

Billboard

NEWSPAPER

 EB049GREENLYMONT00
 MONTY GREENLY
 3740 ELM
 LONG BEACH CA 90907

 MAR 4
 03 10
 UCY

NEWSPAPER

89th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Jan. 7, 1984 • \$3 (U.S.)

SLOW GOING FOR BALLADS Top 40 PDs See An Uptempo '84

By PAUL GREIN

This is the first article in a five-part series surveying program directors on the direction key formats are likely to take in 1984.

LOS ANGELES—Culture Club, Duran Duran, Michael Jackson, Daryl Hall & John Oates, Lionel Richie and Prince will continue to comprise the core of top 40 programming in the new year, according to a survey of PDs at contemporary hit stations around the country.

The expected dominance of modern music means top 40 will continue to sound uptempo, rhythmic and danceable. It also means the format may become even more song-oriented in the new year. As a result, there's likely to be a continued influx of new acts and one-hit wonders.

The programmers polled also project firm breakthroughs for the Fixx, the Romantics, Shannon, Madonna, Cyndi Lauper and Industry; continued heavy play for Billy Joel, Paul McCartney, Pat Benatar and Journey; and possible slippage for such established stars as Barry Manilow,

Olivia Newton-John, Irene Cara, John Cougar and Styx.

The downside of the modern music surge is that softer ballads will probably continue to encounter resistance in '84.

Scott Shannon, program director of WHTZ New York, says he used to consider adding a ballad when it was in the national top 20. Now it has to be in the top five, and have multi-format potential.

"The country seems to be on the run a bit more," Shannon explains. "I love a good ballad, but the future looks bleak as far as top 40 goes for slower types of music. The acts that will probably gain momentum are those with the potential to cross formats, such as Hall & Oates and Prince, and those that maintain a major presence on MTV. Radio can complain all they want about MTV being granted a world premiere, but, right or wrong, that's going to sell some albums."

Shannon is especially high on

(Continued on page 16)

Chains Map Diversification Greater Product Mix Seen For New Stores

By JOHN SIPPEL

LOS ANGELES—Record/tape/accessories stores opening in 1984 plan to inventory a more comprehensive and diversified product mix.

Sound Warehouse, the 63-store chain with bases in Dallas and Oklahoma City, sees at least six more locations in its crystal ball. Its large stores, which have always been front-runners with innovative product, will continue to be big, some even larger than existing units, a spokesperson

says. Video sales, in both cassette and disk, have dictated the expansion, along with the need for room for Compact Disc.

In addition to planning to add two more Tower Records stores to his present 33, Russ Solomon may more than double his 14 "video stores." Says Solomon, "We consider video departments within our present stores as individual stores. We try to keep them separate. But we will open more freestanding stores devoted to

video, as we have on Sunset Blvd. and in Sherman Oaks."

Every Tower Records store will have a music video department before year's end. Solomon sees that department stocking every music-oriented and/or connected video product. "It can range from 'Thriller' to 'Flashdance,' just so it's music-correlated," he says.

Alan Wolk of United Records & Tapes, Hialeah Gardens, Fla., which has 13 Peaches stores in the Southeast, agrees with Solomon's inclusion of specific video software in record stores. Wolk took a trial ride with Vestron's "Thriller" by Michael Jackson, which totally convinced him of that theory, which he has long held. He is high on videocassettes, but still pondering whether he'll stock videodisks in his music video section. Wolk envisions two to four large free-standing stores for 1984.

Ben Bartel of Big Daddy's, Chicago, has a single store in his 1984 blueprint. But, he says, it's a "superstore—it will be bigger and different from any of our nine present stores. It will be stocked on the basis of what

(Continued on page 47)

Dealers: Best Yule Since '78

By LEO SACKS

NEW YORK—Plenty of hit product, a stronger economy and an upbeat public mood helped record/tape retailers across the nation register their best Christmas season since 1978, a post-Christmas spot check of accounts shows. Sales averaging nearly 15% higher than a year ago were posted by some of the country's biggest chains, despite severe winter storms and subzero temperatures during the final two weeks of the year.

It was "the best Christmas ever" for the 147-store Camelot chain based in North Canton, Ohio, according to Joe Bressi, vice president of purchasing. Gains of close to 15% over December, 1982, were led by such sellers as Michael Jackson's "Thriller," Lionel Richie's "Can't Slow Down" and Quiet Riot's "Metal Health," priced at \$7.99.

"People are buying again," says Bressi, adding that the company, whose

(Continued on page 47)

- Inside Billboard -

- **COMPUTER SOFTWARE DEALERS** are moving into television advertising. A number of young software specialty chains have tv spot campaigns planned for this year, keyed to product selection, customer support services, in-store demonstrations and product service. Page 3.
- **WESTWOOD ONE**, the U.S. producer and syndicator of nationally sponsored radio shows, has opened an office in London to give it "greater visibility" in the U.K. The program supplier is also launching a Spanish-language marketing division for U.S. stations. Page 3.
- **COMPACT DISCS** continue to make news at Laury's Records, the four-store Chicago-area chain that was an early booster of the format. The chain has sold more than 14,000 CDs since May, 700 of them in the second week of December alone, according to advertising director Art Shulman. Retailing, page 20.
- **PROGRAMMER MIKE McVAY** has stepped down as station manager of Cleveland's WBBG/WMIJ to form a full-service consultancy, McVay Media. McVay, who already has eight clients, says his guiding philosophy is "systems programming." Radio, page 10.
- **PRICE CUTS** have been implemented by PolyGram Classics on all digitally recorded LPs and tapes. The \$1 reduction reflects efforts to regain for top-of-the-line classical product some of the market share it has lost to budget and midline product. Page 3.
- **STORE FIXTURE MANUFACTURERS** are rushing to develop effective display units for Compact Discs. At the same time, CD dealers are swinging to open merchandising plans that could end up making manufacturers' new designs unnecessary. Retailing, page 21.



At last, "RENEGADES OF FUNK!" (TB 839): **AFRIKA BAMBATAA & SOULSONIC FORCE** make hip-hop history once more with their big beat blast of funk that's guaranteed to blow you off the dancefloor. Produced by Arthur Baker and John Robie. On Tommy Boy. (Advertisement)

(Advertisement)



BILLBOARD's January 14 issue will be distributed at the Winter Consumer Electronics Show in Las Vegas. See us at booth P-3. BILLBOARD—The International Newsweekly of Music and Home Entertainment. (Advertisement)



MAXELL ADVANCES STATE OF THE ART TECHNOLOGY TO A HIGHER STATE.

MAXELL INTRODUCES THREE NEW PREMIUM PRODUCTS.

Over the years, Maxell has been the leader in the audio/video/computer software business. And the advanced tape technology used to create our three new products will keep us on top for years to come.

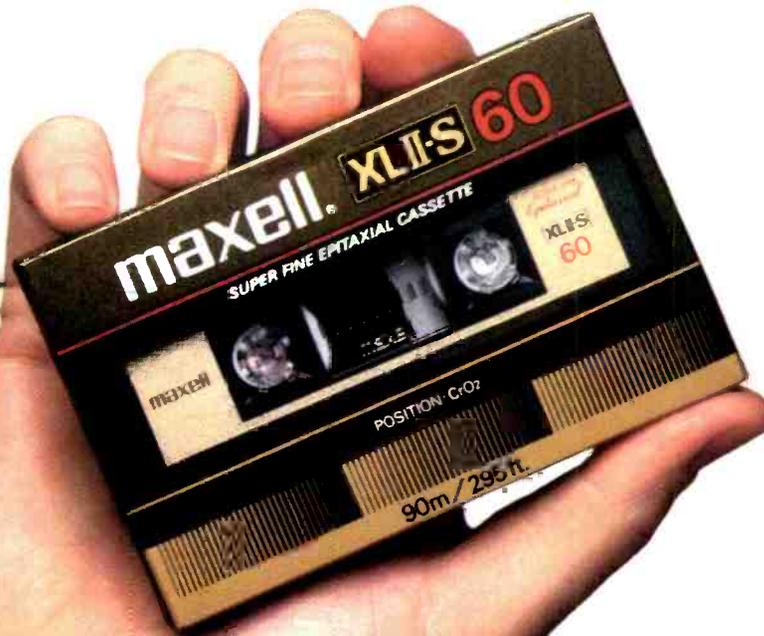
For the new XL-S Recording Tape, we developed a superfine Epitaxial formulation. This greatly increases its dynamic range, making the XL-S the ideal tape for all high performance recording needs and perfect for digital audio disc recording.

We also developed a totally new Epitaxial formula-

tion for HGX Gold Videotape. Its superfine particles deliver brighter chroma levels and higher audio sensitivity. And the binding process, using molecular fusion, gives our new VHS and Beta video cassettes unmatched durability.

For the new Gold Standard Floppy Disks, which exceed the industry standards in error-free performance and durability, we have developed an improved jacket. It is heat-resistant to 140° to withstand drive heat without thermal expansion and without risk of mistracking. This further extends disk life.

But product advances alone won't sell new products. So Maxell backs you up with one of the best marketing programs in the industry. And that gives you profits few can match.



maxell
IT'S WORTH IT.
© 1983 Maxell Corporation of America, 60 Oxford Drive,
Moonachie, N.J. 07074

News

Software Chains Take To Tube Dealers Aiming For Mass Audience Via TV Campaigns

By FAYE ZUCKERMAN

LOS ANGELES—Computer software dealers are moving into television advertising, with a number of young software specialty chains planning tv spot campaigns during the coming year. Initial campaigns now being staged are reinforcing dealers' willingness to develop tv ad budgets from available national co-op funds.

Although chains contacted would not divulge precise budgets for 1984, they did reveal the emergence of local tv campaigns that will be keyed to product selection, customer support services, in-store demonstrations and product service.

