19	23	9	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	51	60	4	ALMOST SATURDAY NIGHT —The Burrito Brothers (B. Maher) J. C. Fogerty; Greasy King, ASCAP; MCA/Curb 52329	85	65	13	DOES HE EVER MENTION MY NAME —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448
20	10	13	DRINKIN' MY WAY BACK HOME —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Weik Group), BMI; MCA 52309	52	36	19	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI; Epic 34-04167	86	NEW ENTRY		I BET YOU NEVER THOUGHT I'D GO THIS FAR —Micki Furman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Weik Group), SESAC; MCA 52321
21	24	8	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	53	62	3	SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Weik Group)/Chriswald/Hoti/MCA, ASCAP; Viva 7-29404	87	76	6	BLACK & WHITE —David Frizzell (S. Garrett, S. Dorff) K. Chater, G. Lopata; Vogue (Weik Grp.)/Happy Duck, BMI; Viva 7-29388
22	25	6	BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	54	58	8	ANGEL IN YOUR ARMS —Robin Lee (J. Morris) C. Ivey, T. Woodford, T. Brasfield; Song Tailors, BMI/I Got The Music, ASCAP; Evergreen 1016 (NSD)	88	81	21	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507
23	26	9	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; House Of Gold, BMI; Permain 82003 (MCA)	55	NEW ENTRY		HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	89	75	15	MISS UNDERSTANDING —David Wills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamus, ASCAP/Royal Haven, BMI; RCA 13653
24	27	10	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	56	63	5	BAD NIGHT FOR GOOD GIRLS —Jan Gray (R. Childs) M. Johnson, H. Shannon; Welbeck/King Cole, ASCAP; Jamex 45-012	90	69	8	HANDSOME MAN —Karen Taylor-Good (T. Sparks) K. Taylor-Good, J. Sargent, B. Sargent, P. Clear, Bil-Kar, SESAC/Sparkling Good, ASCAP; Mesa 1116 (NSD)
25	30	6	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	57	59	5	IF I CAN JUST GET THROUGH THE NIGHT —Sissy Spacek (R. Crowell) P. Anders; Home Grown, BMI; Atlantic America 7-99801	91	90	24	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596
26	29	11	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	58	67	2	BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366	92	89	4	TWO WILL BE ONE —Kenny Dale (A. B. Mittelstett) K. Dale; Publicare, ASCAP; Republic 8301
27	13	15	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	59	NEW ENTRY		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	93	78	22	HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU) —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105
28	31	6	DON'T MAKE IT EASY FOR ME —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conly, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	60	NEW ENTRY		MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	94	80	14	YOU REALLY GO FOR THE HEART —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo (Weik Gp.) Chappell, SESAC/ASCAP; Liberty 1512
29	17	16	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Opiario; Combine, BMI/Music City, ASCAP; Epic 34-04172	61	46	19	SLOW BURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo (Weik Group)/Chappell, ASCAP; Warner/Curb 7-29469	95	94	16	YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204
30	33	11	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692	62	72	3	THAT'S NOT THE WAY (IT'S S'POSED TO BE) —Anne Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzboom, ASCAP; Capitol 5305	96	91	19	LONESOME 7-7203 —Darrrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474
31	35	6	LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	63	66	4	PLEASE TELL HIM THAT I SAID HELLO —Margo Smith (A. DiMartino) M. Shepston, T. Dibbens; Gobion/September, ASCAP; Moonshine 3021	97	92	19	YOU'RE A HARD DOG (TO KEEP UNDER THE PORCH) —Gail Davies (G. Davies) H. Howard, S. Clark; Tree, BMI/April, ASCAP; Warner Bros. 7-29472
32	37	6	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	64	43	16	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	98	97	21	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)
				65	73	3	BUILDING BRIDGES —Larry Willoughby (R. Crowell) H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797	99	98	21	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500
				66	74	2	MOST OF ALL —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7	100	96	3	DREAM LOVER —Susie Brading (J. Osborn) D. Riddle; Hit House, BMI; Riddle 1010

○ 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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Country

'WRITING THE WAVE OF THE FUTURE'

Songwriter Meet Set For March

NASHVILLE—"Writing the wave of the future" will be the theme of the sixth annual Nashville Songwriters Assn. International Symposium, scheduled for March 9-11 at the Hyatt Regency Hotel. The symposium is geared toward educating songwriters on the basics of their craft and expanding their knowledge of the industry.

Panels this year include "Captains Of Video," exploring the marketing of a song; "Wave Links," dealing with multi-media songwriting; "Will It Fly?," a workshop-styled critique session; and "Co-Piloting: Writing The Wave Together," a team of workshop collaborations dealing with the creation of a song from beginning to end from audience suggestions.

The NSAI Symposium registration fee is \$100 for members, \$130 for non-members. This price entitles registrants to all seminar sessions, the annual Friday night Songwriters' Showcase and the Songwriters' Awards banquet on Saturday night.

Panelists confirmed to appear at this year's seminar include Mark Levinson, Picture Music International; Thom Thacker, Sea Bright Productions; Mike Green, Video Music Channel; Joanne Gardner, video producer; Roger Sovine, Tree International; Jennifer Kimball, writer/artist; Ralph Murphy, Picalic Music; songwriters Dennis Morgan, Peter McCann, Wayland Holyfield and Layng Martine; promoter Jay Phillips; producer Norro Wilson; and publisher/producer Bob Montgomery of Bob Montgomery Music/BTB Records.

Additional panelists participating in the seminar will be Ted Barton, Criterion Music; Tom Long, ASCAP; Terry Choate, Tree International; Merlin Littlefield, ASCAP; Pat Higdon, MCA Music; Randy Talmadge, Warner Bros. Music; Chuck Noese, Alabama Band/Maypop; Pat Nelson, Goldline Music; David Conrad, Almo/Irving; Dianne Petty, SESAC; Cliff Williamson, Multi Media; songwriter Michael Kosser; Gary Lynn Petty, CBS Songs; Walter Campbell, Tree International; Ronnie Gant, Acuff-Rose; Buddy Cannon, Sabal Music; Woody Bomar, Combine; Mason Cooper, DebDave/Briarpatch; Johnny Wright, Warner Bros. Music; Charlie Feldman, Screen Gems; Michael Hollandsworth, Dick James Music; Jody Williams, Chappell/Intersong; Chris Dotson, Golden Bridge Music; Thomas Cain, BMI; Al Cooley,

Combine; Doyle Brown, Welk; Pat Rolfe, Chappell; Meredith Stewart, Coal Miner's Music; Judy Gottier, Famous Music; and Sue Patton, Tom Collins Music.

For the "Co-Piloting" teams, the following participants have been confirmed: Bucky Jones and Ron Hellard; Bob DiPiero and Pat McManus; Dave Gibson and Kix Brooks; Val and Birdie; Mac McAnally and Donny Lowery; Rick Beresford and David Potter; Pam Rose and Mary Ann Kennedy; J.D. Martin and John Jarrard; and Michael Gavin and Tom Shapiro.

Fan Fair Set For June 4-10

NASHVILLE—The 13th annual Fan Fair, co-sponsored by the CMA and the Grand Ole Opry, is set for the week of June 4-10 at the Tennessee State Fairgrounds.

According to the organizers, more than 200 applications for exhibit space have already been received from artists, fan clubs and country-related endeavors. In the grandstands, an additional 2,000 seats will be added to expand the outdoor seating. Last year's event drew a crowd of over 17,000 registrants.

Registration is \$55 per person, covering Fair admittance, 30 hours of concerts and three chuckwagon lunches. Also included are admissions to the All-American Country Games and tours of the Ryman Auditorium, Opryland U.S.A. and the Country Music Hall of Fame.

More information may be obtained by writing Fan Fair, 2804 Opryland Dr., Nashville, Tenn. 37214.



NOT SO SILENT—The title of their newest Viva duet may be "Silent Partners," but Shelly West and David Frizzell, right, seem to be having no problem as they chat with WDAF Kansas City DJ Mike Morelock.

New Specials From Multimedia

NASHVILLE—Multimedia Entertainment has released the details of 10 more country music television specials in its 1984 "America Comes Alive" series. The debut special, "Fourth Annual Music City News Top Country Hits Of The Year," was broadcast live on Jan. 18.

The syndicated series is scheduled to be telecast in more than 90% of the U.S. It is being sponsored by Procter & Gamble.

At least five of the shows will be produced in Nashville by Jim Owens Entertainment in conjunction with Multimedia. Although Multimedia has not released the projected budget for the 11-show package, a spokesman for the Owens organization says that its production cost per show ranges from \$200,000 to \$250,000.

The shows yet to be broadcast are:

"Hank Williams—The Man And His Music," a two-hour program, set for an April release. It will be staged at the Grand Ole Opry and hosted by Hank Williams Jr. and star Kris Kristofferson, Johnny Cash, Teresa Brewer, Waylon Jennings, Brenda Lee, Faron Young, Minnie Pearl, Roy Acuff and Little Jimmy Dickens. Jim Owen will play Hank Williams.

"The Tenth Anniversary Of The Volunteer Jam," two hours, scheduled for telecast in May.

"Behind the Scenes," one hour, May. Outtakes and behind-the-scenes footage on the making of other country music specials.

"18th Annual Music City News Country Awards," two hours, broadcast live June 4. The show honors country music performers in 15 categories.

"The Wembley Music Festival," one hour, June. Highlights of the country music festival held in Wembley, England.

"A Tribute to Chet Atkins From His Friends," two hours, broadcast date pending. A recognition of Atkins' influence as a musician, producer and record company executive from the Statler Brothers, Ray Stevens, Jimmy Dean, Jim Stafford, Roy Acuff, Boots Randolph, Charlie Daniels, Tom T. Hall, Charley Pride and others.

"Ronnie Milsap: Celebration," time and date pending. A salute to Milsap and to his various styles of music. Guests will include Ray Charles, Gladys Knight & the Pips, Glen Campbell, Janie Fricke, Bobby

Jones & New Life, Leon Russell and the Whites.

"Concert of the Stars," one hour, October. Jim Stafford and Tanya Tucker host this program, which presents country music stars performing the songs that made them famous. Featured are Janie Fricke, Larry Gatlin & the Gatlin Brothers, Lynn Anderson, Ray Stevens and Jerry Reed.

"A Tribute To Roy Clark," one hour, October. Clark does his Las Vegas Show, which spotlights his singing, playing and comedy. There will also be performances by guest stars.

"Stubby Pringle's Christmas," a one-hour Hallmark Hall Of Fame special starring Beau Bridges, Julie Harris, Edward Bihns, Strother Martin, Kim Hunter and Chill Wills.

STRAIT AHEAD Singer Showing Western Roots On 'Texas Dance Hall Tour'

By KIP KIRBY

NASHVILLE—Fans of western swing haven't had much cause to rejoice in recent years, since the spread of pop influences has all but erased the "western" from "country & western" music.

But singer George Strait is convinced there's room for western swing on contemporary country radio, and the former ranch hand is determined to prove it. In an effort to give his own records an even stronger traditional Texas sound, Strait switched to producer Ray Baker last year. The result of their collaboration, the singer's current "Right Or Wrong" album, got the team off to an immediate No. 1 single with "You Look So Good In Love." The newest release (the album's title cut) is a deeper foray into instrumental swing.

116 Stations Airing 'Hodag' TV Special

NASHVILLE—The two-hour "Hodag Country Music Festival" television special, syndicated through Texas National Television Syndications, Dallas, is currently being aired nationwide in 116 markets.

Filmed at the three-day festival held in Rhinelander, Wisc., in July, the special features performances by Mel Tillis, Janie Fricke, John Conlee, Razy Bailey, Leon Everette, Jim Ed Brown, Reba McEntire, Boxcar Willie, Charlie Walker, Jana Jae, Tamra Constock and Bobby Smith. National sponsor for the show is Time/Life Inc.

Not that the studio is the only place Strait is showing traditional roots. Though his success with MCA Records has moved him from a \$500-a-night club solo to averaging \$15,000 or \$20,000 a night with his five-piece backup group, the entertainer personally prefers playing honkytonks to coliseums. Says manager Danny O'Brian, who began his association with Strait last summer, "George thrives on personal contact with his audiences. He gets off on seeing people dancing to his songs."

To strengthen the audience bond—which derives momentum from Strait's enthusiastic contingent of female fans—Buddy Lee Attractions has put together the "1984 George Strait Texas Dance Hall Tour." It began last month in Albuquerque and will continue between his regular concert and fair dates through the rest of the year.

The tour features MCA labelmates James & Michael Younger, also from Texas and also managed by Danny O'Brian. It will carry the package into clubs, honkytonks and auditoriums where special dance floor areas can be set up to encourage dancing.

Strait's popularity is already established in areas around his native Texas. When the soft-spoken singer filled in last year for ailing Eddie Rabbitt at the prestigious Houston Livestock & Rodeo Show, he won over the crowd and guaranteed a return engagement, set for Feb. 29 at the Astrodome. When Strait headlined Billy Bob's in Ft. Worth last year, he drew 6,000 eager patrons and immediately became one of that nightclub's all-

time top-grossing attractions.

In many cases, observes Buddy Lee vice president Tony Conway, the agency doesn't package Strait these days, because "he sells so well on his own." However, Conway says, he wants to expand the artist's base this year into parts of the country where he hasn't frequently performed. His strongest pockets of popularity include the West Coast, the Southwest and the Midwest.

Television thus far hasn't figured heavily into Strait's career, but O'Brian indicates the medium may become more of a message for the singer in coming months. Strait was set to perform on NBC's upcoming tribute to the Olympics, taped at Gilley's, but was forced to cancel at the last minute with a throat infection. On March 11, however, Strait will host the Canadian Country Awards Show, televised from Manitoba.



LOOKING GOOD—George Strait performs "You Look So Good In Love" at the Palomino Club in Los Angeles during a recent road tour.

Warner Bros. Looks To New Duo For A Laugh

By EDWARD MORRIS

NASHVILLE—At a time when comedy relies more on personality than wit to sell itself, Warner Bros. is betting an album that there is still a paying audience for jaundiced views melodiously expressed—or at least for bad situations sung good.

The vehicle for this particular wager is the comic singing team of Sandy Pinkard and Richard Bowden. Their "Writers In Disguise" album is set for a March 5 release, and their first single from it, "Adventures In Parodies," has already been shipped.

It is a gargantuan single, containing amiably distorted fragments and sendups of eight country standards and having a total playing time of almost 14 minutes. Even so, these excerpts amount to only slightly more than a third of the album.

Like Homer & Jethro, their artistic ancestors, Pinkard & Bowden delight in tampering with revered lyrics. On "Adventures In Parodies," for example, they transmute "Wolverton Mountain" into "Three Mile Island" and change the nemesis from an irate father to a Disneyland of mutants. The hallowed "Blue Eyes Crying In

The Rain" is reworked into "Blue Hairs Driving In My Lane," a defeated outcry against free-form motoring.

The duo did not commit their cheerful crimes against country unaided. Anne Murray played piano on "Arkansas Dog"; Glenn Frey, Jackson Browne, Dan Fogelberg and Michel Rubini barked dutifully to add authenticity to "Delta Dawg"; Jennifer Warnes did the birdcall on "The Catbird Song"; and Don Henley is credited as playing "lead bubbles" on "I Lobster But Never Flounder."

Steve Railsback, the Osmond Brothers, Michael Martin Murphey, David Carradine, David Somerville, Larry Mahan and Bruce Hinton contributed to various other forms of musical delinquency.

Jim Ed Norman, who produced the album with Pinkard & Bowden, says he encountered little resistance from the original songwriters to having their works parodied. "We did most of the contact ourselves. We wanted it to be personal, and we wanted it to be honorable." Some of
(Continued on page 44)

Nashville Scene

Lang Scott: Can He Be A Star?