A 30-second spot created for Software City, Tulsa, offers one example. The store's sales staff is featured de-

scribing their support services approach in a commercial produced for \$350 and aired about 15 times thus far, during a local evening newscast and earlier during the "Today" show.

According to Bill Douce, president of the store, the advertisement brought better than expected response: "We polled customers, and found out that the majority were here as a result of our tv commercial." Douce adds that the store's radio and newspaper advertising were measurably less effective.

Software Galeria, a northern California chain, has been experimenting with tv advertising by running 36 spots on a local channel. The 25-unit chain will roll out national advertising in 1984, according to president Sugu Aria.

The advertisements, which come from the chain's common fund, were placed on a California station in an area where there are a number of the Software Galeria stores. The response was better than expected, Aria adds.

ComputerLand, a 700-unit chain

with 26 software specialty stores, is one of the first to launch a national television advertising campaign. Its commercials show a young girl explaining to her father how computers can make his paperwork problems less cumbersome. She leads him to a ComputerLand store, where he receives sales attention and an in-store demonstration.

The main thrust of the ads, according to a spokeswoman for the chain, is to show ComputerLand is "a store for the entire family," and to present a non-threatening image of a software store. ComputerLand is the largest computer chain in the country.

These chains' attempts at reaching a mass audience via television indicates the speed with which computer software is becoming a mass marketed item. Says a spokesman for the more than 60 Software City stores, "Because of all the advertisements by the major hardware firms, computers have become a general consumer item. Through our advertising, we are informing these consumers where they can go to buy software and other aftermarket items."

Lawrence Ziff, vice president and general manager of the 50 Software Centres International stores, based in Culver City, Calif., adds that it is "critical" to stress support and service in software store tv commercials. Software Centres will begin advertising on tv this year.

"We want people to recognize the role of the software store," Ziff says. He notes that the decision to make tv spots was made after several of their franchisees and company-owned store managers reported success with locally produced tv commercials.



GAINING MOMENTUM—Lionel Richie gets a special award including double platinum and gold albums for his Motown album "Can't Slow Down," and a platinum award for his single "All Night Long." Pictured from left at the reception following Richie's Amphitheatre show in Los Angeles are producer James Carmichael, Motown president Jay Lasker, Richie and Berry Gordy, chairman of the board of Motown Industries.

ROBINSON TO MANAGE BOTH LABELS

Island, Stiff Form Joint Operation

LONDON—Two legendary British independent record companies, Island and Stiff, will soon join forces. The move follows Island's purchase of a 50% share in Stiff, Stiff founder Dave Robinson's appointment as managing director of both companies and the creation of a new international company headed by Phil Cooper.

The deal, arranged by Island's Chris Blackwell and Robinson, goes into force Tuesday (3). The whole operation will be run from Island's headquarters in London's Hammer-smith.

The two labels, however, will not be merged. Stiff and Island remain separate, although they will work in tandem with Robinson at the helm. Thus Alan Cowderoy, Stiff's general manager, will be taking his team into battle in Island's "war room."

Blackwell, meanwhile, says he has

no immediate plans for retirement as a consequence of the Stiff deal. His energies will be concentrated in America, where Island is moving to new offices in New York. Indeed, the global plans for Island in 1984 include the creation of a new company, Island International.

Island International managing director is Phil Cooper, who has spent the past two years combining international responsibilities with his role as Island Records' managing director. The international department is now a full-fledged Island company with overall responsibility for Island outside the U.K. and US.

Stiff deals will be unaffected by the move. The company retains its international licensees and its distribution deal with CBS.

Island/Stiff Films will also operate from Island's headquarters, with

John Mills of Stiff running the division. Island has its own film/video facilities, together with an editing suite, all of which will be combined with Stiff Films.

The new partnership renews a relationship first struck, via a Stiff distribution deal with Island, in early 1977. It was during the time of that deal that Stiff revolutionized the British music business with its marketing of such artists as Elvis Costello and Ian Dury.

Stiff's artist roster, which today includes Tracy Ullman, Madness, the Belle Stars, King Kurt, Lene Lovich, Passion Puppets, Jakko, Yello, Kirsty MacColl and the Inspirational Choir, will be worked by the Stiff staff, who are making the journey from Bayhem Street to St. Peters Square. The Stiff departments will be linked with their counterparts at Island.

Westwood One Opens U.K. Office U.S. Radio Program Supplier Seeks 'More Visibility'

NEW YORK—Westwood One, the U.S. producer and syndicator of nationally sponsored radio shows, has opened an office in London to give the program supplier "more visibility" in the U.K., according to president Norm Pattiz.

The office, headed by Aiden Day, a former BBC air personality and a founder of Capitol Radio, where he was most recently program director, will produce a new three-minute feature each week called "The London Report." Hosted by Capitol Radio jock Roger Scott, the program will be included in Westwood's "Rock Album Countdown" show, a two-hour survey of the top 20 U.S. albums.

"We've been recording and interviewing so many British acts of late that we felt it was time to establish a presence there," says Pattiz. "Participating with the top British artists when we taped the Ronnie Lane benefit told us that it was time."

A second special generated by the London office will be a nine-hour Beatles program to coincide with the 20th anniversary of the group's first U.S. tour. Pattiz is currently negotiating for national sponsorship.

Concurrent with the London office opening is Westwood's launch of a new Spanish-language marketing division for U.S. stations. The operation will be headed by Chris Nevil, formerly West Coast manager for Caballeros Spanish Media, the broadcast chain and rep firm for U.S.

Spanish-language stations.

"There's a tremendous demand to reach Spanish audiences from our national advertisers, most of whom have budgets earmarked for the Spanish-speaking community," Pattiz says. To facilitate entry into these stations, Westwood wants to deliver Spanish language broadcasts of the 1984 Summer Olympic Games from Los Angeles. The syndicator has presented a "six-figure" deposit to the U.S. Olympic Committee, according

to Pattiz, who expects to clear between 40 and 50 U.S. stations. The option period on Westwood's broadcast rights to the Games ends March 30, but Pattiz says, "We're definitely going to do it."

Nevil, who is based in the company's Los Angeles headquarters, will be selling concert rights to a Menuendo show, taped on the group's current U.S. tour, for release to stations in March as one of his first projects.

LEO SACKS

Opponents Blast RIAA Tape Study

By BILL HOLLAND

WASHINGTON—Opponents of legislation to compensate copyright owners hurt by home audio taping have submitted to the Senate copyright subcommittee a critique of a recent survey commissioned by the Recording Industry Assn. of America (RIAA) that states the study is full of errors of fact and unwarranted conclusions.

The critique, submitted by the Audio Recording Rights Coalition (ARRC), a coalition of retailers and manufacturers of audio recording products, says the RIAA survey "is so seriously flawed that it is entirely inadequate as a basis for sound public policymaking." Among the specific criticisms are the following:

- It is incomplete—there was, for example, no attempt to obtain information on business or educational uses of audio tape.

- The RIAA did not release any of the raw data gathered by the Audits & Surveys firm, and results cannot be checked against data.

- The RIAA estimate that 564 million albums of music were taped "far exceeds the amount of blank tape sold in 1982."

- The RIAA estimate of sales "allegedly displaced" by taping is predicated on its estimate of the amount of home taping. "Thus, if the volume of home taping is over-estimated, so, too, are estimates of lost sales." the ARRC says.

- By relying on "hypothetical buy-

ing decisions" in the survey, the RIAA "violates an obvious and basic principle of market research: it is almost impossible to get reliable meaningful responses by asking people to make hypothetical buying decisions."

- The survey fails to measure the stimulative effect of taping, the "net impact" of taping on sales of prerecorded music.

Representatives of the record industry here had no comment on the critique except to say the document is being studied and a response will be forthcoming.

A document criticizing a home videotaping study recently released by the Motion Picture Assn. of America (MPAA) was concurrently submitted to the subcommittee.

PolyGram Cuts Digital Classics List Price By \$1

By IS HOROWITZ

NEW YORK—PolyGram Classics has cut the suggested list price of all its digitally recorded LPs and tapes by \$1, effective Dec. 27. The move, which affects all new titles as well as a catalog of more than 400 albums, pegs the new list at \$11.98.

Labels whose digitally produced recordings will carry the new price include Deutsche Grammophon, London and Phillips, as well as their respective affiliate labels such as Archive, L'Oiseau-Lyre, Telefunken and Argo.

The price cut comes as PolyGram Classics claims the biggest year since its formation, but reflects efforts to regain for top-of-the-line product some of the market share it has lost to budgets and mid-lines. The division was launched in the spring of 1980.

On a number of occasions over the past two years, PolyGram Classics president Gianfranco Rebulla has voiced his concern that the trend toward budget cassettes, while generating welcome volume, could not provide the financial support needed for large-scale recording programs, with

(Continued on page 50)

In This Issue

BLACK	34
CLASSICAL	24
CLASSIFIED MART	36, 37
COMMENTARY	8
COUNTRY	38
INTERNATIONAL	7, 42
LATIN	41
PRO EQUIPMENT & SERVICES	28
RADIO	10
RETAILING	20
TALENT & VENUES	30
VIDEO	25

FEATURES

Boxscore	32
Chartbeat	6
Executive Turntable	4
Industry Events	50
Inside Track	54
Lifelines	50
Most Added Records	14
Nashville Scene	40
Now Playing	22
Stock Market Quotations	50
The Rhythm & The Blues	34
Rock 'n' Rolling	30
Video Music Programming	27
Vox Jox	10
Yesterhits	16

CHARTS

Hot 100	48
Top LPs & Tapes	51, 53
Black Singles, LPs	35, 34
Computer Software	22
Country Singles, LPs	38, 40
Rock Albums/Top Tracks	18
Adult Contemporary Singles	19
Classical	24
Bubbling Under	50
Hits of The World	43
Videocassette Rentals, Sales	28, 27
Dance/Disco	33
Videodisk	25
Video Games	21
Latin LPs	41
Puerto Rico	41

REVIEWS

Album Reviews	44
Singles Reviews	44

NEW DIVISION FOR FLOPPY DISKS

Capitol To Make Computer Media

LOS ANGELES--Capitol Records has launched its first foray into computer media via the formation of Capitol Data Systems, a new division intended to manufacture magnetic media for information services.