By KIP KIRBY

Can a television show called "You Can Be A Star" fulfill that promise by creating a country star? Lang Scott hopes so. And he's about to find out.

Scott is the grand prize winner from the first 13-week edition of the Nashville Network's "You Can Be A Star" tv show. Scott, a handsome young singer from Harleyville, S.C., beat out numerous contenders for the top spot, and among his prizes is the opportunity to have one single released by MCA Records.



Scott and producer Bill Anderson (who is also an executive producer of "You Can Be A Star" with Allen Reid) spent weeks soliciting material from Nashville publishing companies, looking for songs which, says Scott, "would be commercial enough to get me noticed right away." Eventually, they narrowed their selections down to two. The single, "Run Your Sweet Love By Me One More Time," will be released the first week of March.

Scott's winnings also entitle him to a guest spot on the Grand Ole Opry, a personal appearance on "Hee Haw," and opening dates on the road with both Bill Anderson and Jim Ed Brown, who hosts "You Can Be A Star." This month, Lang is doing videos for two songs through the auspices of The Nashville Network, with airings lined up for various programs on the cable channel.

One of the best things to come from winning "You Can Be A Star," according to Scott, is becoming friends with executive producers Anderson and Reid. "After I entered the contest last summer and won, I was still having to go out and do solo lounge engagements to support myself financially," he says. "So Allen

Reid hired me as a production assistant on the show to keep me in town." This gave Scott time to concentrate on his own recording—and at the same time allows him the opportunity to dispense friendly reassurance to the nervous auditioning newcomers every week.

As to whether the program will in fact be able to fulfill the promise of its title, however, only time will tell. As Lang puts it cheerfully, "It's up to radio now."

★ ★ ★

We don't like to play grossing games (as in who's out-grossing whom at the box office), but this one is interesting: Alabama broke the house gross and attendance records for a three-show engagement at the Greenville, S.C. Coliseum with a total take of \$227,862.50. Attendance for the triple-night sellout added up to 18,229. According to Coliseum manager Jack Shands, this was the first time any act (of any kind) has been booked for three nights in a row at the facility.

So far, all of Alabama's 1984 concerts have been sellouts, we understand—including one that drew close to 30,000 fans for two shows in Greensboro, N.C. At this rate, the only places large enough for Alabama to play will be the Astrodome and the Superdome.

But we're wondering, now that the group has proven its platinum album and sellout abilities, when Alabama will elect to transport its magic across the seas to Europe. It would seem that the international market is the next logical area to be Alabamaized.

Of course, Alabama sellouts are creating a real supply-and-demand situation at the boxoffice now. This has led to some not-so-pleasant residual effects—like scalping, bootlegging and stolen tickets. But stolen tickets for an Evansville, Ind. Alabama show led to the resolution of two separate crimes there.

In one incident, a home had been burglarized and four tickets to Alabama's Evansville show taken. The night of the performance, police staked out the seats in question, surrounded the people who came to sit in them, and thus learned who had committed the theft.

In another robbery, a purse containing credit cards, a large sum of money and seven Alabama tickets was snatched from a local utility company office. Again, detectives watched the seats, questioned the people who sat down, and ended up with confessions and subsequent arrests.

Looks like the moral to this story is clear: If you're going to be robbed, try to have Alabama concert tickets stolen at the same time. Apparently, even thieves are not immune to the lure of the Ft. Payne foursome.

★ ★ ★

George Jones' wife Nancy—to whom many in the industry give full credit for Jones' new lease on life—gets our "Quote of the Week Award" for her explanation of how George sold out two shows Jan. 28 at the 1,800-seat Beverly Hills Theatre. Commenting on the event (which was the first time the theatre had booked a country act), Nancy said, "I think a lot of closet country fans in Hollywood came out to see him."

We knew it, we just knew it! We always suspected there are "closet country fans" in Hollywood.

★ ★ ★

There's nothing risky about *this* gamble—or should we say "Gambler"? Kenny Rogers has signed a long-term deal with CBS-TV to include mini-series, variety specials, made-for-television movies and other program formats. The deal even calls for a Christmas special in 1984 starring Kenny (probably with wife Marianne and son Cody), and a new "Kenny Rogers as The Gambler" mini-package to begin production in 1985.

★ ★ ★

Los Angeles rock group the Blasters blasted through Nashville a week or so ago to use the Jordanaires on three tracks for a new album. If you think you're having eye trouble and misread the last sentence, relax, your eyesight's fine. It was the legendary country singing group the Jordanaires we referred to. And it was the Blasters' own idea to use them on their record; in fact, the sessions came off so well the Jordanaires may end up on three different cuts.

"Nashville is fabulous," said Blasters lead guitarist/singer David Alvin during the group's visit. "I went to the Hall of Fame Museum, and this afternoon we're going to the old Ryman Auditorium before we catch our plane. This place is great!" Alvin says this album is the band's first with producer Jeff Eyrich (of Plimsouls/T-Bone Burnette fame), and the first to incorporate instruments such as fiddle, accordion and mandolin.

Will this be a new direction for the hard-rocking Blasters? Absolutely, says Alvin: "We've learned a lot, made a lot of mistakes on our own, so now we're working with a new team and trying some new things." As to how the Blasters came up with the Jordanaires for harmonies, Alvin explains that the band's pianist did some dates with Rick Nelson and the Jordanaires last year.

★ ★ ★

Earl Scruggs was honored on his 60th birthday Jan. 6 with congratulations from President and Mrs. Reagan and Tennessee governor Lamar Alexander. But that wasn't all he received: Highlighting his birthday was the news that he's been nominated for his second Grammy award. Scruggs has recorded for Columbia for 34 years, incidentally, and his first Grammy came in 1968 (with Lester Flatt) for "Foggy Mountain Breakdown," featured in the movie "Bonnie And Clyde." The record earned Flatt & Scruggs Grammys for best country performance, duo or group vocal or instrumental.

Comedy Duo On Warner Bros.

Continued from page 43

the songs burlesqued were those Norman had produced the original hits on.

Norman says that writer Rafe VanMoy set the precedent for acceptance when he gave the go-ahead for his "What's Forever For" to be turned into the tax lament, "What's A W-4." Ultimately, only one writer refused consent, according to Norman, and his song was dropped from the project.

Before converting to comedy, Pinkard had distinguished himself as the writer of such hits as "Coca Cola Cowboy" and "You're The Reason God Made Oklahoma." Bowden, also a songwriter, had worked as lead guitarist for Linda Ronstadt, Dan Fogelberg and Blue Steel.

Billboard® Hot Country LPs™

Survey For Week Ending 2/18/84

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This Week	Last Week	Weeks on Chart	ARTIST Title Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title Label & Number (Dist. Label)
1	2	15	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	38	32	13	EMMYLOU HARRIS White Shoes, Warner Bros 23961 WEA
2	3	17	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	39	40	22	THE KENDALLS Movin' Train, Mercury 812-779-1 HOL
3	1	22	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA	40	37	21	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA
4	4	13	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	41	46	34	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
5	6	47	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	42	42	5	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA
6	7	31	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	43	43	5	JOE STAMPLEY Memory Lane, Epic FE-38964 CBS
7	5	48	ALABAMA The Closer You Get, RCA AHL-1-4663 RCA	44	47	6	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
8	8	23	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	45	44	101	ALABAMA Mountain Music, RCA AHL1-4229 RCA
9	12	13	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	46	34	40	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS
10	9	20	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	47	65	2	GENE WATSON Little By Little, MCA 5440 MCA
11	14	16	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	48	53	64	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
12	10	15	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	49	55	34	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
13	11	20	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	50	50	13	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
14	19	16	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	51	52	15	JOE WATERS Harvest Moon New Colony NC-831 IND
15	13	17	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	52	54	153	ALABAMA Feels So Right, RCA AHL1-3930 RCA
16	18	13	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	53	61	53	GEORGE STRAIT Straits From The Heart, MCA 5320 MCA
17	16	55	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	54	49	41	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
18	15	22	JOHN CONLEE In My Eyes, MCA 5434 MCA	55	51	19	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
19	23	14	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP	56	56	302	WILLIE NELSON Stardust, Columbia JC 35305 CBS
20	20	14	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	57	57	100	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
21	21	10	EXILE Exile, Epic B6E-39154 CBS	58	45	8	REBA MCENTIRE Behind The Scene, Mercury 812-781-1 POL
22	17	16	JOHN ANDERSON All The People Are Talkin', Warner Bros 23912 WEA	59	64	141	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
23	27	4	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	60	60	38	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
24	24	42	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	61	NEW ENTRY		DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA
25	25	72	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	62	36	16	WAYLON JENNINGS Waylon & Company, RCA AHL1-4826 RCA
26	30	4	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	63	71	9	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
27	NEW ENTRY		ALABAMA Roll On, RCA AHL1-4939 RCA	64	68	24	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
28	22	16	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	65	59	126	WILLIE NELSON Greatest Hits, Columbia JC 237542 CBS
29	33	10	B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 CBS	66	58	43	RONNIE MILSAP Kept Up, RCA AHL1-4670 RCA
30	26	13	SHELLY WEST Red Hot, Viva 23983 WEA	67	66	193	ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA
31	29	12	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	68	70	22	LEE GREENWOOD Inside Out, MCA 5304 MCA
32	35	11	MICKY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS	69	69	21	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA
33	28	70	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	70	48	13	GAIL DAVIES What Can I Say, Warner Bros. 23972 WEA
34	38	15	GEORGE JONES Jones Country, Epic FE-38978 CBS	71	67	25	BARBARA MANDRELL Spun Gold, MCA 5377 MCA
35	39	6	JIMMY BUFFETT One Particular Harbor, MCA 5447 MCA	72	75	77	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA
36	31	12	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 CBS	73	62	31	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
37	41	18	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP	74	72	174	KENNY ROGERS Greatest Hits, Liberty L00 1072 CAP
				75	63	3	LACY J. DALTON Greatest Hits, Columbia FC-38883 CBS

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

FEBRUARY 18, 1984, BILLBOARD



Photo by Tim Nuprestek

YELLOW ROSE—Lane Brody and Johnny Lee debut their new duet, "Yellow Rose," on WSMV-TV's "Channel Four Magazine." The pair has also done a video on the song, which is the theme for the similarly-titled NBC series.

For The Record

The law firm of Zumwalt, Hayes & Almon was incorrectly described as legally representing Neil Young in a story on country videos (Billboard, Feb. 2). Young is represented by his manager, Elliot Roberts.

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New Video Releases

Continued from page 32

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CRIA CERTIFICATIONS

Strong January For Gold, Platinum Disks

By KIRK LaPOINTE

TORONTO—Evidence of a strong Christmas season has surfaced in the form of 41 gold and platinum certifications in January by the Canadian Recording Industry Assn. (CRIA), including 10 multi-platinum albums and singles.

The phenomenal success of Culture Club's "Colour By Numbers" also emerged, as the disk went gold, platinum, double and triple platinum in January. Other 300,000-unit sellers included "Eyes That See In The Dark" by Kenny Rogers and "We're

The Mini-Pops" by the Mini-Pops.

Air Supply's "Greatest Hits," Zamfir's "Romance," Bonnie Tyler's "Faster Than The Speed Of Night," Quiet Riot's "Metal Health," ZZ Top's "Eliminator" and the Culture Club album scored double platinum. Quiet Riot, ZZ Top, Culture Club, The Payola\$ "Hammer On A Drum," Billy Idol's "Rebel Yell" and "Jane Fonda's Workout Record" went platinum in the month.

Thirteen disks were certified gold for sales of 50,000 unit, including a classical release, "Charles Dutoit—Ravel" by L'Orchestra Symphonique du Montreal, as well as the Idol, Culture Club and ZZ Top albums, "Sports" by Huey Lewis & the News, "Infidels" by Bob Dylan, "Heads Or Tales" by Saga, "Julio" by Julio Iglesias, "Weapons" by Rough Trade, "Animauxville" by Nathalie Simard, "Subject" by Aldo Nova, and two various-artist packages, "James Bond Greatest Hits" and "Can't Stop Dancin'."

Irene Cara scored double platinum for the single "Flashdance... What A Feeling," while platinum singles were earned by Kenny Rogers & Dolly Parton for "Islands In The Stream" and Bonnie Tyler for "Total Eclipse Of The Heart."

Two Billy Joel singles, "Tell Her About It" and "Uptown Girl," were certified gold in January, as were the Peabo Bryson-Roberta Flack duet "Tonight I Celebrate My Love," Duran Duran's "Union Of The Snake," the Electric Light Orchestra's "Rock'n'Roll Is King," Paul McCartney & Michael Jackson's "Say, Say, Say," Quiet Riot's "Cum On Feel The Noize," Culture Club's "Church Of The Poison Mind," Olivia Newton-John's "Twist Of Fate" and Pat Benatar's "Love Is A Battlefield."

Ontario, Quebec Saga Shows Do Brisk Business

TORONTO—Saga is teaming with Aldo Nova for a nine-date Ontario and Quebec tour in late February and early March that has already outsold foreign shows in most markets.

Months after its "Heads Or Tales" album release, Saga continues to draw here. The group's dates will be taped for inclusion in the Concert Productions International pay tv package "First Choice Rocks."

"Scratchin' The Surface" is doing well as the second single from the album, reports Maze vice-president Perry Goldberg, who notes that Portrait Records is strongly eyeing the success of the single as a possible U.S. release.

"Portrait has always been solidly behind the act," he says, noting that the firm garnered gold for last year's "Worlds Apart" disk, which spawned "On The Loose."

The group will take seven months later this year to work on a new album, for release in January, 1985.

Mayhem At Vancouver Concert

VANCOUVER—Renewed calls for the elimination of reserved floor seating at the 15,000-seat Vancouver Pacific Coliseum surfaced last week following damage and reports of fights and injuries at a Feb. 3 ZZ Top concert.

Gary Switlo, marketing director for Vancouver Ticket Centre-Concert Box Offices, says the coliseum management has "overreacted" to the 1979 tragedy at a Cincinnati concert featuring the Who, in which 11 were killed. Since that show, the coliseum has had reserved floor seating. Switlo says the seating has created

chronic problems of its own, including persistent fights when crowds rush to the front during performances and block the view of other ticket-holders.

Vancouver fire marshal Capt. Kevin Fox wants the coliseum to remove the floor seating. But arena spokesman Landis Smith has not so far said such a move will take place.

Two people were hospitalized with broken bones and two others suffered injuries at the concert. About \$20,000 worth of damage was caused and 149 chairs were shattered at the show.

AT CONGRESS CENTRE

Concert Ban Lifted In Ottawa

OTTAWA—Local promoters have won their battle to present shows at the Capital Congress Centre. A ban has been lifted by the venue's board to allow broad use of the new 3,500-capacity hall.

The board decided Jan. 20 to allow an expert board to screen acts which can play the hall. There will be limited liquor sales, and the hall will move to reserved seating for the shows.

Centre general manager George McCabe, who had been a supporter of the bid to stage concerts at the hall, says a ban will continue on hard

rock. Local promoter Dennis Ruffo says such groups as UB40, Boys Brigade and others are being considered for the hall.

The board banned rock at the Centre following a Dec. 15 concert featuring Big Country. It feared the potential for damage, even though none occurred at the concert, and worried about the image of the hall.

But, as local politician Joe Cassey said following the Jan. 20 meeting, it was difficult to ban taxpayers from using a hall they had paid for. The \$40 million center and convention hall opened last fall.

NO 'CHARTER,' SAYS ISHERWOOD

BPI Downplays Pirate's Acquittal

LONDON—The British Phonographic Industry (BPI) is categorically rejecting claims that the dismissal of a cassette piracy case at the Old Bailey here Jan. 20 represents a "pirate's charter."

After his acquittal on the grounds that there was no case to answer, one of the accused, a street trader, was reported in a national newspaper as saying: "It's great. It means that I, or anyone else, can sell pirate tapes

openly."

The case was brought by the police after home-duplicated cassettes of Richard Clayderman albums had been offered to the public at 1.99 pounds (roughly \$2.80) instead of the normal retail price of 5.99 pounds (\$8.40).

The judge, Recorder Jean Southworth, ruled that because the tapes were so cheap, there had been no intention to defraud buyers by repre-

sending them as legitimate product.

The BPI here is expressing concern that the public will see the acquittal as vindicating the sale of home-duplicated tapes.

Legal adviser Patrick Isherwood says that the police were wrong in charging the men involved with intent to defraud. "They should have realized that there are now better remedies under the U.K. Copyright Act, following its amendment last year. We're very anxious to dispel any idea that the public is now free to infringe record company copyright."

Despite this setback, Isherwood says that the BPI is working more closely than ever with the police, who are now well aware that record and cassette piracy is largely perpetrated by the traditional criminal rather than "bent businessmen."

"This Old Bailey case was a relatively small one," he says, "involving less than 100 cassettes. However, we're naturally concerned about what the public might make of the comment attributed to the street trader."

Denis Knowles, whose TellyDisc company owns the copyright in the Clayderman cassette, says his company plans to take no action in the matter. "It's very sad," he says, "that the case should have been reported in the press in such a misleading way."

Top Polish Pop Acts In Quest For British Success

LONDON—The Mega Organization, based in York in the north of England, has signed four of Poland's top pop acts. The acts, Republika, TSA, Lady Pank and Frank Kimono, are all chart-toppers in Poland, with collective record sales there said to be in excess of two million units.

Mega Records, the group's label, released albums by Republika and TSA Jan. 20. Lady Pank's first U.K. single is set for this month, with an LP to follow two weeks later. The first Kimono single to be released in the West is expected in early May.

The Mega group, headed by Greg Kucyynski and Tim Brack, has been working since mid-1983 on producing finished product by Polish acts

singing in English. Talks are now under way with the Greater London Council to stage some concerts here with one or more of the bands within the next month or so.

TSA is a heavy metal band which started out in 1981. A tape of a live show was given to a Polish radio disk jockey, who featured the band and helped it build a nationwide cult following. Its debut album, "TSA Live," had a sold-out first pressing of 100,000.

The Polish presence at Midem this year created considerable interest for its pop content as well as for the classical product showcased by export/import firm Ars Polona.

Mersey Beat Coming Through Loud As Ever

LONDON—Almost a quarter of a century after the Beatles were formed, interest in the group in its home town of Liverpool is reaching a new pitch, while a fresh generation of Merseyside acts has concurrently begun to dominate U.K. charts in what is shaping up as a virtual rerun of the 1960s.

One recent singles top 20 included no fewer than seven Liverpool acts, with Paul McCartney, John Lennon and Joe Fagin of the original wave joined by Echo & the Bunnymen, China Crisis, Icicle Works and Frankie Goes To Hollywood.

Bill Harry, former editor of Liverpool music paper Mersey Beat, which in 1961 printed a complete listing of 350 local groups, now plans to com-

pile a similar list of the new acts emerging from the area. A special one-shot re-launch of the magazine, in partnership with Clive Epstein, brother of the late Beatles manager Brian Epstein, is also planned for later this year, coinciding with a series of commemorative moves in the Northern city.

Harry explains: "The \$1.5 million Beatle City complex opens in Liverpool at the end of February. Then, in May, the Eleanor Center will open up, costing around \$13 million. The latter will have a Beatles Museum, Cavern Mecca, Cavern Walks and the Cavern Club itself, being rebuilt from the original bricks and present-

ing modern Mersey groups in an attempt to recreate the atmosphere of its original heyday.

"Other old Mersey clubs like the Jacaranda are reopening, there will be an 'Art Of The Beatles' exhibition, and a statue of the Beatles is to be unveiled in William Square. Finally, there will be a 'Mersey Beat' convention in August, and a special ceremony where the surviving Beatles will be offered the freedom of the city."

Harry, who recently compiled EMI's 37-track double album "Mersey Beat," is to become consultant at a new Beatles center which will open shortly in London's West End.

Lawyer Named To Head Australian Industry Assn.

SYDNEY—Lawyer Victoria Rubensohn, 36, has been appointed executive director of the Australian Record Industry Assn. (ARIA), filling the position left vacant by the dramatic departure of John Hayes (Billboard, Nov. 12).

She's the daughter of advertising industry giant Sym Rubensohn, founder of Hansen, Rubensohn, McCann Erickson P/L, and moves to ARIA from Kerry Packer's powerful Consolidated Press Organization, where she was working on the concern's new satellite program.

An acknowledged expert in all aspects of media and communications law, she also served with Allen, Allen & Hemsley, the legal organization that represents a large portion of the Australian record business, including ARIA itself. She also has strong connections with the ruling Labor government in Canberra and is known to be interested in new technological developments.

Says ARIA president Paul Turner, who acted on a recommendation from Midnight Records head Peter Rix: "She's very intelligent, very aware and very capable, and she'll do

the Australian record industry a power of good. She's known by everyone in the copyright community and is politically very well connected.

"We see her appointment as starting a new era for the industry. She's a communicator who will replace pig-headed aggression with negotiation."

Rubensohn's duties also include serving as general manager of the Phonographic Performance Copyright Assn. She is already a member of the Australian Copyright Council.

John Hayes resigned as executive director following a violent incident described at the time as "reminiscent of the Al Capone gangster era." There had been a fire-bomb attack on his house, and he awoke in the early hours to find his front porch ablaze. He helped his two small children and pregnant wife to safety. On resigning, he said: "The safety of my family is paramount."

It seemed certain, said police, that the attack was the work of experts and directly related to Hayes' vigilant work against audio and, specifically, video piracy. He'd been head of the Australian industry organization since 1978.

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BRITAIN

(Courtesy of Music & Video Week)
As of 2/11/84

SINGLES		
This Week	Last Week	
1	1	RELAX, Frankie Goes To Hollywood, ZTT
2	4	RADIO GA GA, Queen, EMI
3	2	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
4	5	BREAK MY STRIDE, Matthew Wilder, Epic
5	18	DOCTOR, DOCTOR, Thompson Twins, Arista
6	3	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
7	13	HOLIDAY, Madonna, Sire
8	6	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
9	12	NEW MOON ON MONDAY, Duran Duran, EMI
10	8	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
11	9	THE KILLING MOON, Echo & Bunnymen, Korova
12	25	LOVE THEME FROM "THE THORN BIRDS", Juan Martin, WEA
13	20	WHAT DIFFERENCE DOES IT MAKE?, Smiths, Rough Trade
14	10	WONDERLAND, Big Country, Mercury
15	17	I AM WHAT I AM, Gloria Gaynor, Chrysalis
16	11	A ROCKIN' GOOD WAY, Shaky & Bonnie, Epic
17	15	WISHFUL THINKING, China Crisis, Virgin
18	7	PIPES OF PEACE, Paul McCartney, Parlophone
19	26	SPICE OF LIFE, Manhattan Transfer, Atlantic
20	29	HYPERACTIVE, Thomas Dolby, Parlophone
21	14	NOBODY TOLD ME, John Lennon, Polydor
22	19	BIRD OF PARADISE, Snowy White, Towerbell
23	27	SIXTEEN, Musical Youth, MCA
24	23	HUMAN TOUCH, Rick Springfield, RCA
25	16	WHAT IS LOVE, Howard Jones, WEA
26	NEW	MICHAEL CAINE, Madness, Stiff
27	35	LET THE MUSIC PLAY, Shannon, Club
28	22	WHERE WERE YOU HIDING WHEN THE STORM BROKE?, Alarm, I.R.S.
29	NEW	PUNCH & JUDY, Marillion, EMI
30	NEW	SOMEbody's WATCHING ME, Rockwell, Motown
31	NEW	99 RED BALLOONS, Nena, Epic
32	38	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
33	33	A NIGHT IN NEW YORK, Elbow Bones & Racketeers, EMI America
34	NEW	SOUL TRAIN, Swans way, Exit
35	21	SPEED YOUR LOVE TO ME, Simple Minds, Virgin
36	NEW	STREET DANCE, Break Machine, Record Shack
37	NEW	ONE SMALL DAY, Ultravox, Chrysalis
38	30	HOLD ME NOW, Thompson Twins, Arista
39	24	RUNNING WITH THE NIGHT, Lionel Richie, Motown
40	NEW	RUN RUNAWAY, Slade, RCA

ALBUMS

1	1	TOUCH, Eurythmics, RCA
2	2	THRILLER, Michael Jackson, Epic
3	5	AN INNOCENT MAN, Billy Joel, CBS
4	4	NO PARLEZ, Paul Young, CBS
5	3	MILK AND HONEY-A HEART PLAY, John Lennon & Yoko Ono, Polydor
6	7	CAN'T SLOW DOWN, Lionel Richie, Motown
7	6	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
8	8	U2 LIVE "UNDER A BLOOD RED SKY", Island
9	NEW	SLIDE IT IN, Whitesnake, Liberty
10	10	THE CROSSING, Big Country, Mercury
11	12	SOMETIMES WHEN WE TOUCH, Various, Ronco
12	9	PIPES OF PEACE, Paul McCartney, Parlophone
13	11	COLOUR BY NUMBERS, Culture Club, Virgin
14	16	QUICK STEP & SIDE KICK, Thompson Twins, Arista
15	14	PORTRAIT, Diana Ross, Telstar
16	15	LABOUR OF LOVE, UB40, DEP International
17	13	LEARNING TO CRAWL, Pretenders, Real
18	NEW	CRUSADER, Saxon, Carrere
19	17	GENESIS, Charisma
20	24	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
21	NEW	WHITE FLAMES, Snowy White, Towerbell
22	18	1984, Van Halen, Warner Bros.
23	20	STAGES, Elaine Paige, K-tel

24	40	ORIGINAL MUSIC FROM TV SERIES "AUF WIEDERSEHEN PET", Various, Towerbell
25	NEW	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
26	29	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
27	19	FANTASTIC, Wham, Inner Vision
28	NEW	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
29	25	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
30	21	BACK TO BACK, Status Quo, Vertigo
31	28	TOO LOW FOR ZERO, Elton John, Rocket
32	23	THE ESSENTIAL JEAN-MICHEL JARRE, Polystar
33	22	SYNCHRONICITY, Police, A&M
34	26	GREEN VELVET, Various, Ronco
35	30	TRACK RECORD, Joan Armatrading, A&M
36	NEW	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
37	32	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go Discs
38	NEW	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
39	NEW	QUEEN GREATEST HITS, Queen, EMI
40	33	JAPANESE WHISPERS, Cure, Fiction

CANADA

(Courtesy of The Record)
As of 2/13/84

SINGLES		
This Week	Last Week	
1	1	KARMA CHAMELEON, Culture Club, Virgin/PolyGram
2	2	TALKING IN YOUR SLEEP, Romantics, Nipper/CBS
3	3	RED, RED WINE, UB40, Virgin/PolyGram
4	5	BREAK MY STRIDE, Matthew Wilder, Epic/CBS
5	14	99 RED BALLOONS, Nena, Epic/CBS
6	7	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen/WEA
7	6	TWIST OF FATE, Olivia Newton-John, MCA
8	8	OWNER OF A LONELY HEART, Yes, Atco/WEA
9	9	MAJOR TOM (COMING HOME), Peter Schilling, Elektra/WEA
10	10	THAT'S ALL, Genesis, Atlantic/WEA
11	11	PINK HOUSES, John Cougar Mellencamp, Riva/PolyGram
12	4	SAY, SAY, SAY, Paul McCartney & Michael Jackson, Columbia/CBS
13	13	NOBODY TOLD ME, John Lennon, Polydor/PolyGram
14	19	THINK OF LAURA, Christopher Cross, Warner Bros./WEA
15	17	RUNNING WITH THE NIGHT, Lionel Richie, Motown/Quality
16	16	JUMP, Van Halen, Warner Bros./WEA
17	18	SO BAD, Paul McCartney, Columbia/CBS
18	NEW	REBEL YELL, Billy Idol, Chrysalis/MCA
19	15	CUM ON FEEL THE NOIZE, Quiet Riot, Epic/CBS
20	20	ALL NIGHT LONG, Lionel Richie, Motown/Quality

ALBUMS

1	1	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
2	2	THRILLER, Michael Jackson, Epic/CBS
3	5	90125, Yes, Atco/WEA
4	8	1984, Van Halen, Warner Bros./WEA
5	3	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
6	6	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
7	4	GENESIS, Genesis, Atlantic/WEA
8	11	TOUCH, Eurythmics, RCA
9	9	METAL HEALTH, Quiet Riot, Epic/CBS
10	7	SYNCHRONICITY, Police, A&M
11	10	IN HEAT, Romantics, Nipper/CBS
12	12	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
13	16	LABOUR OF LOVE, UB40, Virgin/PolyGram
14	15	LEARNING TO CRAWL, Pretenders, Sire/WEA
15	17	ELIMINATOR, ZZ Top, Warner Bros./WEA
16	13	REBEL YELL, Billy Idol, Chrysalis/MCA
17	14	UNDER COVER, Rolling Stones, Rolling Stones/WEA
18	19	MILK & HONEY, John Lennon & Yoko Ono, Polydor/PolyGram
19	18	THE CROSSING, Big Country, Vertigo/PolyGram
20	20	PYROMANIA, Def Leppard, PolyGram

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/13/84

SINGLES		
This Week	Last Week	
1	1	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
2	3	ONLY YOU, Flying Pickets, Virgin
3	2	GUARDIAN ANGEL, Masquerade, Metronome
4	NEW	RELAX, Frankie Goes to Hollywood, Island
5	4	MY OH MY, Slade, RCA
6	6	(HEY YOU) THE ROCK STEADY CREW, Virgin
7	5	25 YEARS, Catch, Metronome
8	13	HYPNOTIC TANGO, My Mine, Blow Up/Intercord
9	7	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
10	12	HOLD ME NOW, Thompson Twins, Arista/Ariola
11	8	?(FRAGEZEICHEN), Nena, CBS
12	9	LUNATIC, Gazebo, Baby/EMI
13	11	HIGH SOCIETY GIRL, Laid Back, Metronome
14	10	OWNER OF A LONELY HEART, Yes, Atco/WEA
15	14	NO TENGO DINERO, Rigeira, Teldec
16	NEW	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola
17	NEW	HAPPY STATION, Fun Fun, Teldec
18	17	CRIME OF PASSION, Mike Oldfield, Virgin
19	15	MANHATTAN, G'Race, WEA
20	19	NEW SONG, Howard Jones, WEA

ALBUMS

1	20	?(FRAGEZEICHEN), Nena, CBS
2	2	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
3	1	NO PARLEZ, Paul Young, CBS
4	3	90125, Yes, Atco/WEA
5	5	GENESIS, Vertigo/Phonogram
6	4	GAZEBO, Baby/EMI
7	14	THRILLER, Michael Jackson, Epic/CBS
8	7	SUPERLAST, James Last, Polydor/DGG
9	8	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
10	6	TABALUGA, Peter Maffay, Metronome
11	13	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
12	11	CRISES, Mike Oldfield, Virgin
13	NEW	GOETTERHAEMMERUNG, Udo Lindenberg, Polydor/DGG
14	NEW	WENN SCCHOIN NICHT FUER IMMER, DANN WENIGSTENS FUER EWIG, Ulla Meinecke, RCA
15	10	JUNGES BLUT, Nino de Angelo, Polydor/DGG
16	12	ROCK CLASSICS, Peter Hofmann, CBS
17	9	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
18	NEW	1984, Van Halen, Warner Bros./WEA
19	15	BYE BYE, Trio, Mercury/Phonogram
20	16	FLASHDANCE, Soundtrack, Casablanca/Phonogram