Former Capitol Magnetic Products chief Ed Khoury has been tapped as president of the new venture. Khoury reports that Capitol Data Systems will initially enter the market with floppy disk product for the home and personal computer markets in all standard configurations, utilizing existing Capitol Magnetic facilities for manufacturing and Capitol Records branches and depots for distribution.

"Not many people know that Capitol is a diverse company with a strong international scope of activity in various fields," comments Khoury. "Capitol Magnetic Products has been involved in the field of magnetic media for 50 years.

"We're looking at areas of growth that aren't limited to music and entertainment. In 1984, the market (for blank computer media) is expected to be at around 500 million units, the established base is already very large, and the growth rate is staggering."

Consequently, Capitol Data Systems will sidestep production of data storage cassettes to focus directly on production of floppies. While Khoury acknowledges that existing cassette manufacturing capability would make entry in the former category swift and simple, he points to the declining market position of cassettes.

The new arm's management team is already in place. Key posts are held by Bud Jackson, vice president of sales, and Ron Reiter, director of marketing, with sales and marketing coordination being overseen by Ann

Madison and Norine Heitsche respectively.

Domestically, distribution of product through the Capitol branch network is expected to draw Capitol Records sales staff into the picture where their accounts are involved. But Khoury suggests that additional sales support will be developed for distribution to computer specialty accounts. Overseas, EMI Music's wholly-owned companies will be utilized

for their respective territories, with Capitol Data Systems to set up licensing arrangements for other markets. Initial product distribution is expected during the first quarter of 1984.

Khoury was also recently appointed to a key post in EMI Music Worldwide's new Worldwide Business Development function, in which he serves as vice president of business development (Billboard, Dec. 17).

Arista, Buddah Agree On Termination Of Distrib Deal

By IRV LICHTMAN

NEW YORK—The Arista and Buddah labels have reached an agreement ending Arista's distribution of the Buddah line.

According to Art Kass, who is partnered with Morris Levy in Buddah, the termination of the agreement, which still had a year to run, calls for Buddah to return to independent distribution, while assigning its recording contract with Michael Henderson to Arista. Kass adds, however, that Buddah will receive an override after an undisclosed amount of sales of Henderson product. Buddah's pact with Arista, now distributed through RCA/A&M & Associated labels, goes back to October, 1977.

Two years ago, the distribution agreement was modified, Kass notes, to allow Kass and Levy to form Sutra Records through indie distribution, with Arista to receive first refusal of any product signed by Kass before its release by Sutra.

Kass says both Buddah and Sutra will sign new acts as he develops a midline concept for the Buddah cata-

log, which since its formation in 1968 by Phil Steinberg, Hy Mizrahi and Artie Ripp has released product by Gladys Knight & the Pips, Sha-Na-Na, Melanie, the Lovin' Spoonful, Edwin Hawkins, Paul Anka, Melba Moore and others. Another act, Captain Beefheart, was managed by Bob Krasnow, current chairman of Elektra/Asylum Records, who ran Buddah's West Coast office in its early days. In addition to Kass, another arrival early in Buddah's history was the late Neil Bogart, hired as promotion chief and later head of the label, perhaps best known for its success in "bubblegum" music.

With Kass and Levy as label heads, Buddah, along with Sutra, Becket, Sunnyview and Roulette, is operated out of Roulette offices here at 1790 Broadway. Adam Levy is national promotion chief, Chuck Walz runs sales and marketing. Dan Joseph directs dance record activities, with Joanne Cordero assisting Levy and Jeff White assisting Walz. Phil Kahl handles international for all labels.



K.C. GETS KEYED UP—K.C. entertains guests at a party in Atlanta to celebrate the success of the new Meca label and its first release, K.C.'s "Give It Up," which is currently ascending the Hot 100. Pictured from left are Alpha Distributing Network general manager Mel Fuhrman; Tamiko Jones, who is promoting K.C.'s album nationally; K.C.; and Mayor Andrew Young, who gave the artist the key to Atlanta.

Executive Turntable

Alice Holmes is promoted to dance chart manager for Billboard in New York. She was administrative coordinator in the research/Billboard Information Network department. She replaces Darryl Benjamin, who joins Aero/Easy Street Records to head its national dance promotion department.

Record Companies

Don Ellis leaves his post as vice president, U.S.A. and Canada for RCA Records. He is believed to be planning a return to England where he previously served as managing director of RCA Records U.K. Also at the label, John Bantancourt is promoted to division vice president, marketing and promotion, and Gregg Geller is upped to a&r vice president.

At Elektra/Asylum's New York headquarters, Bill Berger is named international vice president. He was the label's sales vice president. In addition, Mel Posner steps down as Elektra/Asylum vice president after a 25-year association with the company. . . . A&M Records, Los Angeles, promotes Step Johnson to national promotion director of black music. He was Southwest regional promotion representative.

In Toronto, Solid Gold Records promotes Andrew Frances to executive vice president. He was director of marketing and production. Also at the label, Bill McGathy moves up to vice president of promotion for the U.S.; Lee Silversides is upped to promotion and marketing vice president, Canada; and industry veteran Jimmy Jenner joins Solid Gold as an officer on the board of directors. McGathy was U.S. national promotion director, and Silversides was director of promotion and marketing.

Several appointments have been made at Columbia Records' East Coast product development department. Phil Sandhaus moves up to product development director from product marketing director. Bruce Dickinson and Jack Rovner have both been appointed product marketing directors. Dickinson was product manager, and Rovner was manager of artist development. In addition, Debbie Samuelson is appointed associate director of video promotion and Amy Strauss is named product marketing manager. Samuelson was a freelance producer. Strauss was manager of artist functions, press and public information.

Barry Feldman assumes the newly created position of catalog exploitation manager for PolyGram Records in New York. In PolyGram Classics' jazz department, Richard Seidel is named product manager. He was responsible for promotion and publicity for PolyGram's jazz labels.

Marketing

Win Records & Video, New York, has hired Harold Komisar as a liaison between Win Records & Video and the Pathmark Supermarket chain and other accounts. He was a sales and marketing executive with CBS Records.

Video/Pro Equipment

Ray Berstein is appointed vice president of business affairs for Vestron Video in Stamford, Conn. He was senior counsel for Columbia Pictures. Also at Vestron, Nana Greenwald is named director of film evaluation. She had held a similar post at Warner Amex's Movie Channel. . . . MCA Home Video and Universal Pay Television in Universal City, Calif., have named Jane Ayer director of public relations. She was head of her own public relations agency.

RCA/Columbia Pictures Home Video, Burbank, Calif., has made several changes. Fritz Friedman fills a new post as marketing services manager. He was marketing manager. Mitchell P. Wallis moves up to advertising manager from his old post as senior accounts manager. And Linda Donewald joins the department as marketing manager.

David G. Kennedy is named president of dbx Inc., the Newton, Mass.-based electronics firm. He was finance vice president for Instrumentations Laboratory Inc.

Billboard (ISSN 0006-2510) Vol. 96 No. 1 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

JANUARY 7, 1984, BILLBOARD

Stereo TV Due By Year's End?

Chicago Engineers Hope For FCC Approval Of System

By MOIRA McCORMICK

CHICAGO—Stereo television could become reality in as little as a year's time, according to engineers at Chicago's Telesonics and WTTW-TV, co-developers of a stereo tv system currently under consideration by the Electronic Industries Assn. (EIA).

WTTW, Chicago's PBS station, broadcasts its entire programming schedule in stereo. It's the first station in the country to do so, accord-

ing to WTTW brass. These experimental stereo broadcasts serve to develop and test Telesonics/WTTW's stereo system and corresponding hardware, which have been evolving over the last six years.

The Telesonics/WTTW system is being evaluated by the EIA along with stereo tv models manufactured by Zenith and EIAJ of Japan, according to Larry Ocker, president of Telesonics and vice president of engineering at WTTW. Tests conducted by the EIA since 1980 have

shown the Telesonics/WTTW system to possess the lowest distortion, lowest noise floor, and best separation of the three, says Ocker. A decision is due soon from the EIA as to which of three it will recommend to the FCC.

Hoping to avoid a fate similar to that of AM stereo, says Ocker, the industry is appealing to the FCC to approve the recommended system rather than turn it over to a marketplace decision. If all goes well, stereo tv could be on the market by next Christmas.

"Stereo tv would be cheap to implement," says Ocker. "As technology is similar to FM stereo, the hardware is readily available."

Initially, stereo tv would be effected by the use of a set-top converter, which acts as a separate receiver for the stereo audio signal. Tapping directly into the antenna, the converter runs the signal through a stereo decoder, giving left and right out to stereo speakers. The decoder is also capable of imparting a stereo effect to a monophonic signal. Ocker says the set-top converter would probably retail anywhere from \$75 to \$100, and would enable anyone with a tv and home stereo system to have stereo television.

Ocker estimates the set-top converter's life span to be about seven years, during which time manufacturers will have come out with reception equipment and possibly speakers also built into the television set. Re-

(Continued on page 50)



SPECIAL GUEST—Teddy Pendergrass, center, left his Philadelphia home for the first time since his 1982 auto accident to attend the 1983 AMC Humanitarian Award Dinner in New York, where Elektra/Asylum chairman Bob Krasnow was the honored guest. The artist's Elektra debut album, produced by Luther Vandross, is slated for Valentine's Day release. Pictured with the singer are Krasnow, left, and manager Shep Gordon of Alive Enterprises.