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/13/84

SINGLES		
This Week	Last Week	
1	4	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
2	1	ORIGINAL SIN, Inxs, WEA
3	2	COME SAID THE BOY, Mondo Rock, WEA
4	5	THRILLER, Michael Jackson, Epic
5	7	WHY ME?, Irene Cara, Epic
6	6	ALL NIGHT LONG, Lionel Richie, Motown
7	3	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
8	11	VICTIMS, Culture Club, Virgin
9	8	LISTENING, Pseudo Echo, EMI
10	9	CUM ON FEEL THE NOIZE, Quiet Riot, Epic
11	10	IN A BIG COUNTRY, Big Country, Mercury
12	13	NOBODY TOLD ME, John Lennon, Polydor
13	12	TWIST OF FATE, Olivia Newton-John, Interfusion
14	14	OWNER OF A LONELY HEART, Yes, Atco
15	16	RIGHT BY YOUR SIDE, Eurythmics, RCA
16	NEW	MESSAGE TO MY GIRL, Split Enz, Mushroom
17	17	CHANGE IN MOOD, Kids In The Kitchen, White
18	15	COMPUTER ONE, Dear Enemy, Capital
19	NEW	THE LOVE CATS, Cure, Sire

20	18	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone
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ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	3	UNDER A BLOOD RED SKY, U2, Island
3	2	LIVE FROM EARTH, Pat Benatar, Chrysalis
4	7	TOUCH, Eurythmics, RCA
5	4	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
6	10	TOO LOW FOR ZERO, Elton John, Rocket
7	8	CAN'T SLOW DOWN, Lionel Richie, Motown
8	6	TRACK RECORD, Joan Armatrading, A&M
9	5	THRU THE ROOF '83, Various, CBS
10	9	PHALANX, Australian Crawl, EMI
11	12	COLOUR BY NUMBERS, Culture Club, Virgin
12	11	AN INNOCENT MAN, Billy Joel, CBS
13	16	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
14	18	ARE YOU OLD ENOUGH, Dragon, K-tel
15	15	SPARKLE IN THE RAIN, Simple Minds, Virgin
16	13	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA
17	14	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
18	NEW	LEARNING TO CRAWL, Pretenders, WEA
19	NEW	CONFLICTING EMOTIONS, Split Enz, Mushroom
20	20	ESCAPADE, Tim Finn, Mushroom

JAPAN

(Courtesy Music Labo)
As of 2/13/84

SINGLES

This Week	Last Week	
1	NEW	ROCK'N ROUGE, Seiko Matsuda, CBS-Sony/Sun
2	NEW	CHARLESTON NIWA HAYASUGIRU, Toshihiko Tahara, Canyon/Johnny's
3	1	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai
4	2	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
5	4	HOSHIZORA NO DISTANCE, Alfee, Canyon/Nichion-Tanabe
6	3	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
7	6	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
8	5	SAMURAI NIPPON, Shibusagaki, CBS-Sony/Johnny's
9	7	LOVE IS OVER, Ouyau Fefe, Polydor/Burning-JVK
10	8	CLIMAX GOISSHONI, Anmitsuhime, Victor-Burning
11	14	WINE RED NO KOKORO, Anzen Chital, Kitty/Kitty
12	11	PUSAN KOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
13	9	SHIROI HANDKERCHIEF, Chiemi Hori, Canyon/Top
14	NEW	VOYAGER, Yumi Matsutaya, Toshiba-EMI/Kirara
15	13	TASOGARE DANCING, Miki Asakura, King/Nichion
16	10	YUME SHIBAI, Tomio Umezawa, King/Kitty
17	15	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFMP-TV Asahi-Sound 1
18	12	FAR FROM OVER, Frank Stallone, Polydor/Nichion
19	NEW	ETTOU TSUBAME, Masako Mori, Canyon/Top
20	NEW	SHUTO, Daisuke Hara, Discomate/Nichion

ALBUMS

1	2	TIMELY, Anri, For Life
2	1	MEMOIR, Akina Nakamori, Warner-Pioneer
3	4	THRILLER, Michael Jackson, Epic-Sony
4	5	VOYAGER, Yumi Matsutaya, Toshiba-EMI
5	9	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
6	8	HOYO, Shinji Tanimura, Polystar
7	3	STAYIN' ALIVE, Soundtrack, Polydor
8	11	1984, Van Halen, Warner-Pioneer
9	7	SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI
10	6	CANARY, Seiko Matsuda, CBS/Sony
11	14	COLOUR BY NUMBERS, Culture Club, Victor
12	13	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
13	10	HELLO, Good-Bye, Victor
14	12	DREAM, Tulip, Toshiba-EMI

15	16	TIME AND PLACE, Yukihiro Takahashi, Alfa
16	NEW	90125, Yes, Warner-Pioneer
17	19	YES-YES-YES, Oh Course, Toshiba-EMI
18	15	VICTIMS OF THE FUTURE, Gary Moore, Victor
19	17	WINNING, Masahiko Kondo, RVC
20	NEW	DEFENEOERS OF THE FAITH, Judas Priest, Epic-Sony

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 2/11/84

SINGLES

This Week	Last Week	
1	1	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
2	2	FRACTION TOO MUCH FRICTION, Tim Finn, Epic
3	6	LISTEN TO THE RADIO, Tom Robinson, RCA
4	NEW	RADIO GA GA, Queen, EMI
5	NEW	ZWART WIT, Frank Boeljen Groep, Sky
6	7	FAR FROM OVER, Frank Stallone, RSO
7	NEW	YOU ARE BEAUTIFUL, Chic, Atlantic
8	NEW	A ROCKIN' GOOD WAY, Shakin' Stevens & Bonnie Tyler, Epic
9	9	OBSESSION, Vanessa, Dureco
10	10	ALS JE WINT, Herman Brood & Henry Vrieten, Sky

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	2	THE LOVE ALBUM, Dolly Parton, RCA
3	3	THRILLER, Michael Jackson, Epic
4	7	DAG KLEINE JONGEN, Robert Long, EMI
5	4	LABOUR OF LOVE, UB 40, Virgin
6	5	DISPLAY, Dolly Dots, WEA
7	NEW	STAYING ALIVE, Soundtrack, RSO
8	NEW	ESCAPADE, Tim Finn, Epic
9	9	LEARNING TO CRAWL, Pretenders, WEA
10	8	THIRD LIFE, Cats, Boni

ITALY

(Courtesy Germano Ruscitto)
As of 2/6/84

SINGLES

This Week	Last Week	
1	1	LA DONNA CANNONE, Francesco de Gregori, RCA
2	6	ALL NIGHT LONG, Lionel Richie, Ricordi
3	9	COSA SEI, Ricchi & Poveri, Baby
4	2	FLASHDANCE, Irene Cara, PolyGram
5	4	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
6	13	GRAZIE PERCHE, Gianni Morandi/Amii Stewart, RCA
7	3	A ME MI TORNA, Gigi Sabani, Baby
8	7	KARMA CHAMELEON, Culture Club, Virgin
9	5	PARIS LATINO, Bandolero, Virgin
10	NEW	NO TENGO DINERO, Rigeira, Int./CGD
11	11	BALLET DANCER, Twins, Fonitcetra
12	8	CERALLACCA, H. Parisi, PolyGram
13	17	FATALITA, Raffaella Carra, Hispavox/CGD-MM
14	15	SEI CONTENTO PAPA, Corrado & Carletto, Durium
15	10	JOHN & SOLFAMI, C. D'Avena, Five
16	14	SULLA TERRA 10 & Lei, Riccardo Cocciante, Virgin
17	19	NO CONTROLES, Ole Ole, Fonit Cetra
18	20	HAPPY CHILDREN, P. Lion, Disco Magic
19	16	MY LOVE WON'T LET YOU DOWN, Nathalie, RCA
20	12	MANIAC, M. Sembello, PolyGram

Ray Kennedy Inks ATV Music Pact

LOS ANGELES—Ray Kennedy has signed an exclusive songwriting deal with ATV Music. Kennedy, who has written hits for the Babys and the Beach Boys, among others, currently has

Billboard Album Reviews

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GOLDEN EARRING—N.E.W.S., 21 Records T1-1-9008 (PolyGram). Producer: Shell Schellekens. The Dutch quartet renewed their lease on U. S. rock fans with their first album for 21, and this new set could build an even broader base. An added use of electronic textures and vivid percussion effects offer new twists, but the band's underlying sense of guitar-driven dynamics remains unchanged and ripe for harder rock formats.

ELVIS PRESLEY—Elvis: The First Live Recordings, The Music Works PB 3601 (Jem). Producer: Not listed (EP). Five performances from "Louisiana Hayride" stints in 1955-56, coupled with between-songs banter and a spoken reminiscence from show host Frank Page, comprise this \$6.98 set of previously unissued tracks. Sonics are predictably muddy, and the playing is rough-hewn, but the essence of his early style shines through on both signature tunes and covers.



DAVID FRIZZELL & SHELLY WEST—In Session, Viva 23907. Producers: Snuff Garrett, Steve Dorff. While this award-winning duo makes mellifluous mood music, they excel on more country-inflected numbers like "Silent Partners" and "Betcha Can't Cry Just One." It's the originals like these that keep them from sounding like Music Row's answer to Steve & Eydie.

JOHNNY LEE—Til the Bars Burn Down, Warner Bros. 25056. Producer: Jimmy Bowen. Bowen's done a fine job of injecting fire into Lee's latest effort: the pacing, song choices and production are diamond-sharp. Lee benefits from the new energy throughout, especially on "I Won't Give Up," "Say When," "One More Shot" and the title track.

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).

GUS HARDIN—Fallen Angel, RCA CPL1-4937. Producer: Rick Hall. There is more love-related pain anatomized in this album than one might encounter in a week at a singles bar. Hardin's genius is that she elevates the randomly pathetic to the universally tragic. Both the vocals and backing here are lean, springy and tough.



TANIA MARIA—Love Explosion, Concord Picante CJP-230 (Concord Jazz). Producer: Tania Maria. The fiery Brazilian singer and pianist moves more boldly into pop and r&b territory with this fourth album. Her typically ebullient vocal work and lusty keyboard attack are matched here by a large and varied backing band, while the balance of ballads and uptempo workouts is effective. Pop and urban crossover potential shine here.



DVORAK: NEW WORLD SYMPHONY—Chicago Symphony, Solti, London 410 116. A committed performance by Solti, full of tension and magnificent statement, abetted by a full measure of support from his skilled band and solo woodwinds. London's current promotion in behalf of the Solti catalog and the album's reduced list price promise extra measures of sales.



VARIOUS ARTISTS—Hinds' Feet On High Places, Eden EDN-105. Producer: Not listed. This is a beautifully packaged audio version of the classic book by Hannah Hurnard. Music is performed by the Royal Philharmonic Orchestra.

WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES—The Golden Greats of Willie Neal Johnson & The Gospel Keynotes, Nashboro 7278. Producer: Not listed. This anthology proves an energy-packed "best of" collection that completely lives up to its name.



BON JOVI—Mercury 814 982. Producers: Lance Quinn, Tony Bongiovi. A young East Coast quintet led by singer Jon Bon Jovi, this band shrewdly couples heavy metal dynamics with hook-laden songs and rippling electronic keyboards, yielding an uptempo brew that could click with AOR, new music and pop fans. Reliably strong production by the Quinn/Bongiovi team gives added punch.

WHITE ANIMALS—Ecstasy, Dread Beat DBLP-1984. Producers: Timothy A. Coats, Kevin Gray. "Ecstasy" is White Animals' third album, and it's easy to see why they're one of Nashville's finest rock bands: The original material is sharp and lively. One cut, "Don't Care" is now on MTV. Worth a listen. Contact: P. O. Box 121356, Nashville, Tenn. 37212.

Billboard's Recommended LPs

pop

FRANKIE LAINE—So Ultra Rare, Score FLP101. Producers: Jerry Massengill & Frankie Laine. Contact: (213) 994-0307. Laine's second LP in a month offers 12 memorable evergreens, none ever issued in album form. Laine is in top fettle with these 1946 titles, and the double-fold jacket and notes are superb. A potential big seller.

country

JOHN STANFIELD—12-String Moonrise, June Appal JA044. Producers: John Stanfield, Mark Williams, David Meeks. Dazzling and inventive picking, mostly in a folkish mode.

jazz/fusion

MEL POWELL—The Unavailable, Pausa PR9023. Producers: Various. (Reissue). One of the most gifted pianists of the Big Band Era is splendidly spotted on a dozen titles, taken from his Capitol output of the late 1940s. Backings are by a quintet and sextet. The LP fills a void; Powell has not been active in jazz in 35 years.

JACK TEAGARDEN—A Tribute, Pausa PR9026. Producers: Various. (Reissue). Twelve well-remembered performances by the late Texas trombone virtuoso are presented, with the Big Gate's "Peg O' My Heart," "If I Could Be With You" and "Casanova's Lament" included. Beautifully played, beautifully recorded.

classical

MUSSORGSKY/ASHKENAZY: PICTURES AT AN EXHIBITION; BORODIN: POLOVTSIAN DANCES—Philharmonia Orchestra, Ashkenazy, London 410 121. Those thrice familiar with the Ravel orchestration of "Pictures" (and who isn't?) may at first suffer a slight case of disorientation, but they will also be refreshed by the opportunity to experience a masterpiece from unexpected perspectives. **PROKOFIEV: THE VIOLIN CONCERTOS**—Shlomo Mintz, Chicago Symphony, Abbado, Deutsche Grammophon 410 524. Probing interpretations that offer much more than facile fingers and beautiful sound, although these qualities are also abundantly present.

FEBRUARY 18, 1984. BILLBOARD

Heartland Beat

They've Got The High School Blues

By MOIRA McCORMICK

High school students on Chicago's South Side are getting the blues, and nothing could be finer. Having long dismissed blues as "old people's music," some fortunate teens here are discovering the music's spirit, relevance and timeless universal appeal.

Members of the second-period class at Martin Luther King High School at 4445 S. Drexel have been studying the roots and learning to play blues since November under the tutelage of drummer Jimmy Tillman, a 23-year veteran of the blues scene here and member of the Chicago Blues All Stars band. The culmination of this blues project is a nine-song album entitled "Martin Luther King High School's Tribute To Muddy Waters," set for release later this month, which spotlights the vocal, instrumental and writing talents of selected students along with the Chicago Blues All Stars. The program is funded by a \$4,000 grant to Tillman from the Chicago Council on Fine Arts.

Tillman, 42, had taught blues classes at several other black elementary and high schools in the Chicago area before approaching King High School's Harvey Burton, band director and music department head, with his proposal for the current course. As a result, "blues artist in residence" Tillman has been taking over Burton's music class twice a week since last November to teach the his-

tory, structure and spirit of the blues, and also to give students a basic grounding in the workings of the music business. "If they want to be professionals, they should learn something about the industry before they leave high school," he states.

Regular guest speakers in class have served both to illuminate some aspect of the industry and to give insiders' advice regarding the production of the Muddy Waters tribute album, says Tillman. They've included producer Willie Henderson (Chilites, Tyrone Davis), arranger Tom Tom 84 (Earth, Wind & Fire, Genesis), session guitarist Maurice Vaughn, vocalist/guitarist Mighty Joe Young, and copyist George Patterson (Jackson Five, Ramsey Lewis).

After learning the basic 12-bar blues, the 30 class members were encouraged to write their own blues songs for possible inclusion on the album. Four were finally chosen, with five songs made famous by Waters completing the LP, including "I'm Ready," "She Moves Me, Man," "Got My Mojo Workin'" and "Hoochie Koochie Man."