THE TWENTY-SIXTH ANNUAL GRAMMY AWARDS SHOW

©N.A.R.A.S.

MERCHANDISING AIDS

All material is free, freight collect



Give the gift of music.

DISCOVER GRAMMY MUSIC

ALBUM OF THE YEAR
GRAMMY NOMINATIONS

[] []

[] []

[] Give the gift of music.

A. ALBUM OF THE YEAR POSTER - 12" x 42" die-cut poster featuring photos of the artists.

DISCOVER GRAMMY MUSIC

BEST POP VOCAL PERFORMANCE
GRAMMY NOMINATIONS (FEMALE)

[] []

[] []

[] Give the gift of music.

B. FEMALE VOCALIST POSTER - 12" x 42" die-cut poster featuring photos of the artists.

DISCOVER GRAMMY MUSIC

BEST POP VOCAL PERFORMANCE
GRAMMY NOMINATIONS (MALE)

[] []

[] []

[] Give the gift of music.

C. MALE VOCALIST POSTER - 12" x 42" die-cut poster featuring photos of the artists.

D. ART SHEET - 8 1/2" x 11"

Be sure to watch
THE TWENTY-SIXTH ANNUAL GRAMMY AWARDS SHOW
Feb. 28th 8:00 PM EST
CBS-TV

E. SHOW PROMO - 12" x 12" mini poster features complete show information.

F. ALSO AVAILABLE - NARAS-DESIGNED POSTER - 24" x 36" features Grammy graphics and information.

DISCOVER GRAMMY MUSIC

G. TITLE STRIP 11-9/16" x 2"

Order Form

©N.A.R.A.S.

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Complete form and return to:

NARM
National Association of Recording Merchandisers
1008-F Astoria Blvd.
Cherry Hill, New Jersey 08003

ITEM	QUANTITY
A. ALBUM OF THE YEAR POSTER	_____
B. FEMALE VOCALIST POSTER	_____
C. MALE VOCALIST POSTER	_____
D. ART SHEET	_____
E. SHOW PROMO MINI-POSTER	_____
F. NARAS POSTER	_____
G. TITLE STRIP	_____

If freight cannot be paid at retail store, call Stan Silverman for alternative arrangements at 609-424-7404

News

Progress Slows On Rental Bills Rapid Passage Unlikely After Latest Hearing In House

By BILL HOLLAND

WASHINGTON—Rapid passage of the audio and video rental bills now pending in Congress seemed farther away than ever after yet another hearing Dec. 13 in the House subcommittee on courts, civil liberties and the administration of justice.

The subcommittee was to hear supporting testimony from administration officials on the two bills, H.R. 1027 (audio) and H.R. 1029 (video), which would amend title 17 of the Copyright Act, the so-called First Sale Doctrine, with respect to rental, lease and lending for the purposes of direct or indirect commercial advantage.

However, the leadoff witness, independent copyright expert and Duke Univ. law professor David Lange,

Peter Pan Puts Big Bucks Into 'Read' Campaign

NEW YORK—Peter Pan Industries says it's putting \$2 million behind its "Read Along" book/records and book/cassette packages.

Central to the three-month campaign—which begins Monday (2) and continues through the first quarter of 1984—will be more than 1,000 30-second television spots scheduled to be broadcast in the late afternoons and early evenings over more than 40 stations in major and secondary markets. The company will also co-op ads with major accounts.

For retailers, Peter Pan, which is calling the drive "Barney The Bear Makes Reading Child's Play," has designed banners, flyers, stickers, bookmarks, divider cards and two different four-color posters. There are also free coloring sheets for in-store contests.

The Read Along series retails for \$3.98 for the book/cassette combination and at \$2.97 for the book and record. The series' "Barney The Book Bear" character is a major element in the campaign, as are four new packages.

gave testimony that "neither bill is necessary in any urgent sense," and that, as written, they are "overly broad and without sufficient balance." Lange's cautious words suddenly changed the tone of the special recess hearing, where testimony was also heard from witnesses in favor of passage.

Lange, who testified last July in front of the subcommittee during a hearing at which communications futurists and professors spoke on the future of copyright and technological change, once again delivered conservative opinions concerning changes in the law, and pointed to the need for further examination of the entire problem of home taping before passing either bill.

Lange concluded that the audio First Sale proposal, as amended in the Senate version, S. 32, to include a compulsory license arrangement, "would be a defensible legislative compromise," but he wasn't very enthusiastic. He was even less so concerning the video First Sale provision, and suggested the Congress "probably ought to await passage until the home videotaping issues have been resolved in a wider context."

He also said that he could see no evidence of damage in this country being presented by the music and movie industries that would indicate the urgent necessity for the bills. "The motion picture industry is not in dire straits," he said. "Indeed, a current report suggests that the industry may be headed for its best year in recent years."

Lange gave begrudging approval to both bills, but added that such a "piecemeal approach" to the problems rooted in home taping would be like "performing an emergency lobotomy" on a patient suffering from a hernia operation. "You can get to the problem, but you'll cause quite a lot of tissue damage."

Only subcommittee chairman Robert Kastenmeier (D-Wisc.) and Michael DeWine (R-Ohio) were present for most of the hearing, although Patricia Schroeder (D-Colo.) showed up later on. Most staffers were surprised by Kastenmeier's equally cau-

tious reaction to Lange's testimony—that indeed, it might be best to wait until the Supreme Court hands down a decision in the Sony vs. Universal Studios "Betamax" case.

Representing the administration view was Gerald J. Mossinghoff, assistant secretary of Commerce and Commissioner of Patents & Trademarks. He also represented and chairs the Working Group on Intellectual Property of the Cabinet Council on Commerce & Trade. The Cabinet Council, in turn, reflects the views of the Department of the Treasury, the U.S. Trade Representative, the Office of Management & Budget, the Department of Labor and the White House Domestic Policy Chief.

(Continued on page 52)



WHAT A SIGHT—Gold Mountain president Danny Goldberg, left, and label act Sights put their heads together for a marketing plan for the group's current single "Virginia." Pictured from left are Goldberg; Sights members Jerry Weber and Brian Goff; the group's manager, Jeff Greenberg; Chrys Shaw and Stephen Richardson of Sights; Gold Mountain's executive vice president Burt Stein, and label promotion man Bennett Kaufman.

Cable Watch

A Look At MTV's Resident Stars

By LAURA FOTI

Since MTV's birth in August, 1981, much has been written about the channel's video music programming. The glue that holds the videos together—the five "VJs"—have received less media attention, yet have joined the ranks of a new breed of cable celebrities.

Like "Charlie's Angels," each of the VJs has his or her own distinct on-air persona. There's Nina Blackwood, "the sultry and shy one." Mark Goodman is described by his four peers as "a music pro, a perfectionist, Mr. Smooth." Alan Hunter is "down-home, witty and irreverent." J.J. Jackson is "the chairman, a rock encyclopedia"; Martha Quinn, by comparison, sees herself as "Teen Beat."

Each VJ has a different view of his or her own role in MTV's operation, too. Attitudes range from contentment with current duties, to a desire for more of a say in behind-the-scenes activities, to ambitions to move beyond the familiar rec-room-style set. But regardless of what the

future brings, the VJs' fan mail and strong attendance at their personal appearances certify them as a major part of MTV's current success.

Backgrounds range from work in radio (years as programmers and on-air personalities for Goodman and Jackson; Quinn was a student intern at WNBC in New York) to acting (Blackwood and Hunter). All love music—Blackwood is a classical harpist, Hunter's personal taste runs to jazz, and Quinn loves Van Halen and the Police.

"I try not to tamper with the fact that I'm a fan," she says. "I don't know about album production techniques; I just know what I like. That's the way most of the rest of the

world is. After all, I'm not writing for Musician magazine."

Quinn began work at MTV a month and a half after graduating from New York Univ. More than the other VJs, she claims to be satisfied with her current job and its growth potential. "My challenge is to bring the realism of myself to MTV," she says.

"I have no big gripe about not having a say in programming," she adds. "At NBC I did call-out research, so I know its value in setting playlists. When I came to MTV, I didn't think I'd pick music. It's not what I was hired for. I'm here not to critique but to present, and I trust the judgment

(Continued on page 52)

NARAS Cites 27 Records For Hall Of Fame Voting

NEW YORK—Twenty-seven recordings released before the advent of the Grammy Awards in 1958 are nominees for the NARAS Hall of Fame.

The listing, along with ballots, has been sent to the 96 members of the Hall of Fame elections committee to determine the five recordings that will be inducted into the Hall of Fame this year. The nominees are:

"Blue Suede Shoes" by Carl Perkins (Sun, 1956); "Cry" by Johnnie Ray (Okeh, 1951); "Heartbreak Hotel" by Elvis Presley (RCA Victor, 1956); Frank Sinatra's "In The Wee Small Hours" album (Capitol, 1955); "Nature Boy" by Nat "King" Cole (Capitol, 1948); "Rudolph The Red-Nosed Reindeer" by Gene Autry (Columbia, 1949); "September Song" by Walter Huston (Brunswick, 1938); the original cast album of

"South Pacific" (Columbia, 1949); "Tennessee Waltz" by Patti Page (Mercury, 1950).

"After Hours" by Erskine Hawkins (RCA Bluebird, 1940); "And The Angels Sing" by Benny Goodman (RCA Victor, 1939); "April In Paris" by Count Basie (Clef, 1955); "Artistry In Rhythm" by Stan Kenton (Capitol, 1945); "A-Tisket, A-Tasket" by Chick Webb with Ella Fitzgerald (Decca, 1938); Woody Herman's "Four Brothers" (Columbia, 1948); Tommy Dorsey's "I'm Getting Sentimental Over You" (RCA Victor, 1936) and "Marie" (RCA Victor, 1937).