Talent auditions yielded lead vocalist/guitarist Darnell Harvey and pianist/vocalist Leaneer Harris, both 16, along with vocalists Kimberley Anderson, 16, and Brenda Brown, 17. Harvey penned the bluesy "Hard Way To Go" and Harris the doo-wop "Young Love" for the tribute album,

while Anderson composed both the "female sequel" to the former and "I've Got the Blues Over You," based on the "Hoochie Koochie" riff. Sophomores Herman Pruitt and Curtis James contribute background doo-wops to "Young Love." King High's band and choir may also be involved in the recording, according to band director Burton.

"King High School's Tribute To Muddy Waters" figures to be a Chicago production from start to finish. With backing from the Chicago Blues All Stars (which includes several sons of Willie Dixon), the students laid down tracks at PS Recording Studios on the near South Side, engineered by noted Chicago r&b producer Paul Serrano and produced by Tillman. Mastered at PS and pressed at nearby Precision Record Labs Ltd., the first 500 copies will be marketed at the school by the students. Proceeds are to go towards a second pressing, which Tillman says will be distributed in area stores.

Aside from the thrill of cutting a real 24-track album, students involved in the project express amazement at how radically their feelings about the blues have changed in a few months. "We were more into rock ourselves," says Darnell Harvey of himself and Leaneer Harris, who front their own band True Destiny, "and we hadn't planned on going into the blues. But I enjoy the blues now that I know the concept, the feel

of it—it talks about what's happening today."

Harris is even more direct. "I didn't want to do blues music, and I didn't like Muddy Waters," he stresses. But since Tillman's blues course began, says Harris, "I'm listening to blues records now." He figures the school album could help make the blues acceptable to black teenagers.

Part of the acceptance problem for urban teens, says Kimberley Anderson, is that "too many black families don't play the blues at home." Adds band director Burton, "It was hard to get the kids to sing blues at first, because it's old folks' music. But it's in there."

"Young people should be exposed to the blues. It's the basis of American popular music."

After the album project is finished, drummer/instructor Tillman plans to continue work on two video presentations of the life of Muddy Waters, one originating from King High School and the other from the Newberry Center community facility.

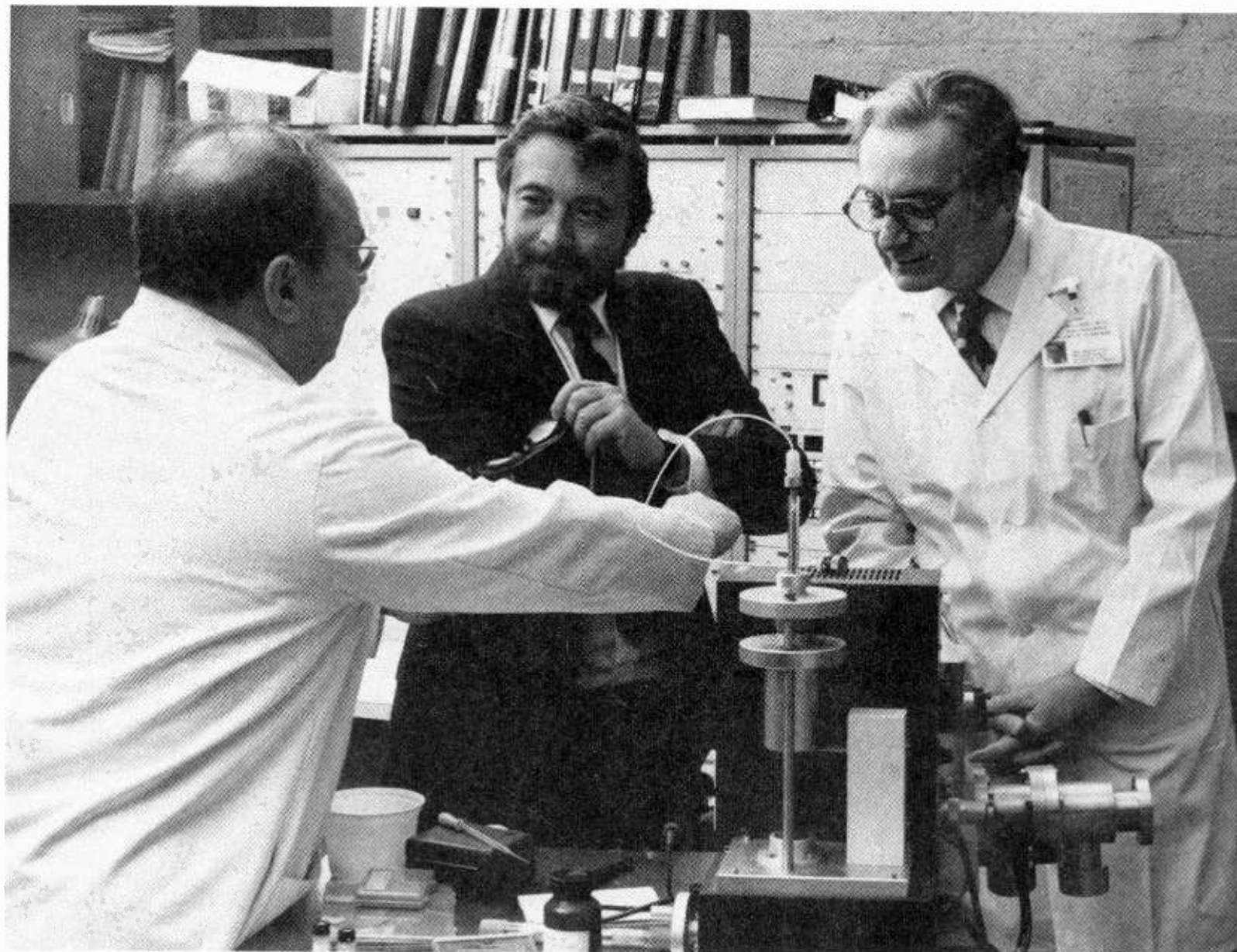
★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.



JOINT EFFORT—Toni Tennille and company listen to the playback of her forthcoming collection of '30s and '40s tunes, "More Than You Know." Pictured at the Ocean Way Studios in Los Angeles are, from left, bassist Andy Simpkins, engineer Alan Sides, contractor Johnny Osiecki, producer Geoffrey Weber, an unidentified listener, Tennille, arranger Sammy Nestico, pianist Paul Smith and, seated, production assistant Gerald Webber.

THESE MEN ARE CURING CANCER



PHOTOGRAPH DAVID GAFF

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Market Quotations

As of closing: 2/8/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	10	356	57	55%	55%	- 1/4
55	30%	American Can	18	1665	49 1/2	47 1/2	48 1/4	- 1/8
17 1/4	8 1/2	Armstrong Int'l	9	57	11	10 1/2	10 1/2	- 3/4
81 1/4	55	CBS	10	700	62 1/2	62	62 1/4	+ 1/4
65	12 1/2	Coleco	4	4018	15 1/4	13 1/2	14 1/2	- 7/8
9%	6 1/2	Craig Corporation	2	3	6 1/2	6 1/2	6 1/2	unch
84 3/4	47 1/4	Disney, Walt	19	804	54	52 1/4	52 1/2	- 1/4
6 1/4	3 1/4	Electrosound Group	—	15	5 3/4	5 1/4	5 3/4	unch
33 1/4	16 1/2	Gulf + Western-Handelman	8	1216	29 1/4	29	29 1/4	- 1/2
27 1/2	12	Handelman	14	97	23 1/2	22 1/4	24 1/4	- 1/4
12 1/4	6	K-Tel	—	341	6	5 3/4	5 3/4	- 3/4
86 1/2	47 1/4	Matsushita Electronics	18	240	78	77 1/4	77 1/4	- 7/8
16 1/2	4 1/2	Mattel	—	1964	7 3/4	7 3/4	7 3/4	+ 1/4
44 1/2	32 1/2	MCA	11	978	39 1/2	37 1/2	37 1/2	- 1/4
90 1/2	72 1/2	3M	13	1967	79 3/4	77	77 1/4	- 1/2
150	82	Motorola	18	2691	117 3/4	113 3/4	113 3/4	- 3/2
79 1/2	47	No. American Phillips	10	72	68	66 1/4	66 1/4	- 2 1/4
15 1/4	2 1/2	Orrox Corporation	—	53	4 1/4	4	4 1/4	unch
32 1/2	18	Pioneer Electronics	—	237	30 1/4	29 1/2	29 1/2	- 3/4
38 1/2	13 1/4	RCA	14	3152	32 1/2	30 3/4	30 3/4	- 1 1/2
17	12 1/2	Sony	27	5193	15 1/4	15 1/2	15 1/2	- 3/4
37 1/4	25 1/2	Storer Broadcasting	—	289	33 1/2	32 1/4	32 1/4	- 1 1/2
6 1/2	2 1/2	Superscope	—	29	4	4	4	unch
59	38	Taft Broadcasting	14	76	53	52	52	- 1/2
35 1/4	19 1/2	Warner Communications	—	1710	27 1/2	27	27	- 3/4
17 1/2	8 1/4	Wherehouse Entertain.	14	247	14 1/4	13 1/4	13 1/4	- 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephon Int'l	2700	12 1/4	11 3/4
Certron Corp.	4100	3 1/4	3 3/4	Recoton	1100	8 1/2	8 3/4
Data Packaging	2100	6 1/4	7	Schwartz Bros.	—	3 1/4	4
Koss Corp.	2600	3 1/4	3 1/2				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Volmer, 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, Scott Adam, to Rhonda and Bernie Abramowitz, Jan. 20 in Westchester County, N.Y. He is manager of employment and organization development for RCA Records in New York.

★ ★ ★

Boy, Jason, to Debbie and James Ingram, Feb. 3 in Los Angeles. He is an artist on the Qwest label.

★ ★ ★

Girl, Areal, to Valerie and Chris Maduri, Jan. 14 in Cleveland. He is vice president of the Maduri-Belkin production company there. Grandfather Carl Maduri is also with the firm.

★ ★ ★

Girl, Victoria Jane, to Wendy and Peter Asher, Jan. 20 in Los Angeles. He is producer and manager of Linda Ronstadt and James Taylor.

★ ★ ★

Girl, Nicole Sandra, to Anita and Curt Swadlow, Jan. 24 in Los Angeles. He is Los Angeles branch sales

Top Ten at Keystone

Scranton, Pa. In spite of pessimistic reports as to record production, KEYSTONE PRINTED SPECIALTIES CO., INC. has set new records of production. NEW Top Ten Hits of 1983 include: 1. Colored label backdrops, 2. Cassette Insert Cards, 3. Board Jackets, 4. Slicks and Back Liners, 5. Record & Tape Box Wraps, 6. Board Packaging, 7. Pressure Sensitive Labels, 8. Imprinted Labels, 9. 7" Litho Sleeves, 10. Color Brochures & Catalogues.

Since 1911 servicing Major Record and Tape Producers for Full Service. Information can be had by contacting their plant & offices at 717-346-1761 or writing Keystone, 321 Pear Street, Scranton, Pa. 18505. Customer Service will satisfy all questions. (ADV)

manager for RCA Records. She is an administrative assistant at Bainbridge Records there.

★ ★ ★

Girl, Rachael Marie, to Ann and Walt Aldridge, Jan. 12 in Muscle Shoals, Ala. He is a songwriter and vice president of Rick Hall Music there.

★ ★ ★

Girl, Kate, to Jim and Judith Urie, Jan. 20 in Stamford, Conn. He is sales manager at CBS Records' New York branch.

★ ★ ★

Boy, Matthew Skyler, to Victoria and Ronnie Kaye, Jan. 4 in Los Angeles. He is an agent with the William Morris Agency there. Grandfather is songwriter Buddy Kaye.

Marriages

Jim Swindel to Randi Morton, Feb. 11 in San Francisco. He is Bay Area marketing director for A&M Records. She is manager of the Tower Records store in nearby Mountain View.

★ ★ ★

Al Jorgenson to Patty Marsh, Jan. 20 in Chicago. He is a member of the Arista group Ministry. She is a former booking agent.

★ ★ ★

Harriet Sternberg to Andrew Zucker, Jan. 8 in Los Angeles. She is vice president of creative services for Kragen & Co.

Deaths

Jack Dill, 60, of a heart attack Feb. 5 in Nashville. He was a local sales rep for RCA Records. He is survived by his wife Virginia.

★ ★ ★

Herbert Scott, 57, of an apparent heart attack Jan. 16 in Pottstown, Pa. He founded WPAZ Pottstown in 1952 and owned 11 other stations in Pennsylvania, New York, New Jersey and Delaware. He is survived by his wife Fay and five children.

Executive Turntable

• Continued from page 4

NEC Home Electronics, Elk Grove, Ill., appoints Robert Mehl Southeast district sales manager, based in Atlanta, and Mark Hardy Southwest district sales manager, based in Dallas. Mehl was a district manager for the Sony Corp. Hardy was responsible for developing technical sales training material for NEC . . . Ralph Palaia is named national merchandising manager of VCRs and video-disks for the Magnavox brand of N.A.P. Consumer Electronics Corp. in Knoxville, Tenn. He was marketing planning manager of Litton Microwave Cooking products.

Related Fields

Cynthia Leu succeeds Jana Talbot as manager of European operations for the Country Music Assn. She was press manager for Columbia at CBS' Nashville division and departs for London in March to handle her new responsibilities . . . In Concert International, Nashville, hires Bruce Shelton as a general agent. He was head of Video West, his own videotaping service in Tampa, Fla.

Woodland Sound Studios, Nashville, appoints Larry Siedentop studio maintenance engineer. He was an electric design and repair person for Audio Architects . . . Doug Dorrity joins Rainbow Sound Studios in Hayward, Calif., to spearhead its newly formed sales and promotion staff. He has a graphic arts and printing background . . . San Francisco's Nightmare management firm appoints Babs Stock national director of marketing and Kevin Kennedy national publicity director. Stock was national retail promotion coordinator for Image Marketing/Vision Management in Los Angeles. Kennedy was director of national tour publicity for Jensen Communications.

New Companies

Renaissance Inc., a label, publishing and promotion firm, formed by Phillip Rauls and Rick Hawks. First release is a cover of the Bobbettes' "Mr. Lee" by vocalist Reni Grilli. 485 North Hollywood, Memphis, Tenn. 38112; (901) 458-4496

★ ★ ★

Video Beat Productions, formed by BladeRocker Productions' Rocky Davis and New Image Public Relations president John Collins. First project is a music video show, "Video Beat" with interview footage of Duran Duran, Culture Club and Spandau Ballet already in the can. 9000 Sunset Blvd., Suite 406, Los Angeles, Calif. 90069; (213) 274-9940.

★ ★ ★

Krugerrand Music Inc. (BMI) and Bankable Music Inc. (ASCAP),

formed by the Rhees Co. First writer signed is Billy McCarthy, to Bankable. 900 Division Street, Nashville, Tenn. 37203; (615) 255-5455.

★ ★ ★

Tight Records, formed by Kal Sands. First releases are EPs by Pleasure Circuit and I.C.U., both due late this month. 29927 Harper Ave., St. Clair Shores, Mich. 48082; (313) 445-0909.

PolyGram-WCI Plans

• Continued from page 3
founded" and that Strengholt is "jumping the gun" by seeking the injunction.

It argued that the court ruling was vague and took no account of PolyGram's right to guarantee the continuity of its activities by means of reorganization.