"Bei Mir Bist Du Schoen" by the Andrews Sisters (Decca, 1938); "Cool Water" by the Sons of the Pioneers (Decca, 1941); "Goodnight Irene" by the Weavers with Gordon Jenkins (Decca, 1950); "If I Didn't Care" by the Ink Spots (Decca, 1939); Fats Waller's piano solo of "Ain't Misbehavin'" (RCA Victor, 1929); Charlie Parker's "Ornithology" (Dial, 1946); Art Tatum's "Tea For Two" (Decca, 1939).

Bela Bartok's "Contrasts for Violin, Clarinet & Piano," featuring the composer, Joseph Szigeti and Benny Goodman (Columbia, 1940); the original soundtrack of "Fantasia" with Leopold Stokowski conducting the Philadelphia Orchestra; Mozart's "Concerti Nos. 1, 2, 3 and 4 for Horn," featuring Dennis Brain with Herbert von Karajan conducting the Philharmonia Orchestra (Angel, 1954); and Villa-Lobos' "Bachianas Brasileiras," featuring Bidu Sayao with the composer conducting (Columbia, 1945).

Chartbeat

Barbra's 'Folly' Makes Yule Jolly

By PAUL GREIN

Barbra Streisand's "Yentl" soundtrack jumps into the top 10 this week, giving the singer the last laugh with those who had cattily predicted that "Yentl" would be a multi-media flop.

The move also gives CBS a commanding half of the top 10 pop albums in this all-important week after Christmas. Besides Streisand at number nine, CBS has Michael Jackson at No. 1, Quiet Riot at five, Culture Club at seven and Billy Joel at eight.

"Yentl" is Streisand's third movie soundtrack to crack the top 10, following "Funny Lady" (number six in 1975) and "A Star Is Born" (No. 1 in 1977). Of Streisand's other film soundtracks, "Funny Girl" peaked at number 12, "The Way We Were" and "The Main Event" both reached 20, "Hello, Dolly!" hit 49, "On A Clear Day" made 108 and "The Owl And The Pussycat" peaked at 186.

This was the fifth Christmas season out of the past six that Streisand has placed an album in Billboard's top 10. Her "Greatest Hits, Vol. 2" was No. 1 coming out of Christmas, 1978; "Wet" peaked at number seven

in December, 1979; "Guilty" was No. 1 in December, 1980; and "Memories" hit number 10 in December, 1981. Streisand was unrepresented last Christmas only because she didn't have an album in release.

CBS's other commercial titan, Michael Jackson, is also setting records this week: His "Thriller" album logs its 53rd week in the top 10, which is the longest any album has remained there since 1968.

The top 10 champ for the past two decades is the soundtrack to "The Sound Of Music," which logged 109 weeks in the top 10 from May, 1965 to January, 1968. In second place is the "Dr. Zhivago" soundtrack, which was top 10 for 71 weeks in the mid-'60s; third is Herb Alpert & the Tijuana Brass' "Whipped Cream And Other Delights," which stayed in the top 10 for 61 weeks.

"Thriller" is now in fourth place for the past 20 years, pulling ahead of two late-'70s smashes which had 52 weeks in the top 10: Peter Frampton's "Frampton Comes Alive!" and Fleetwood Mac's "Rumours." Next in line, for those of you who are really into this stuff, is the "Blood, Sweat

& Tears" album (50 weeks) and Iron Butterfly's "In-A-Godda-Da-Vida" (49 weeks).

Jackson's album, which is in its 23rd week at No. 1, is just ahead of Lionel Richie's "Can't Slow Down," which is in its third straight week at number two. This is the first time black artists have had both of the top two pop albums since October, 1976, when Stevie Wonder's "Songs In The Key Of Life" and Earth, Wind & Fire's "Spirit" were one and two.

Jackson's album is No. 1 as his duet with Paul McCartney, "Say Say Say," heads the Hot 100 for the fifth straight week. This makes Jackson the first act to simultaneously have Billboard's No. 1 album and No. 1 single with a single not on the album (follow that?) since Elton John did it in 1975 with "Greatest Hits" and "Lucy In The Sky With Diamonds."

★ ★ ★

45 Flurry: The year just ended was dominated, in numbers as well as spirit, by new and developing acts. But the first top 10 of '84 is top-heavy with established superstars.

"Say Say Say" is the 53rd top 10 (Continued on page 52)

GERMAN TREND SEEN

DG Bowing Maxi-Cassettes

HAMBURG—Spurred by the growing popularity of maxi-singles in this market, Deutsche Grammophon is extending the maxi concept to cassettes. The move is also seen as a continuation of the tape marketing push the company mounted last year under the slogan "1983: Year Of The Musicassette."

Titles chosen for the initial release include both established hits and promising new releases. Ryan Paris' "Dolce Vita" and Miguel Brown's "So Many Men, So Little Time" are featured along with Trans X's just-released "Message On The Radio" and Booker Newberry III's "Teddy Bear."

Packaging follows conventional cassette lines, and special in-store units have been supplied containing 20 maxi-single musicassettes on chrome dioxide tape.

Chris Georgi, DG's international repertoire chief, says: "Our impression is that it is only a matter of time before maxi-singles get their own chart. Radio stations and older consumer groups may ignore them, but it's clear that the Walkman generation has taken to them in a big way."

"As a company, we're merely drawing the logical conclusion from market acceptance of the product and increasing mobility of the consumers in establishing the Maxi-Single MC line."

EIGHT-MONTH TOUR ENDS

David Bowie Rocks Hong Kong

By HANS EBERT

HONG KONG—This territory played host to the final leg of David Bowie's eight-month "Serious Moonlight" world tour, with an extra show hastily added to the schedule to meet enormous ticket demand. Bowie's visit has triggered a public plea for more big-name rock concerts instead of the usual MOR fare staged here.

In Hong Kong's first bona fide rock concert at this level, Bowie performed to more than 20,000 at the newly opened Coliseum in December. The second show was added at Bowie's specific request, with the singer saying he wanted "to feel the 1977 vibes," a reference to the precarious and confused future of Hong Kong as a British colony.

Says Rigo Jesu, of promoter Jesu International: "Originally he was booked in for just one show. But he has this strong affinity with all things Asian and insisted on adding a second."

Because of the overall economic situation here, the stage presentations were substantially stripped-down in terms of equipment and effects compared with performances in the U.S., Europe and Japan. According to Jesu, Bowie lost over \$120,000 with the series of Southeast Asia concerts. "This region is like a Third World country when it comes to rock. But Bowie just wanted to perform in this part of the world," Jesu says.

At the second concert, Bowie surprised his audience by saying, "If you

want to see sad, tonight's going to be sad." He then performed "Imagine," a moving tribute to his friend John Lennon, who was gunned down in the U.S. exactly three years ago.

Earlier, at a press conference, Bowie had talked about a previous visit to Hong Kong, on holiday with Lennon. On a shopping trek in Mongkok, one of the city's seedier areas, they came cross a small stall selling a Beatles jacket. "I asked him to try it on and took a picture of him in it. The sleeves came halfway up his arms. That's when I realised John Lennon had outgrown the Beatles," Bowie said.

After the Bowie performances, most sectors of show business are feeling the benefit. Hong Kong audiences, probably less conservative than their Asian counterparts, are demanding more rock concerts. Bowie's boxoffice success has persuaded promoters that there is a market for top-name visitors.

EMI reports a resurgence of sales action for the "Let's Dance" album. And some of Bowie's RCA catalog LPs, notably "The Rise And Fall Of Ziggy Stardust" and the hits compilations "Changes One" and "The Best Of Bowie," have been selling briskly. Bowie movies are dominating cinema fare, and his video clips are being shown almost constantly on local television.

Though Bowie sustained a bottom-line deficit by taking in Southeast Asia on this trek, he'll recoup via a

Grundig Takeover Set For April

MUNICH—A consortium led by Dutch multinational Philips and including several European banks will take over West German electronics firm Grundig in April. In a deal expected to be worth several hundred million dollars, Philips is likely to boost its present 24.5% share to a controlling 50% plus.

Dr. Max Grundig, 75-year-old chairman of the company, is set to retire from active management, with Philips taking over the day-to-day running of the business. A new limited liability company will be formed. The deal has yet to be formally approved by the West German cartel office, but it's felt that the as-yet-undisclosed composition of the consortium should help allay fears of Philips acquiring too great a share of the European electronics industry.

In the year to March, 1983, Grundig turned in profits of \$38 million after several years of heavy losses.

Since the German cartel office turned down a bid by French state-owned company Thomson-Brandt to acquire a 75.5% stake in Grundig last March, a Philips takeover has always been in the cards.

The two companies have cooperated closely on V2000 videocassette recorder production since Philips first took a stake in 1979, and are now to manufacture VHS machines jointly for sale outside Europe, via a license deal with Matsushita, though still pledging continued support for their jointly-developed V2000 system.

With total 1982 sales exceeding \$16 billion, Philips already ranks as the world's second largest consumer electronic/electrical supplier, after General Electric. The addition of Grundig should bolster the multinational at a time of sharply increased competition in the consumer sector from Japan.

Grundig could be used to help

Copyright Council Raps U.K. Bill
Cable Exemption Called Breach Of Berne Convention

LONDON—The exemption from copyright liability granted by the new British Cable & Broadcasting Bill 1983 to cable operators transmitting broadcast programs (Billboard, Dec. 24) is in breach of the Berne Convention and contrary to common justice, according to the British Copyright Council.

Council chairman Denis de Freitas, a distinguished intellectual property consultant, has sent a memorandum to the government protesting on behalf of the council's member organizations. They include the Performing Right Society, the Mechanical Copyright Protection Society, the Society of Authors, the Writers' Guild and the National Union of Journalists.

De Freitas notes that this exemption from copyright liability is a provision of the 1956 Copyright Act, but the British Copyright Council has

long argued that it should be removed. "We believe it to be a breach of the Berne Convention, to which Britain is a signatory, that cable operators who pick up a broadcast and retransmit it as a commercial enterprise should have no liability to pay fees to the copyright owners," he says.

"It is fair to remark, however, that while retaining this principle of exemption, the Bill replaces the provision in the present Act with a new section which somewhat reduces the effect by restricting the legal license to the cable operator to cases where the area served by his cable operation is within the area where the broadcasts were intended to be received," he adds. "Whether this will, in fact, produce any practical benefits to copyright owners seems to be rather doubtful."

The restriction means that the exemption would apply in the U.K. only to programs broadcast by the BBC or the Independent Broadcasting Authority. Thus, if a broadcast by Radio Telefis Eireann in the Irish Republic were picked up by a U.K. cable operator and immediately retransmitted in the U.K., it would enjoy copyright protection.

The BCC is also critical of the provisions in the new bill relating to satellite broadcasting. Noting that there is some attempt to clarify the question of whether the up-leg of a broadcast by satellite is to be treated as an act of broadcasting for the purposes of copyright, the memorandum condemns the fact that this proposed revision only covers direct satellite broadcasting.

It points out that in a situation where program-carrying signals are transmitted via satellite to a receiving ground station and then relayed to the public by cable or wireless, owners of copyright works included in such transmissions "will be seriously prejudiced if they have no right of control over the initial transmission to the satellite."

The memorandum gives as an example the case of a program originating in the U.K. being beamed by satellite to ground stations in foreign countries for cable distribution in

those countries.

The memorandum urges the government to extend the clarification in the Bill relating to direct satellite broadcasting to include point-to-point communication by satellite.



PHIL LIVES—Twenty years after its original release, producer Phil Spector's celebrated Christmas album was reissued in Britain for the umpteenth time. The local licensee on this occasion, Independent Distribution Services, also shipped Darlene Love's "(Christmas) Baby Please Come Home" single, and placed the above ad in U.K. trade paper Music Week.

CD Strong
In Germany

HAMBURG—At the end of its first year on the market, the Compact Disc has secured a strong foothold in West Germany, with close to 40 companies selling CD players and some 550 software titles available.

A survey covering the period from February to September shows Sony with a commanding 39% share of hardware sales, followed by Philips (20%) and Hitachi (13%). Aggressive marketing has characterized Sony's efforts: Christmas promotion included two free CDs with each player sold.

Radio stations here, particularly the regional networks, are paying increasing attention to the digital format. In Baden Baden, for instance, Sudwestfunk 3 has run a special program entitled "Everything About CD" and new CD releases are profiled each week in the station's "Pop Shop" slot.

IMPACT AT
MIDEM '84

An ad in Billboard's January 21 issue will make your presence felt at MIDEM. Reach an enthusiastic crowd at Cannes via bonus distribution, reach thousands more via regular worldwide circulation. Call Don Frost in NY at (212) 764-7352, Patrick Campbell in London at (01) 439-9411, Anne-Marie Housfield in Paris at (1) 745-4321, or contact any Billboard Sales Office around the world.

Ad Deadline: January 9



Founded 1894
The International Newsweekly Of Music & Home Entertainment
© Copyright 1983 by Billboard Publications, Inc.

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Group Publisher: Jerry Hobbs (N.Y.)

Editor: Adam White (N.Y.)

Deputy Editor: Irv Lichtman (N.Y.)

Executive Editor: Is Horowitz (N.Y.)

Executive Editorial Director: Lee Zhito (L.A.)

Associate Publisher/Director of Research: Marty Feely (N.Y.)

Director of Charts/Associate Publisher: Thomas Noonan (L.A.)

Bureau Chiefs: Sam Sutherland (L.A.) Kip Kirby (Nashville); Bill Holland (Washington)

Senior Editor/Production: Howard Levitt (N.Y.)

Editors:

Black Music/Nelson George (N.Y.)

Classical/Is Horowitz (N.Y.)

Country/Kip Kirby (Nashville)

Commentary/Is Horowitz (N.Y.)

Computer Software & Video Games/
Faye Zuckerman (L.A.)

Gospel/Edward Morris (Nashville)

Jazz/Sam Sutherland (L.A.)

Latin/Enrique Fernandez (N.Y.)

Marketing/John Sippel (L.A.)

Music Research/Paul Grein (L.A.)

Music Publishing/Irv Lichtman (N.Y.)

Pro Equipment & Services/
Radcliffe Joe (N.Y.)

Retailing/Earl Paige (L.A.)

Radio/Rollye Bornstein (L.A.)

Associate/Leo Sacks (N.Y.)

Rock/Roman Kozak (N.Y.)

Record Reviews:

Singles/Nancy Erlich (N.Y.)

Albums/Sam Sutherland (L.A.)

Talent & Venues/Roman Kozak (N.Y.)

Video/Laura Foti (N.Y.)

Associate/Faye Zuckerman (L.A.)

Editorial Assistant/Kim Freeman (N.Y.)

Copy Editor: Peter Keepnews (N.Y.)

Contributing Editors: Moira McCormick (Chicago) Brian Chin (N.Y.)

Special Issues: Ed Ochs, Editor (L.A.); Robyn Wells, Assistant Editor (N.Y.); Leslie Shaver, Directory Services Manager (Nashville).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (London)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVII, Kreuzgasse 27, 0222 48-28-82; Australia—Glen Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist on den Berg, 015-241953; Canada—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7, 613 238-4142; Czechoslovakia—Dr. Lubomir Dourka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekersten, 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula, 27-18-36; France—Phillip Hill, 24 rue de Roi de Sicile, 75004 Paris, Tel: 887-0417; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijkstraal 28, Hilversum, 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11, Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castellini, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku Tokyo 150, 03 4984641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi 24725; New Zealand—AnnLouise Marlin, 239 Hurstmere Road, Takapuna, Auckland 9, 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129, 2560551; South Africa—John Miller, c/o The Rand Daily Mail, 171 Main St., Johannesburg, 710-9111; South Korea—Byung-Hoo Suh, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul, 28-8219; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3, 442-9446; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22, 089-227746; Yugoslavia—Mrlja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.)

Director of Marketing Communications: Charles R. Buckwalter, Jr. (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); Director of Sales, International Buyer's Guide: Ron Carpenter (N.Y.); Home Entertainment Manager: Diane Daou (L.A.); Production Manager: John Wallace (N.Y.); Promotion Coordinator: Nanette Varian (N.Y.); Production/Sales Coordinators: Lucy Bellamy (L.A.), Debra Millburn (Nashville).

Account Executives: New York—Norm Berkowitz, Don Frost (212-764-7356); Los Angeles—Christine Matuchek (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); Classified Advertising Manager—Jeff Serrette (N.Y.) (212-764-7388).

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; Canada: Frank Daller, 632 Adelaide Street West, Toronto M6J1A9, 416-365-0724; France: Ann-Marie Hounsfield, 6 rue Annelle, 92525 Neuilly/Seine, Cedex 1-738-4321; Italy: Germano Ruscitto, Pizzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingu-mae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641; Telex: 781-25735; Mexico and Latin America: call New York office, (212) 764-7356; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000, 231-8319; United Kingdom: Patrick Campbell, European Advertising Sales Manager, 7 Carnaby St., London W1V1PG 439-9411; Telex: 851-262100; West Germany: Hans-Moritz v. Frankenberg, Muller & Von Frankenberg, Ueberseering 25, 2000 Hamburg 60, 040/631 4299-631 37 71; Belgium, Denmark, Finland, Greece, Holland, Luxembourg, Norway, Portugal, So. Africa, Sweden: contact, Patrick Campbell, London office; Austria, Switzerland: contact West German office.

Divisional Controller: Don O'Dell (N.Y.); Circulation Manager: Donna De Witt (N.Y.); Conference Coordinator: Kris Sofley (L.A.); Managing Director/International Operations: Mike Hennessey (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W.D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel, Patrick Keleher. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zhito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal. Secretary: Ernest Lorch. Corporate Managers: Marie R. Gombert, Corporate Production.

SUBSCRIBER SERVICE

Billboard, P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Vol. 96 No. 1

Music Video: A Legal Tangle

By ALAN H. BOMSER & FRED E. GOLDRING

Although record companies to date have looked upon music videos primarily as promotional aids to stimulate record and tape sales, their exploding popularity is creating a new and burgeoning commercial market. Because of the potential revenues to be derived from this market in coming years, the various rights in such videos are assuming increasing value and are fast becoming of critical importance in negotiations between artists and labels.

A number of key issues come immediately to mind. Their resolution will have a significant effect on the course of the industry. They may be summarized as follows:

- How should a video be defined in recording contracts?
- Who should have the right to make the video?
- Who should control the exploitation rights, and what should be the scope of these rights?
- Who should advance the costs of production, and how should these costs be recouped?
- Who should participate in the income derived from commercial exploitation of the video, and on what basis?
- What role will union collective bargaining agreements play?
- What will be the roles of the music publisher and performing rights societies?

Bomser: "At the moment, a legal 'no-man's land'."

'The music video area is so new there are no fixed standards in place. Contractual provisions vary widely.'

• What are the copyright ramifications?
Lots of questions, and few answers so far. The music video area is so new that there are no fixed standards yet in place. Contractual provisions vary widely, whether in superstar or new-artist contracts.

A video today is generally a three-to five-minute clip, or mini-movie, of a performance of a single song, coupled with a visual performance of the song or with other visual images.

The typical record company definition, however, is much broader. Most often, there is no time limitation stated, and the definition as given makes it impossible to distinguish a video from the film of an entire live concert, a full-length feature film, or a filmed or taped television program in which the artist makes a brief appearance performing a song.