Video Music Programming

• Continued from page 29

Tina Turner, "Let's Stay Together," Capitol
Tracey Ullman, "They Don't Know," MCA
Monte Video, "Shoop Shoop," Geffen
Waysted, "Love Loaded," Chrysalis
White Animals, "Don't Care," Dreadbeat
Wire Train, "Never," 415/Columbia

Bubbling Under The HOT 100

- 101-TAXI, J. Blackfoot, Sound Town 0004 (Allegiance)
- 102-POPCORN LOVE/JEALOUS GIRL, New Edition, Streetwise 1116
- 103-TOUCH, Earth, Wind, & Fire, Columbia 38-04329
- 104-YOU CAN COUNT ON ME, Shalamar, Solar 7-69765 (Elektra)
- 105-ONE MILLION KISSES, Rufus & Chaka Khan, Warner Bros. 7-29406
- 106-JEALOUSY, Mary Jane Girls, Gordy 1721
- 107-FLASHES, Tiggi Clay, Morocco 1716 (Motown)
- 108-I NEVER STOPPED LOVING YOU, Survivor, Scotti Bros. 4-04347 (Epic)
- 109-WHITE HORSE, Laid Back, Sire 7-29346 (Warner Bros.)
- 110-FO-FL-FO, Pieces Of A Dream, Elektra 4940

Bubbling Under The Top LPs

- 201-XTC, Murmur, Geffen GHS 4027 (Warner Bros.)
- 202-THE MARSHALL TUCKER BAND, Greetings From South Carolina, Warner Bros. 1-23997
- 203-KATE BUSH, Lionheart, EMI-America SMAS-17008
- 204-RODNEY FRANKLIN, Marathon, Columbia FC 38953
- 205-BON JOVI, Bon Jovi, Mercury 814982-M1 (PolyGram)
- 206-PIECES OF A DREAM, Imagine This, Elektra 60270-1
- 207-STEVE ARRINGTON'S HALL OF FAME, Positive Power, Atlantic 80127
- 208-IAN ANDERSON, Walk Into Light, Chrysalis 41443
- 209-THE CURE, Japanese Whispers, Sire 1-25076 (Warner Bros.)
- 210-MINK DE VILLE, Where Angels Fear To Tread, Atlantic 81005

Industry Events

Feb. 14, NATPE International annual conference, Moscone Center, San Francisco.

Feb. 21-23, Softcon, Northeast Expositions international conference/trade fair, Superdome, New Orleans.

Feb. 21-24, Information Technology & Office Automation exhibition and conference, Barbican Centre, London.

Feb. 25-29, NACA National Convention and National Arts & Lectures Conference, Opryland Hotel, Nashville.

Feb. 27-March 2, International Electrical Exhibition, National Exhibition Centre, Birmingham, England.

Feb. 28, National Academy Of Recording Arts & Sciences 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 1-3, Organization of Country Radio Broadcasters 15th annual country radio seminar, Opryland Hotel, Nashville.

March 4-7, National Gospel Radio Seminar, Radisson Plaza Hotel, Nashville.

March 4-7, Gospel Music Week, Radisson Plaza Hotel, Nashville.

March 7, Gospel Music Assn. Dove Awards, Tennessee Performing Arts Center, Nashville.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

March 8-10, SPARS/Univ. of Miami conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 12, National Music Council of Great Britain seminar on music and the European Economic Community, Cavendish Centre, London.

March 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 18-21, International Tape/Disc Assn. (ITA) seminar, Hilton Rivera, Palm Springs, Calif.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 23-27, National Assn. of Recording Merchandisers (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for Consumer Electronics, Exhibition Grounds, Abu Dhabi.

March 27-30, Audio Engineering Society convention (AES), Palais Des Congres, Paris.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.

April 9-12, Audio-Visual Exhibition, Wembly Conference Centre, London.

April 14-19, Computer Graphics '85, Dallas Convention Center.

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.

Billboard Conference To Focus On Home Computers

• Continued from page 3

Centre International; Randy Rosenberg, president of Software Emporium and Neil Yellin, president of Access To Software, a San Francisco specialty store.

Retailing and distributing of software overseas will be reviewed during the panel on computer hardware and software merchandising. Moderated by Compute! magazine's Fred D'Ignazio, the session will feature Nancy Garrison of Atari International; Collin J. Aldridge of London's Marketing Microsoftware Ltd.; Elliott Dahan of Creative Software; David Horowitz, director of software marketing development for Scholastic Inc.; Norman Stallman of CBS International, and HesWare's Ted Morgan.

A panel entitled "A Step Beyond: The Evolution of Delivery" will report on electronic software distribution. Tim Baskerville, editor and publisher of Video Marketing Game Letter, will moderate, while Paul Terrell, chairman of Romox; LINK Resources' David Lamb; David De Jean of The Games Network Inc., and Richard Adler, director of videotex/teletext for the Institute of The Future, will contribute to the discussion.

Computer usage in the entertainment industry will be the topic of a panel led by Billboard's Sam Sutherland. Contributing to this panel,

Canada Hearings On Music Channel

• Continued from page 4

Nashville Network, not be licensed was unreasonable. Rogers insists there will be room for both a Canadian rock-oriented service and a U.S. country service on cable.

The most scathing attack came from Slight, who took the gloves off and let CHUM have it.

Wood's letter to Cohl, which Slight read, said in part: "We are prepared to encourage acts to play the CNE Bandshell (a CPI-run facility in Toronto) over any other facility, including Canada's Wonderland (run by James Nederlander and Associates of the U.S.) . . . by supporting the shows with promotion on CHUM, CHUM-FM, CITY-TV and CKVR Barrie. You can depend on our complete cooperation to deliver 30-second promos on all of the above plus increased airplay on the acts brought in."

Slight said CHUM offers CPI "irresistible blandishments," including the increased airplay, but did not elaborate. To give CHUM a license would result in an "untenable situation" in which the large broadcaster would hold three television and two radio licenses in the Toronto area, he said.

Even CIRPA broke with custom and leaned slightly toward favoring the Rogers application. It said the commission should ensure that "whoever receives the license will not use it to derive advantages for their other communications interests."

Failure to license a music channel would mean Canadian music is "precluded from the international markets . . . the same as condemning the record industry to manufacturing only 78s after the introduction of 33 LPs," CIRPA executive director Earl Rosen said. "A Canadian music video channel will stimulate audience interest and demand in Canadian records, so that Canadian companies would be able to continue releasing new Canadian artists."

The hearings were expected to conclude by week's end.

which will feature exhibitions of computerized entertainment products will be Ellen Lagham, chairman of Syntauri Corp.; Beck-Tech's Stephen Beck; animator Lee Mars; designer Michael Arant; producer/director Ed Pacic; and Mark Tarpin, co-founder of HUMM, a maker of music to accompany computer software.

The spreading categories of available software will be discussed during "Categorically Speaking: Entertainment, Education & Home Management Software." Representing the educational realm of software will be

Sherwin Steffin, co-founder of EduWare. Martin Dean of Select and Hank Scheinberg of Continental will focus on home management/business software, while Stan Goldberg of Micro Lab, Synapse's Ihor Wolosenko, John Garcia of Datasoft and Sierra On-Line's Ken Williams will discuss entertainment software as well as their companies' entry into the other two categories.

Advertising will be featured on "Madison Avenue: Understanding the Advertising Game." This panel's participants will be Atari's Ted Voss; Peter Bates, senior vice president of

Ally & Gargano Inc; Robert D. Botch, director of marketing for Epyx; Parker Brothers' Tom Dusenberry; Robert C. Pringle, a management supervisor at J. Walter Thompson USA; and Bruce Silverman of Bosell & Jacobs.

Keeping venture capital available amidst the software marketing fray will be the subject of a panel moderated by Lee S. Isgur, first vice president of Paine Webber Mitchell Hutchins. Venture capitalists Jeff Chambers, L. John Doerr, Joseph Horowitz and Pete Thomas will discuss their concerns about investing in

high technology companies. Michael Katz, the president of Epyx, will also participate in this discussion.

The three-day event will culminate with an awards banquet honoring top designers and software firms for their performances in 1983. Additionally, a one-on-one luncheon will bring expert panelists together with conference attendees to further discuss and debate major issues.

For information regarding the conference, contact Kris Sofley, Billboard's conference coordinator, or Fay Zuckerman, the conference director, at (213) 273-7040.

A MUSICAL SALUTE TO THE LAISTRYGONIAN WINDS: "One of the World's Great Newspapers."

In recent months the media have once again become subject to criticism by the American public. I believe the people are ready to celebrate their musings in song. To help the people get what they want, I hereby make the following album proposal. Producers and record companies (except Warner Bros.) are encouraged to reply, but of course I am just as anxious to hear from anyone who thinks the idea is worth pursuing (except Warner Bros.).

1. I WON'T LAST A DAY WITHOUT YOU

by Paul Williams & Roger Nichols

Whether from love or hate, millions of people cannot begin the day without The Winds. Many readers will be reminded of Diogenes' search for the revered Jax Myth, and that's OK. "Wake Up. Wake up. The Laistrygonian Winds. Awake, and sing."

2. THE SONG IS YOU

by Oscar Hammerstein II and Jerome Kern

"The music is sweet, the words are true . . ."

3. I'VE GOT YOU UNDER MY SKIN

by Cole Porter

Newsprint, newsprint!

4. MAKE IT WITH YOU

by David Gates

Wooing the muse—in the spirit of John Fowles' *Mantissa* ("In spite of a warning voice that comes in the night . . .").

5. LOOK WHAT THEY'VE DONE TO MY SONG, MA

by Melanie Safka

Ever been astonished by the words put in your mouth? stupefied by your inability to get a correction on record? (With a special dedication to Moby Malaprop, Copy Girl Dreditor, whose journalistic devotion to Murphy's Law is world-renowned, reaching to the stars.)

Excerpt melody from "YOU'VE GOT TO CHANGE YOUR EVIL WAYS" by Sonny Henry

Chorus mocking:

"Don't you know, little fool, you never can win. Use your mentality, wake up to reality . . ." (Cole Porter)

Bravado reply:

YOU'RE GONNA HEAR FROM ME
By Dory Previn and Andre Previn

6. SMOKE GETS IN YOUR EYES

by Otto Harbach & Jerome Kern

On an appointed day, we will hold a public bonfire of everyone's most exasperating example of wounding journalism. "Sing but the songs and our souls will be healed." This song is sung with an unexpected sympathy for Richard Nixon.

7. WHAT NOW, MY LOVE

by P. Delanoe (French), Carl Sigman (English) & G. Becaud

"Watching my dreams turn into ashes . . ." (Prolonged mourning)



A SPECIAL KIND OF MUSIC Every Song

As one who has experienced to the full the (kindest word) *fallibility* of the press, I believe I have the passion necessary to make this album a success. Songs are sung for their own sake, but with an eye for comedy. "Speak but the jokes and our souls will be healed." Letters to editors also suggest that a heavy percentage of newspaper readers prefer traditional songs. And I have a feeling even newspaper people will be hummin' these tunes.

PS: Follow-up album deals with the theme of fathers and songs, especially the violently alienated (e.g., Perry Smith, John Hinckley, Jr.). Music is one key to reconciliation, helping the outcast find peace before he succumbs to violent despair—the peace Arthur Bremer so belatedly and wistfully yearned for: "Looking back on my life, I would have liked it if society had protected me from myself." Sing but the songs . . .

Keith Fahey
334 N. Central
#208
Glendale, California 91203

8. Medley:

IT'S OVER, IT'S OVER, IT'S OVER
by Dok Stanford & Matt Dennis

But love dies hard. Every time one drives by Winds Mirror Fortress, the heart responds . . .

THAT OLD FEELING by Lew Brown & Sammy Fain	WHAT'S NEW? by Johnny Burke & Bob Haggart
---	--

9. THE DAYS OF WINE AND ROSES

by Johnny Mercer & Henry Mancini

"A door marked nevermore
That wasn't there before . . ."

10. OL' MAN RIVER

by Oscar Hammerstein II & Jerome Kern

A great poet chose for his epitaph, "Here lies one that writ on water." What can be said for those who write on Stream Street? (With lyrical adaptation for Jade Jailer, a cop who gave me a ticket for sleeping in a red zone. Saul Seminal Sheen, Dean of Thinking Correspondents, wrote a story for The Winds. As Mount St. Helena blew and Miami rioted, Sheen's account won the 1980 Janus Maul Award for Best Achievement in Rewriting Reality—also known as the Buried Alive Pullet Surprise.)

11. PICK YOURSELF UP

by Dorothy Fields & Jerome Kern

Into every public figure's life must come some bad press. Some is regrettably true, some not. In either case, singing well is the best revenge.

12. I DON'T WANT TO PLAY IN YOUR YARD

(I don't like you anymore)
by Philip Wingate & H.W. Petrie

13. ONE FOR MY BABY

by Johnny Mercer & Harold Arlen

"I got the routine
So drop another quarter in the machine . . ."

14. IT AIN'T NECESSARILY SO

by Ira Gershwin and George Gershwin

Theme song for The Winds: With a special dedication to Goliath Show, Winds Media Cosmetician. And to Jonah, sleeping in the Pequod.

15. COME BLOW YOUR HORN

by Sammy Cahn & James Van Heusen

Dedicated to the universal search for true voice.

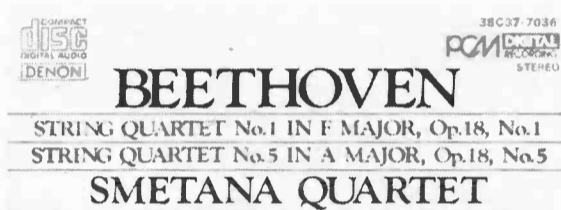
“HERE ARE THE DENON REFERENCE CD’S. AND HERE ARE THEIR REFERENCES.”



“... 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



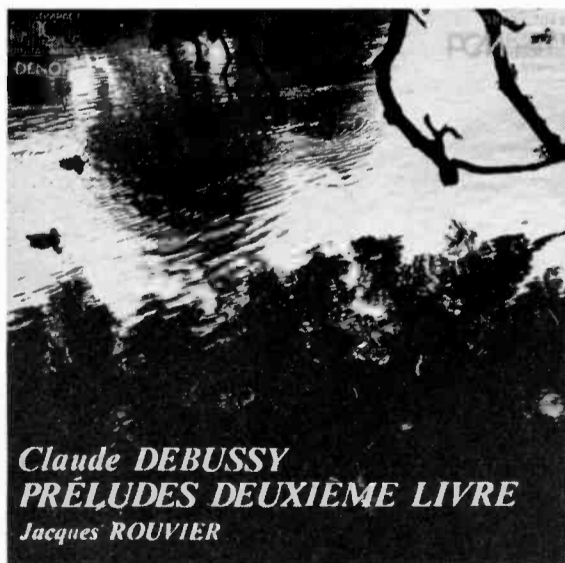
“... a sense of air around the instrumentalists that one ordinarily encounters only in live performances.”
Fanfare Magazine, September/October 1983



“This is one of the most exciting organ records ever made.”
 “... completely hypnotizing.”
 “... uncannily like being in Freiberg’s beautiful cathedral, listening in person to the splendid organ...”
Ovation Magazine, October 1983



“A superb reading as a digital LP, the bass definition and general clarity are even greater on the CD, with no loss of warmth.”
Ovation Magazine, November 1983



“... Jacques Rouvier is a superb technician, with tremendous power and solidity and remarkably precise fingers.”
 “The sound is excellent: the overall acoustic is warm, the dynamic range is wide, and the Steinway’s bass is reproduced with stunning fidelity.”
Ovation Magazine, November 1983



“... compelling... uncommon fire and precision.”
 “This excellent performance is a revelation in CD!”
 “... the most natural string-quartet sound I have yet heard on a recording, creating the impression that the players are sitting right in the room with the listener.”
Ovation Magazine, November 1983



NEW RELEASE!
 Beethoven: Symphony No. 9 (“Choral”) Staatskapelle Berlin, Otmar Suitner, cond.

DENON IMAGINE WHAT WE’LL DO NEXT.

FOR WEEK ENDING FEBRUARY 18, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	
1	1	61	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 2	36	37	18	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 7	71	75	12	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		5.98	CLP 11	
2	2	16	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 40	37	33	27	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		72	58	43	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		
3	4	4	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		38	38	43	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 75	73	63	39	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98		
4	3	15	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	39	35	14	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	●		BLP 49	74	172	2	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA		8.98	BLP 42	
5	6	34	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		40	44	25	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 39	75	80	10	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 13	
6	7	27	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			41	36	12	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98		76	77	7	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA		8.98		
7	10	3	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA		8.98		42	43	12	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				77	78	49	U2 War Island 90067 (Atco)	WEA	●	8.98		
8	8	11	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		43	41	22	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98		79	66	48	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 7	
9	5	12	YES 90125 Atco 90125	WEA	▲	9.98		44	42	15	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 19	80	87	3	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 9	
10	9	14	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		45	45	13	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA	▲	8.98	BLP 23	81	74	91	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			
11	11	16	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	9.98		46	47	66	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 37	82	105	4	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98		
12	16	44	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		47	40	13	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		83	103	3	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS				
13	14	17	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		48	52	15	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 10	84	73	72	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98		
14	15	18	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS	●			49	48	53	JOURNEY Frontiers Columbia QC 38504	CBS	▲			85	71	25	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 33	
15	13	44	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			50	53	59	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			86	88	10	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98		
16	17	20	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				51	51	7	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 4	87	65	30	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98		
17	39	2	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL		8.98		52	57	14	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA		8.98		88	91	10	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98		
18	12	21	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		53	49	12	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98		89	72	35	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		
19	25	3	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS				54	56	7	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS				90	130	13	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98		
20	26	3	EURHYTHMICS Touch RCA AFL1-4917	RCA		8.98		55	46	19	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲			91	92	9	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 26	
21	21	19	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	●	8.98		56	50	14	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 12	92	67	15	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		
22	18	55	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		57	144	2	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA		8.98		93	94	25	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 46	
23	30	9	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS				58	85	136	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			94	89	13	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 28	
24	22	12	.38 SPECIAL Tour De Force A&M SP-4971	RCA	●	8.98		59	62	70	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 62	95	102	6	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL		8.98		
25	20	18	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 72	60	NEW ENTRY		DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS				96	124	2	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem)	IND		8.98		
26	19	11	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●			61	54	14	BOB DYLAN Infidels Columbia QC-38819	CBS	●			97	100	39	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98		
27	27	37	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98		62	61	19	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98		98	82	10	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98		
28	29	30	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 5	63	68	13	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 27	99	76	19	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		
29	24	22	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 3	64	59	44	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		100	110	47	JULIO IGLESIAS Julio Columbia FC38640	CBS	●			
30	55	2	ALABAMA Roll On RCA AHL1-4939	RCA		8.98		65	60	34	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		101	81	13	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 20	
31	31	29	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 8	66	95	7	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98		102	79	14	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98		
32	32	9	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 3	67	70	24	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 11	103	NEW ENTRY		TED NUGENT Penetrator Atlantic 80125	WEA		8.98		
33	34	11	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 6	68	69	9	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98		104	107	14	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		
34	23	13	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			69	64	41	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		105	104	42	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			
35	28	11	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		70	NEW ENTRY		CHRISTINE MCVIE Christine McVie Warner Bros. 1-25059	WEA		8.98										

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

DIGITAL IMAGES READIES TEST RUN

U.S.-Made CDs Within 'Weeks'

• Continued from page 1

an official October opening, and test pressing runs there are anticipated no earlier than August, according to a spokesman.

CDs will initially be produced by Digital Images on a "here and there" basis, says company president David Drake. He explains that late February or early March test product runs will come from vendor locations prior to delivery of stamper equipment and presses to the company's Sterling, Va. plant. This production, however, will be done under his company's control, he adds.

First commercial CDs are promised for delivery to six label clients, on a limited basis, in March, says Drake. By April, he insists, all equipment, except for transfer and mastering units, will be installed and in op-

eration in Sterling. Early on, latter functions will be performed for Digital clients by Philips in Eindhoven, Holland.

Initial production rates at the Sterling plant will be at the 5,000 per week level, says Drake, but this will be stepped up gradually to a mid-year capacity of 300,000 CDs a month. This will involve round-the-clock use, seven days a week, of the company's three presses, and require a total personnel roster of some 60 employees.

Drake adds that this capability includes a defense contract component, although he would not elaborate on the use to which such CDs would be put.

The company expects to handle tape transfer and mastering chores itself by mid-year at charges ranging from \$1,125 to \$1,375, depending on

the format of the original tapes. Digital images pressing fees start at \$3 per CD for the first 500 copies, and drop in graduated steps down to \$2.75 each after 10,000 units. Prices include the standard jewel box and a one-color label. Six- by 12-inch blister packs can be supplied at additional cost.

Drake claims commitments for custom CD pressing from approximately 25 small labels. He also says that a Digital Images sampler will be manufactured to plug the firm's entry into the field. Music for the sampler is currently being negotiated for from various pop, jazz and classical labels, he adds.

Fewer than 35 persons hold stock in the corporation at the present time, and the enterprise is said to represent an investment of approximately \$10 million. Plant equipment comes from about 15 suppliers here and in Europe, says Drake.

Record Haven Suit Dismissed

• Continued from page 3

1980, contending that the company "destroyed" his one-stop business through various "unlawful" practices, including the failure by CBS to make good on return authorizations and forcing Record Haven to pay "standard sale prices" for "reduced value recordings" (Billboard, June 14, 1980).

The ruling by Judge Stewart enables CBS to pursue the balance of its claim against Record Haven in State Supreme Court and Fichtelberg the opportunity to argue his damage claim against CBS. LEO SACKS

Video Rental Bill Plans Spark Lobbying Blitz

By BILL HOLLAND

WASHINGTON—Senate copyright subcommittee plans to go to markup Feb. 22 on the Consumer Video Sales/Rental Amendment, S. 33, confirmed last week by subcommittee staffers as "tentatively on the schedule," have caused a great deal of lobbying reaction by opponents, including a nationwide telephone and letter-writing campaign to the 17 members of the Judiciary Committee handling the pending legislation.

Also of great concern is the news circulating among Video Software Dealers Assn. (VSDA) members and National Assn. of Recording Merchandisers (NARM) officials that two top aides of key senators who have recently resigned from their positions have formed a PR lobbying consulting firm and have been hired by the Motion Picture Assn., of America (MPAA).

In addition, the daughter of yet another key legislator on the committee has gone to work for the MPAA, according to the information being circulated by VSDA, NARM and the Electronic Industries Assn.'s Consumer Electronics Group.

A senior official of MPAA has confirmed the stories that Romano Romani Jr., former legislative director for Sen. Dennis DeConcini (D-Ariz.), Thomas D. Parry, former general counsel for Sen. Orrin G. Hatch (R-Ut.), and Michelle Laxalt, daughter of Sen. Paul Laxalt (R-Nev.) have been hired by the MPAA to work for passage of the bill. All

three senators sit on the seven-member copyright subcommittee.

The MPAA official says, however, that they have instructed Michelle Laxalt "not to work with her father on this matter."

Opponents of the bill, which would abolish or modify the First Sale provision in video rentals, are voicing concern about the hiring strategem. Says one source, "It's clear Hollywood is giving up on the royalty bill (the Home Recording Act, S. 31) for this session and is putting everything it has into the video rental bill."

NARM Backing VSDA On Rental

• Continued from page 3

(studios) choose to augment their income by manufacturing videocassettes for the home consumer market and thereby add to the income produced by the identical product. No new product is produced. Movie companies can finance further projects very easily via all the income from all these distribution channels, whereas record companies have only one way for generating income for further investment."

NARM'S letter will go to members in seven states for followup with Senate subcommittee members Charles Mathias (Md.), Dennis DeConcini (Ariz.), Robert Dole (Kan.), Howard Metzenbaum (Ohio), Paul Laxalt (Nev.), Orrin Hatch (Utah), and Patrick Leahy (Vt.).



NEWS UPDATE—While in New York for an appearance on NBC-TV's "Saturday Night Live" and a bowling benefit for the Special Olympics, Huey Lewis & The News accepted their first gold record for "Sports" at Chrysalis' office. Pictured from left are the label's a&r vice president, Jeff Aldrich; News members Bill Gibson, Chris Hayes, Sean Hopper and Mario Cipollina; Lewis; Chrysalis Music Group vice president and general manager Ann Munday; Chrysalis senior promotion director Eric Heckman; Hulex Management's Bob Brown; Chrysalis Group of Companies co-chairman Terry Ellis; the label's merchandising and sales vice president, Vince Pellegrino; and Daniel Glass, Chrysalis' director of new music marketing.

Music Finds Home In Video Market; Growth Predicted

• Continued from page 1

video as a programming format and competition from other areas.

Some remark, though, that music video sales alone will rise from 500,000 cassettes in 1984 to more than a third of a market that in 1987 is estimated at 34 million cassettes.

"As a percentage of the market, music was insignificant in 1983," says Len White, vice president of sales for CBS/Fox Video. He adds that the growing importance of non-theatrical film product has given music an enormous boost, and that the market could reach \$1 billion by the end of the decade.

As for the types of music video programming that will prove the most popular, White and others say it's difficult to predict. "There's a market for all formats of music and programming," says White. "I don't think the market is mature enough yet to determine which will succeed."

He expresses optimism in shorter-form product, running less than an hour in length.

The pioneer of that type of programming has unquestionably been Sony, with its launch a year ago of the Video 45 line. John O'Donnell, head of software operations for the firm, claims that he has already taken pre-orders on the new David Bowie Video 45 that exceed total sales of Duran Duran's title, his biggest seller to date.

"It's difficult to say how high it could go," O'Donnell says. He estimates that 500,000 music videocassettes will be sold in 1984, or 5% of the total market. "But if there are a couple of other big blockbusters like Vestron Video's 'Making Michael Jackson's Thriller,' it might hit a million.

"As more top names get involved, as there's more awareness on the part of the record industry of the sales potential for this product, and as the independent video companies get more involved, you'll see a stream of releases at popular prices, blockbuster names, competitive pricing and a speedy entry into the market of record stores," O'Donnell adds.

He also notes that the number of music titles on the market will practically double in 1984, and that he believes short-form conceptual programming, such as his own Video 45s and MCA's Olivia Newton-John "Video EP," are the most viable.

Conceptual programming draws interest from all executives. Derek Power, president of IRS Video, says, "I have strong opinions about what will work in this market, and with rare exceptions, it's not concerts, unless they're by such acts as the Police, David Bowie and Michael Jackson. You can list the number of acts on

two hands whose concert material will sell well, and that will have to be done with sophistication.

"I believe in full-length narrative conceptual pieces, original to video, but with highly promotable second hooks. Video clips like 'Say Say Say' and Bette Midler's 'Beast Of Burden' illustrate how that form can evolve into long-form."

Micky Hyman, president of MGM/UA Home Video, asks, "Who would have forecast a year ago the unit sales of Michael Jackson? Or that you could take a program like 'The Compleat Beatles' and go theatrical with it? Music video will be the second biggest portion of the market behind feature films, and will be clearly delineated."

Part of the reason for music's success, these executives agree, will be low pricing. Nick Santrizos, president of Thorn EMI Home Video, notes that the long-form "Duran Duran" sold 15,000 copies when it was initially released. The price was dropped earlier this year, and he says 25,000 more have been ordered since then.

RCA/Columbia has a full line of music titles at the \$29.95 price point and, according to president Rob Blattner, will continue to release music titles at the rate of two per month. "Pricing has to stay at that level," he believes.

Pricing is even lower for short-form programming, and Suzie Peterson, director of new product development at MCA Home Video, notes that her company is working on another 25-minute program on "a platinum MCA artist."

It will be a conceptual program, Peterson notes. "Conceptual seems to be the star of the hour, but there's

still a place for concerts.

"This is the year of creating a market, especially for shorter-form programs," she adds. MCA is promoting Newton-John's "Twist Of Fate" strongly, with as much of a push as was put behind the "Jaws Trilogy" package—its biggest promotion to date.

"The size of the music video market depends on what's released," Peterson notes. "One Michael Jackson blows everything out of proportion."

That Vestron title has, in fact, been so successful that company president Jon Peisinger believes it broke down barriers for record retailers and mass merchandisers who had not yet committed to the product category.

"Whether these retailers will be in for the long haul," Peisinger says,

"will be something we the manufacturers will determine. We've opened new distribution channels. Now I just hope we don't flood them with too much product. Retailers need to get comfortable with the product and figure out how to best market it."

Peisinger points to conceptual product as holding the most sales potential. "A Billy Joel package that included not only a concert performance but his video clips would have taken off a lot more dynamically," he says, of a current CBS/Fox release. "That's what the marketplace is showing."

To that end, Vestron and other companies plan releases of video clip compilations that all believe will substantially increase the market share for music product.

Pay-For-Play Bid By MTV

• Continued from page 1

placed in "breakout" rotation, which the proposal defines as a minimum of 20 plays over a three-week period. It states that for each video made available exclusively to MTV, Capitol/EMI would receive 10 free advertising spots.

The proposal, dated Dec. 1 and signed by Bob Pittman, senior vice president and chief operating officer of Warner Amex, calculates the "value of free spots" to Capitol/EMI according to MTV's "average spot rates" through 1986 (\$1,600 per 30-second spot in 1984, \$3,000 per 30-second spot in 1985, and \$4,500 in 1986).

Assuming Capitol/EMI supplied MTV with 30 exclusive videos annually, the spots would generate \$480,000 in the first year, \$900,000 in the second and \$1,350,000 in the

third. Coupled with the cash payments, the deal would represent \$780,000 to Capitol/EMI in 1984, \$1.3 million in 1985 and \$1.9 million in 1986, according to the proposal.

Dom Fiorovanti, vice president and general manager of MTV, declines to discuss MTV's ad rates. According to a well-placed source, however, the channel's rate card for a 30-second spot jumped to \$2,000 from \$1,600 in January and will rise to \$2,400 by March 1.

The deal, as outlined, would develop a "new income source" for Capitol/EMI to offset a "substantial portion" of its video production budget. "There's no way you can make music without visual support and remain competitive," Mazza concedes. On the question of a timetable for his decision, he says, "the sooner the better."