While record companies are demanding board exclusive rights with respect to videos, they are not, in many instances, committing themselves to indeed produce any videos. This is particularly true in the case of new-artist contracts.

So long as the record company retains the right to sell copies of the video, there is no reason why the artist should be prevented from producing the video independently, or authorizing others to do so, if the record company refuses to undertake production. In addition, the artist should be able to retain the right to exploit the video as he or she sees fit in all areas other than the sale of copies to the public for home use.

We find, however, that record companies demand a range of rights far beyond the right to produce and sell. They demand all exploitation rights, including the exclusive right to license the video for broadcast, exhibition, or otherwise, without limitation.

Production expenses for a video are usually advanced by the record company when it is produced under the label's auspices. Recoupment is determined by negotiation and is based on whether the video is viewed as "promotional" or "commercial" in nature.

Customarily, the artist's only obligation with respect to a record is to deliver a finished master. Thereafter, the record company bears all costs of pressing, marketing and promotion. Although the commercial market for videos may one day be substantial, their primary use today is still promotional. Arguably, then, record companies should bear all costs of video production, just as they would any other record promotion expense.

We find, however, that many record companies believe the artist should share significantly in absorbing video production costs, and the company should attempt to recoup half these costs out of the artist's record royalties in much the same way recording costs (for the record) are recouped out of royalties. These companies would then recoup the balance of the video production costs out of proceeds derived from commercial exploitation of the video. In the latter case, the artist would receive half of the net proceeds after recoupment.

A more equitable approach, and one that is recognized by some companies, is for the label to advance all video production costs. It would then establish a separate video royalty account which would not be cross-collateralized with the record royalty account. Recoupment of all production costs, in such cases,



Goldring: "Who should participate in the income?"

would come only from proceeds which derive from commercial exploitation of the video.

Where the artist owns or controls the compositions performed on the video, record companies also ask for a synchronization license at no cost. While this may not be unreasonable with respect to promotional uses, there is no good reason why the companies should not pay synchronization fees when the videos are exploited commercially.

A related issue to be resolved is whether payment for the synchronization license should be a flat, one-time fee, as in traditional synchronization licenses, or on a per-copy basis as in the case of mechanical licenses.

Despite the fact that videos are "publicly performed" on MTV and other cable programs, in countless rock clubs around the world, and on the new video jukeboxes, songwriters and publishers at present receive virtually no performance income for their songs embodied on the videos. This situation will undoubtedly change as the performing rights organizations negotiate licenses with cable systems and other major users.

Although record companies are not now charging MTV for the use of their videos, other broadcasters are, in fact, paying. This pay-for-play issue will demand clarification in the near future.

It is also anticipated that AFTRA, SAG and the various technical unions may stake claims for their members in the future (similar to the video pact between record companies and the AFM), and clear jurisdictional guidelines will have to be established.

As can be seen, the music video area is at the moment a legal "no-man's land." It will probably remain so until economic patterns of usage become more established.

Alan Bomser is a partner in Weiss, Meibach and Bomser. Fred Goldring is currently associated with Grubman, Indursky and Schindler. Both law firms are located in New York City.

Letters To The Editor

Reflections On A Spotlight

The talents and accomplishments of Barbra Streisand are undeniable. To feature her in a spotlight edition is appropriate, and you did an excellent job of it.

But you do Billboard and the entire industry a serious disservice with the cover of your Dec. 10 issue. It devalued that issue to the level of a "fan-zine." We don't need another People magazine or Tiger Beat.

Andrea George
Syracuse, N.Y.

A Streisand Feast

Thank you for your fantastic Dec. 10 issue devoted to Barbra Streisand. Speaking for all in my fan

club, I must praise everyone involved in such a feast for the eyes for all who worship this beautiful talent, a woman who followed her dream and came out a winner.

Kenneth Christensen
Quaker Hill, Conn.

FACTOR Funding Eyed

Thank you for exposing the tip of the iceberg in your story Dec. 10 regarding disbursement of funds by the Foundation to Assist Canadian Talent On Record (FACTOR), a situation that many people in Canada have been aware of since its formation.

As you are undoubtedly aware, it is extremely difficult to, first, acquire details on who has received grants and, secondly, to criticize the fact

that established artists have been getting funding, without being "blacklisted." It would be interesting if reporter Kirk LaPointe could take his research one step further and investigate the disbursements made, in dollar amounts and by project.

It has been said that some of the artists, managers and record companies that received substantial funding through FACTOR had their various corporate entities bailed out by this system of disbursement. It may be impossible to get a completely accurate picture of the professional nepotism running rampant in the FACTOR group, but perhaps if they are scrutinized future funding decisions will be based on more legitimate grounds.

Janet Gary
Calgary, Alberta

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.

RKO RADIO SHOWS



LIVE FROM THE
RECORD PLANT

PRESENTS
LINDA RONSTADT

Your listeners are the stars every Sunday night at 11:00 pm Eastern Time for an hour of music and toll-free call-ins with today's contemporary music giants.

Premiering Jan. 8th with Linda Ronstadt and Nelson Riddle, the creative combo behind "What's New."

Hosted weekly by Jo Interrante with series regular Father Guido Sarducci.

Every broadcast is live, in stereo, via Satcom 1R.

Produced by RKO and Patrick Griffith Productions, Inc.

For radio's hottest, most promotable program call 212-764-6702.

WITH EIGHT CLIENTS

McVay Quits WMJI, Forms Consultancy

CLEVELAND—With eight clients on line, WBBG/WMI station manager Mike McVay has resigned that post to form McVay Media, a full-service consultancy here.

"I don't think the majority of programming consultants know how to read a P&L sheet," says McVay, the former GM of Mobile's WABB. "GMs should be asking themselves, 'Can my consultant generate revenue? Is he sensitive to the bottom line?'"

McVay's belief is that dollars and programming can and should be combined. "I utilize a philosophy I call 'systems programming.' It's designed to give managers some control. They may not understand programming nuances, but they want to make sure they can determine whether their PD can accomplish what

they need. It's a way of providing unity throughout a station."

Among McVay's current clients are Metroplex's WMGG Tampa, Lou Dickey's WRTK Rochester and WOHO/WWWM Toledo, Tom Embrescia's WMLF Indianapolis, WROV Roanoke and WBBG/WMI, where he is currently assisting Robinson Broadcasting in obtaining a program director.

With formats ranging from country to nostalgia, McVay admits he is looking for "about four more clients," but quickly adds, "I really don't want to grow beyond a dozen stations. I want this to remain a hands-on consultancy with my personal involvement with all clients. I'll make a nice living, and have time to devote to each individual station."

NEW MORNING TEAM ADDS LAUGHS

Comedy Meets Love At WPIX

NEW YORK—"Music alone will not win in morning drive," says Al Anderson, PD of "nothing but love songs" WPIX here. Expanding on that premise, Anderson has decided to add a personality morning show to the music-based adult contemporary format. "No one wakes up saying, 'Gee, I want to hear that new Barry Manilow song right now,'" he says.

As of Monday (2), WPIX listeners are waking up to Morin & Krantz, a couple of imports from suburban Washington, D.C.'s all-comedy outlet, WJOK. "I'd heard them on the air a year ago," says Anderson, "and when they sent me a tape, I decided to go down and listen more closely.

"They weren't working together

on the air: Brad (Krantz) was doing middays and Mike (Morin) was on an adjacent afternoon shift. I guess they found out it was easier to come up with stuff as a team, because the changeover between shifts started getting longer."

While a seemingly bold move for Anderson, he sees the show a natural evolution in the format. "WCBS-FM and WYNY—and, until now, us—have had established names, decent voices, but the excitement and entertainment value was questionable. Looking at contemporary hit radio, Scott Shannon (WHTZ) and Don Imus (WNBC) had that flavor. Why shouldn't AC listeners be treated to that?"

Prior to WJOK, both Morin and

By ROLLYE BORNSTEIN

After 12 years of waking up Cleveland on WGAR, PD John Lanigan has resigned that post. He's heading south to Tampa, where he'll do mornings on an AC outlet (to be identified next week; watch this space). With the addition of Lanigan, who joined WGAR in 1971 replacing Don Imus (who back then was leaving for New York's WNBC), mornings in the Tampa market will be the grounds for a highly competitive battle. No replacement has been named for Lanigan, who also did mornings on Denver's KHOW and afternoons at KRLD Dallas, but it's likely his morning show and PD duties at the Nationwide station will be divided between two people.

★ ★ ★

WPLJ New York general sales

manager Marc W. Morgan has been named GM of Cox's WXFM Chicago. And at Cox's L.A. AM, KFI, Art Laboe comes on board. He's doing weekends for the time being, but rumor has it that it may develop into a weeknight slot, with the same oldies fare that put KRLA back on the map a few years ago.

★ ★ ★

Joining Viacom's WMZQ Washington is WPKX Alexandria evening jock Mary Ball. Ball will co-host the Jim London morning show... Now that Mike McVay's on his own (separate story, this page), he's got a new haunt. You can reach him at McVay Media, Citizens Federal Tower, Suite 701, Cleveland, Ohio. The phone company has promised he'll have a working number by the time you read this, and being courteous, they've even let Mike in on it. It's (216) 861-1264, but just after Mike committed it to memory they added, "but we're not really sure." So if that doesn't work, check with the directory assistance phone drones.

★ ★ ★

When William D. Hoverson joined Fargo's KFGO as a part-time announcer in 1971, he probably didn't expect to be named general manager 12 years later, but he has been. He replaces Richard C. Voight, who re-

mains on site but becomes executive vice president of Communications Properties Inc. and Boise Broadcasting Co. The latter owns Boise's KFXD-AM-FM, with Communications Properties operating KFGO, KATE/KCPI Albert Lea, Minn., WDBQ/KLYV Dubuque (where the company is headquartered) and WNFL Green Bay, Wisc.