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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
106	99	31	SPANDAU BALLET True Chrysalis BGV-41403	CBS				137	138	97	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
107	106	27	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98		138	136	35	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
108	113	7	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 18	139	119	18	JENNIFER HOLLIDAY Feel My Soul Getten GHS 4014 (Warner Bros.)	WEA		8.98	BLP 35
109	90	16	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		140	139	132	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
110	98	13	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 4	141	NEW ENTRY		DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP		8.98	
111	86	34	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			142	141	152	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 52
112	115	53	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		143	114	26	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	●		BLP 60
113	117	70	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98		144	149	10	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	BLP 52
114	118	86	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲			145	148	14	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
115	108	24	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98		146	116	29	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS			
116	97	28	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 31	147	150	141	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
117	84	12	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 32	148	151	2	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
118	120	23	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		149	127	49	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
119	122	90	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		150	135	16	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
120	126	5	JOAN ARMATRADING Track Record A&M SP-4987	RCA		8.98		151	121	14	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98	
121	125	85	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			152	155	507	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	▲	8.98	
122	96	11	ADAM ANT Strip Epic FE 39108	CBS				153	156	61	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
123	131	5	HEADPINS Line Of Fire Solid Gold/MCA 9031	MCA		8.98		154	NEW ENTRY		SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
124	93	13	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS				155	123	7	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS			BLP 22
125	NEW ENTRY		DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98		156	134	14	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 25
126	111	25	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 29	157	143	12	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 21
127	101	20	PETER SCHILLING Error In The System Elektra 60265	WEA	●	8.98		158	153	31	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
128	129	44	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●			159	161	54	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
129	128	102	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 45	160	163	20	X More Fun In The New World Elektra 60283	WEA		8.98	
130	132	7	ALCATRAZZ No Parole From Rock 'N' Roll Rochire XR-22016	MCA		8.98		161	171	4	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		6.98	
131	NEW ENTRY		SOUNDTRACK Footloose Columbia JS 39242	CBS				162	174	3	KC KC Ten Meca 8301 (Alpha)	IND		8.98	
132	109	26	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 30	163	173	4	NINA HAGEN Fearless Columbia BFC 39214	CBS			
133	133	102	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98		164	168	2	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
134	112	37	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98		165	160	93	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
135	137	13	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 14	166	158	133	JOURNEY Escape Columbia TC 37408	CBS	▲		
136	142	29	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS				167	140	19	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 55
								168	152	48	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	86
Accept	83
Bryan Adams	171
Air Supply	37
Alabama	30, 79, 129, 142
Alarm	161
Alcatraz	130
Aldo Nova	187
Deborah Allen	71
Adam Ant	122
Joan Armatrading	120
Atlantic Starr	156
Pat Benatar	55
Big Country	43
Blue Oyster Cult	124
Angela Bofill	101
David Bowie	64, 196
Jackson Browne	107
Tom Browne	193
Peabo Bryson/Roberta Flack	116
Jimmy Buffett	180
Irene Cara	78
Kim Carnes	189
Carpenters	151
George Clinton	108
Con Funk Shun	157
Christopher Cross	76
Culture Club	2, 50
Rodney Dangerfield	92
Dazz Band	75
DeBarge	36
Dee	80
Def Leppard	22, 133, 168
Dio	138
Doors	109
Dreamboy	173
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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IN L.A. NARM TEST

Success Seen For 'Gift' Push

By IRV LICHTMAN

NEW YORK—The National Assn. of Recording Merchandisers (NARM) "Gift Of Music" consumer ad campaign in Los Angeles has apparently delivered as promised, according to Joe Cohen, consultant to the trade association.

That promise, one that would realize sales of recordings directly related to the campaign, was made by Cohen before the campaign was launched in October for a run up to a week before Christmas.

Although precise details are not expected for several weeks, Cohen says his examination of preliminary data indicates "significant positive changes in sales" as measured against general industry growth and control stores. The four chains involved in the test, one also deemed crucial to manufacturers' continued support of the "Gift Of Music" program, were Music Plus, Licorice Pizza, Tower Records and Musicland.

Cohen is regarded as the architect of the "Gift Of Music" program, launched at the 1980 NARM convention. In 1982, many manufacturers went along with half-cent-per-album-sold contributions to expand the "Gift Of Music" concept.

"We can prove (this) campaign has impact," says Cohen. He claims he is "encouraged" by the Los Angeles campaign and will recommend to the NARM board that it "keep it alive" for a national campaign.

Cohen acknowledges, however, that some label contributors are less than enthusiastic about continued support. But he contends that the Los Angeles initiative will generate a more positive stance.

Cohen, who says the campaign cost between \$600,000 and \$700,000, claims that the campaign not only "pre-sold" the concept of recording gift-giving for Christmas, but impacted on January sales as well.

\$7 Mil In Sales Forecast For Thorn Computer Arm

LOS ANGELES—London-based Thorn EMI has launched a computer software division, Thorn EMI Computer Software Inc., based in Costa Mesa, Calif. The new division, headed by Louis A. Delmonico, will manufacture home and business software and actively seek acquisitions of computer software properties and packages.

When Thorn EMI's 1983 fiscal year ends April 1, the new unit will take charge of marketing the company's video game titles, currently being distributed through its home video division in New York. Rollout on

computer software products will commence in the third quarter of 1984, Delmonico says.

New software packages will likely be targeted for Apple, IBM, Atari and Commodore computer systems. Delmonico is still investigating the Japanese MSX standard, which is rapidly gaining acceptance in the U.S.

Thorn EMI Computer Software projects \$7 million in sales during its first year, according to Delmonico. The company hopes to increase its sales tenfold by 1987.

The new concern plans to expand its dealer network. But it will initially sell product through Thorn EMI's already established dealer base, which includes record/tape and video outlets.

Delmonico, who has worked for Thorn EMI before, has also held marketing positions with CBS' Specialty Stores division and the General Electric Co. He was the vice president/general manager of marketing and sales for VHD Programs Inc., a now-defunct videodisk operation.

Keith Harpham, director and general manager of Thorn EMI, will handle worldwide operations.

'Pied Piper' Show To Open In L.A.

LOS ANGELES—"1284," a new musical based on "The Pied Piper Of Hamelin," is set to open at the Olio Theatre here Feb. 17 for a six-week run.

The musical was written by Harvey Shield and Dean Jarbos. Shield is best known for writing the Bay City Rollers' ballad hit "The Way I Feel Tonight." Associate producers are Amanda McBroom and George Ball.

Chains Seek Alternative Plans To Optimize Ad Dollars

• Continued from page 1

"We did a blitz campaign in places like Little Rock, and now we're working on a Valentine's Day radio spot, which again features the young marrieds and the wife trying to get through to her husband with the earphones."

Camelot stores will pursue an opposite path, putting heavy emphasis on print via ROF color and tabloid inserts in daily newspapers, as well as through stronger participation in mall-sponsored tabloid inserts where available. According to Gerry Gladieux, ad chief for the 150-unit chain, the goal is to increase typical mall insert layouts from their current quarter-page size to full page during 1984, with the ads to reflect a complete re-vamping of the stores' product mix.

Gladieux notes a new emphasis on personal stereo products in the works, and adjustments to the ad budget giving more weight to home video in both videocassettes and videodisks. He also envisions his first marriage mailings, a new direct mail

pitch pioneered by Jack Eugster of Musicland (Billboard, Dec. 17).

Roy Imber of Elroy Enterprises sees television spot buys taking 20% of his budget, which would cut into both radio and print's prior share. He expects to split the remaining 80% of his ad dollars evenly between print and radio since he finds it expensive to cover the many good newspapers in his concentrated territory of 50 Northeast stores. When he does go into dailies, Imber prefers larger layouts, including full pages, to dominate, in that "they put your ad where they want to." He envisions adding Compact Disc and both rental and sale video software to his ads over the next 11 months, along with the possibility of computer software late in 1984.

The more than 60 Sound Warehouse outlets will continue to grow in tv advertising, in which the Southwest-based chain began to grow last year. A spokesperson for the Oklahoma City-based Bromo portion of the chain says more study must be

made of media in the individual market: "The record business is still very important, but movie rentals represent our fastest growing department. We'll try to run a theme ad monthly. Radio continues very important. We love our relationships with people there."

The Full Moon and Boogie stores in Michigan will spend more money in newspaper tv guides, according to Doug Severson. "We want to promote our tv rentals. Radio is just too expensive for that. I expect MTV to be useful to us in cities like Mt. Pleasant and Traverse City," Severson says.

Both Scott Young of Franklin Music, Atlanta, and Bob Tolifson of Record Factory, San Francisco, are going back to basic research to make their advertising budgets work best for them. Tolifson is researching his community image with regular focus groups, composed of average consumers who reside near his Bay Area stores. Young has received presentations from several Atlanta market re-

search firms for a similar program. Tolifson says his first 13 weeks will test tv spots, purchased in and around the growing number of entertainment and music video shows, buying a range that goes from "Entertainment Tonight" and "Dance Fever" to "Night Flight." He anticipates spots on 20 to 30 shows weekly, for which he's created five different "doughnuts," into which he can insert album ads. Tolifson is using Dubner Animation as his cohesive element for video, and visualizes a \$100,000 budget for the quarterly trial.

He'll concentrate his growing movie rental business in the San Francisco Chronicle/Examiner, and may also do direct mail, buying zip codes near his 30 stores. Tolifson, too, may dip his toe into marriage mailing.

The Record Shops' Jeff Loudon is researching media to bolster the expansion of classical catalog in selected stores. He intends to do the same for an emphasis in 1984 on big bands

InsideTrack

administration at his Cleveland Progress Distributors base, where he'll also construct a new recording studio. Progress will close its Chicago suburban one-stop/distribution warehouse, with Harold Davis remaining there as chief of a new sales office with a separate Windy City sales/promo force. Simultaneously, Eric Paulson is shaping up a resident sales/promo corps in Chicago for his Minneapolis-based Navarre Distributing.

Alpha Distributing's national distribution program, the Scotti Brothers (promotion), Macey Lippman (marketing) and Norman Winter (publicity) hoping to make Fast Fire Records, a New York-based label founded with a \$300,000 outlay by Toledo-based oilman/investment counsel Ed Rinderknecht. Two acts, singer Kevin Sullivan and Night Crossings, will be introduced by the label at the NARM confab. . . Artist/producer Leon Redbone was awarded return of all copyrights and interest plus \$23,400 in past-due royalties by the American Arbitration Assn. from Joel Dorn's Please & Thank You Music. Hassle covered compositions which Redbone created during his Warner Bros. Records days. Redbone busy with tv commercials, just finishing a Ken-L-Ration network series.

Brown Record Distributing, perhaps L.A.'s oldest major one-stop, has been acquiring video specialty stores, primarily in Orange County, where it bases in Buena Park. A Brown spokesman would not comment on the diversification, but did confirm the move. . . Neither Harold Okinow nor David Lieberman were available at presstime, but rumor was strong that Lieberman Enterprises was acquiring Bob Okinow's Home Entertainment video software distributorship. . . Twin City grapevine also had Pickwick rack prexy Jim Moran back negotiating with American Can to take over that rack division. . . Steve Bennett, longtime Record Bar home office exec, has taken over as purchasing chief, a post recently vacated by Ed Berson. . . Record Bar definitely returns to Hilton Head, S.C. for its annual Bergman bash, with coordinator Jackie Brown reporting it could be in August or September. Camelot Enterprises moves to a sylvan spa near Sandusky, Ohio on the shores of Lake Erie for its yearly sojourn. Speaking of Camelot, founder Paul David sat in the same box with former presidents Gerald Ford, Richard Nixon and Jimmy Carter at the recent Super Bowl in Tampa.

Gary LeMel, Columbia Picture's vice president of music, feature films, has commissioned Rupert Holmes to do the music for "No Small Affair," the Bill Sackheim/Jerry Schatzburg flick about a female singer. No chirp has been designated as star for the production, which begins shooting March 12. . . Chicago rumor mill has one-time DJ nabob Howard Miller dealing to acquire WIND where he once worked as a writer/salesman.

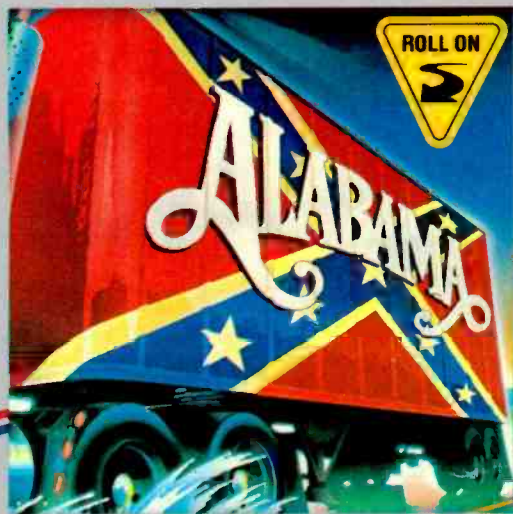
Though not officially announced at presstime, it appears that Jimmy Bowen, senior vice president at Warner Bros. Records in Nashville, has resigned his position. Speculation is that he will head up his own independent label, possibly taking several key Warner staffers and an act or two with him when he leaves. For months, rumors have been on the street that Bowen was moving to MCA with his own label there through Irv Azoff. Azoff confirms that "Bowen Records would be a big priority for me if we could get him," but says that no deal has been negotiated at this point. Not known is who will run Warner's country division in Bowen's absence; likely contender is producer/vice president of a&r Jim Ed Norman.

Edited by JOHN SIPPEL

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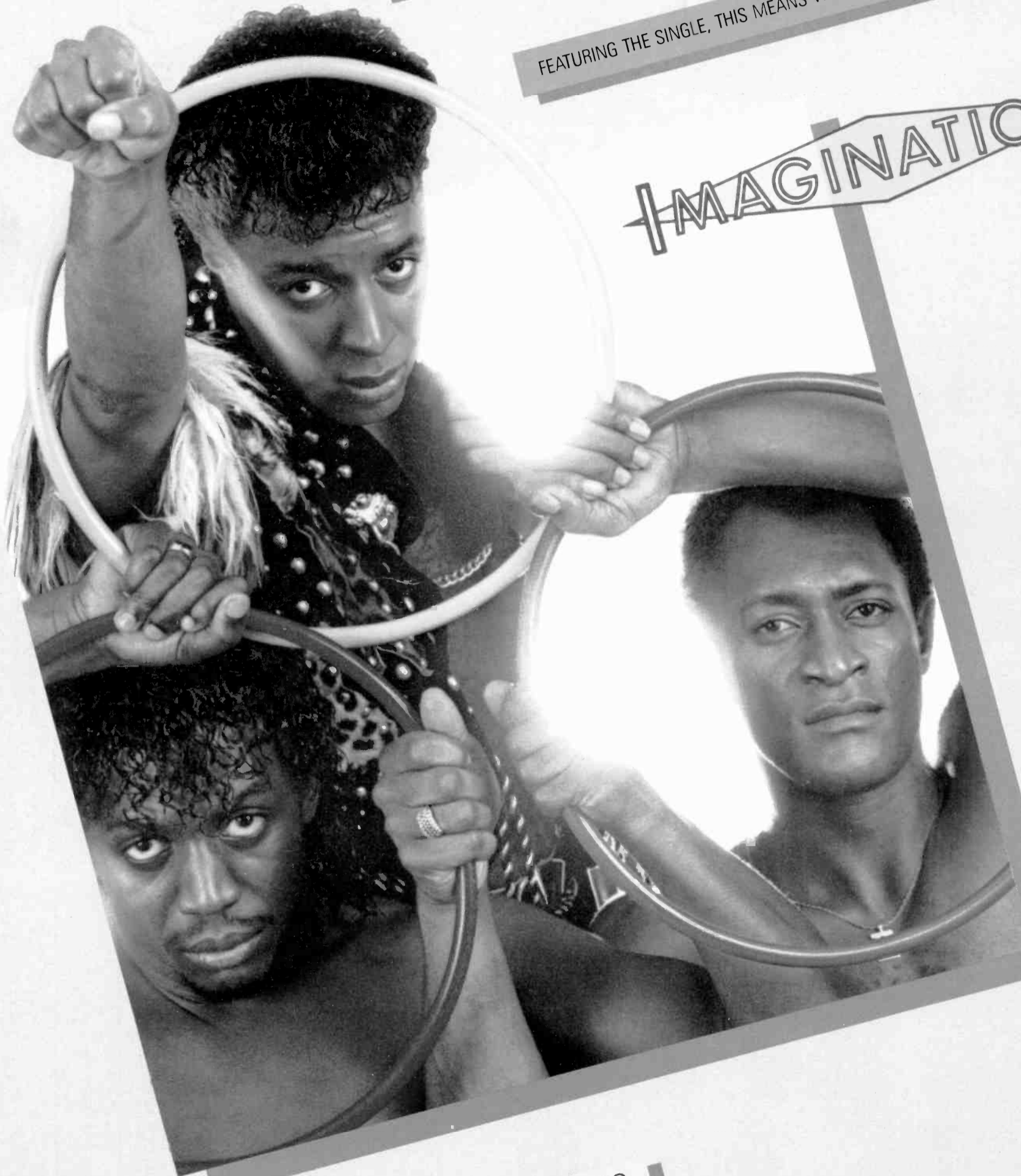
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