WLIM Long Island's Steve Roberts, Jane Waldman and Chris Burwell are busy every Friday at half past noon. That's when they run "Knots Landing Update," reviewing the events which transpired on the previous night's episode... Bob Rheinhardt now serves as operations manager of WDOV/WDSO Dover, Del., while WDOV morning man Rick Kimball is PD of WDOV and Pistol Pete Adlam holds down that slot on 'DSD. The staff is working on a major promotion. We're not sure yet, but they've been seen around the studio sporting personalized army fatigues. The owners swear it's no reflection on the pay scale.

Imagine how good we'd be as a team, thought WFNY Racine's Dave Garland and Jerry Grimmer, and so it is that the duo is looking for work together. You can reach them at (414) 654-1342.

(Continued on page 17)

ON KRLA PASADENA

Wolfman To Howl Again

LOS ANGELES—Angelenos howling for the late-night antics of Wolfman Jack will get a fix six nights a week, five hours a night from KRLA Pasadena. Beginning Jan. 14, the Wolfman returns to the air nightly from midnight to five, doing a part-live and part-taped show emanating from his Hollywood studio.

"We're kicking it off with a live '50s and '60s party," says PD Jim Pewter. "It will be a major media event, with bands from that era and Wolfman broadcasting live at the scene from midnight to two."

Explaining the format, Pewter says the show will come to KRLA on an equalized phone loop from Wolfman's studio, where KRLA request lines are being installed. "He'll be on the air live at times, doing promotions and custom programming. It's not a syndicated show from that standpoint, although some of the material run will be compilations of his tapes.

Parnigoni Sees Changes At NAB

NEW YORK—David Parnigoni expects to implement "a number of new programs and services" for radio operators in his new position as senior vice president of radio for the National Assn. of Broadcasters.

Parnigoni, who has been the NAB's regional manager for New York, New Jersey and the New England states since July, 1981, is short on specifics because "I'm just starting to get my feet wet." But, he says, "There are certainly going to be some

changes in the operation of our department. There will be many services coming down the pike."

Parnigoni, a past president of the Vermont Assn. of Broadcasters, expects to be heavily involved in the legislative process as one of "the principal spokesmen" for the radio industry. "I have a tremendous amount of contact with broadcasters," he says, "not only as a former regional manager but from 23 years in the business." He succeeds Wayne

Cornils, now executive vice president of the Radio Advertising Bureau. A successor has not been named, but a search is being led by John Summers, the NAB's executive vice president and general manager, and Larry Tierney, vice president of membership.

The NAB's Radio Programming Conference steering committee is in the process of selecting a chairperson, according to Parnigoni, who says that the group is "working rapidly" to name an agenda chairman later this month. The convention will be held in Atlanta in August.

Parnigoni, 44, has already moved to Washington from his home in Brattleboro, Vt., and plans to relocate his wife, Rosemary, and their three children in June. He says that he has no plans to divest himself of his majority ownership in country station WCMX, and AMer serving Leominster and Fitchburg, Mass.

Parnigoni, who has a 51% interest in the outlet, owned by Radio Ten Corp., was president and general manager of WKVT, an MOR-formatted AMer in Brattleboro, which he sold in 1978 to Donald Webster, former secretary of civil and military affairs for the state of Vermont. He was also the 100% stockholder in WCNX Middletown, Conn., which he sold in 1981 to Don Thurston, the former NAB chairman. The station's "rainbow" format is overseen by Thurston's son, Cory. LEO SACKS



INDIANA ATTIRE—Tommy Shaw of Styx (second from left) gets a load of T-shirts just for visiting WRTB Vincennes, Ind., during a recent tour. Pictured from left are station personnel Dan Winkler, Suelyn Wagoner and music director Danny Wayne.

Washington Roundup

By BILL HOLLAND

The FCC didn't get around to ruling last week on the obscenity issues surrounding Hustler publisher (and self-proclaimed Presidential candidate) Larry Flynt's intent to feature hardcore sex in his commercials. Commissioner Mimi Dawson felt the draft language needed to be tightened up because little was mentioned about the process to be followed when complaints would hit the Commission.

★ ★ ★

The broadcast industry isn't all that thrilled about the FCC's decision to get out of the call letter business (Billboard, Dec. 17). The NAB's executive committee says it "amounts to an abandonment of an essential element of the Commission's responsibility" and will cause "competitive chaos." NRBA president Bernie Mann says the action "is not deregulation; it is abandonment of a proper FCC responsibility." Both organizations are filing for reconsideration.

★ ★ ★

NAB has also cautioned the FCC to suspend its acceptance and processing of FM translator applications

pending a review that would "focus on the serious interference potential of those stations and the need for clear technical standards." More than 1,000 applications have been submitted to the Commission in anticipation of FCC action on low-power FM.

★ ★ ★

You remember that President Rea-
(Continued on page 15)

This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials, page 23.

Radio

WABX Launches Search For PD Liggett's Detroit Outlet Seeks Assistance For Christy

By LEO SACKS

NEW YORK—WABX Detroit is searching for a program director to "augment" the input of consultant Paul Christy.

"The ratings have died on us," explains Bob Liggett Jr., president of the Liggett Broadcast Group in Williamston, Mich. "Paul holds the PD title in name, but his outside consultancy keeps him pretty busy, so we're looking for a full-time person."

Liggett says that WABX vice president and general manager Grant Santimore has interviewed a number of candidates and hopes to name a new programmer "sometime in January" whom Christy will assist. "We want a strong guy, and he might not agree with Paul, which could make him (Christy) expendable," says Liggett who does not foresee that happening. "I'm not looking forward to

life without him—he's been 100% everything for us—but everybody's expendable. Ask my banker."

The broadcaster, stating that "when you talk about an 'ABX in a company our size, the guy we pick will certainly impact the whole chain," is unsure whether Christy will continue to work from the hit-oriented station as its music consultant. However, Christy will still be involved in the music programming of the chain's hit-oriented WZLD Columbia, S.C. (sister there is nostalgia WLFF) and adult contemporary-formatted WFMK Lansing. The company also owns WZZR, a hits station in Grand Rapids, and the adult contemporary WHNN Bay City.

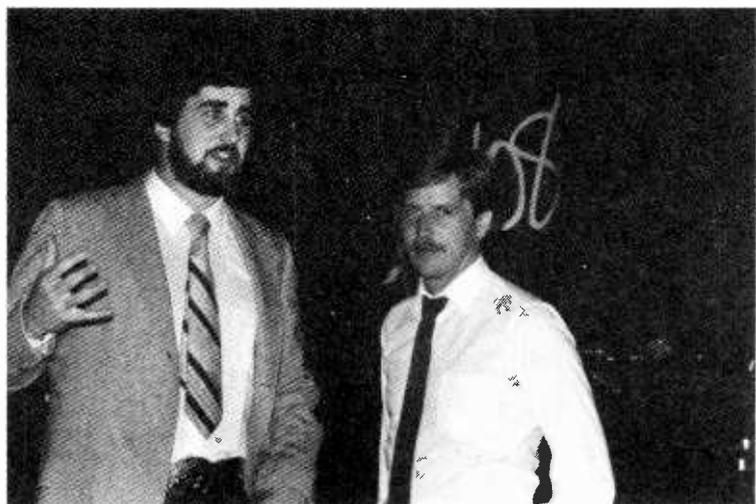
Liggett isn't kidding when he jokes about his "expendable" bank account. The company recently bought five Harris 25 kilowatt transmitters, priced at \$55,000 each. The chain this year also purchased a 10-acre site

in Oak Point, Mich., for \$1.5 million and 7.5 acres of land in Grand Rapids for \$250,000.

An 800-foot tower on the former site, dubbed "Transmitter Alley," will be ready by Jan. 20. Liggett expects a new 500-foot tower on the latter property to be completed this week. The site includes an elementary school building which will be converted into new office space for WABX, although Liggett says that he wants to "hold off" on the renovation.

"With ratings like ours, I've got to figure out whether I've got a business or a hole in the wall," he explains.

The chain, in other moves, has named Jim Jensen vice president and general manager of WZZR. Jensen, who comes from WHIO-AM-FM Dayton, where he was general sales manager, replaces Mike Jackman, who will assume various assignments in the Liggett Broadcast Group as a corporate officer.



REACH FOR THE STARS—Stephen Woods, left, president of Starquest, and Jim Berry, KISS Boston's promotion director, are pictured at the "KISS Coca-Cola Starquest" promotion in Boston. The event was a month-long competition in which 400 musicians vied for \$10,000 in cash and prizes each week at the Paradise nightclub.

Pro-Motions

STATION: KFRC San Francisco (top 40)

CONTACT: Mary Recchia, promotion director

CONCEPT: Attracting the under-12 set

EXECUTION: Bypassing the stations target demo's, PD Gerry Cagle held a Christmas contest open only to kids under 12 who entered by sending in postcards. While the premise is "Christmas is for kids," a set of parents really scored well on this one. The winning entry, drawn randomly on the air, netted junior a \$1000 savings certificate, but in the bargain, Mom, in a more saleable demo range, received a new Mercedes Benz, while older brother (or sister) got a complete home stereo system. The prize package was deliv-

ered by Santa, with one of the KFRC airstaff playing the part.

★ ★ ★

STATION: KFMW Waterloo (top 40)

CONTACT: Kipper McGee, PD

CONCEPT: Off-the-air promotions

EXECUTION: When KFMW's tower was downed in a storm during the peak holiday season, PD Kipper McGee came up with a series of promotions to keep the station on the minds of its listeners. Through a liberal tv spot schedule, ads poked fun at the station's problems, on both VHF and MTV. "With a 25 share," notes McGee of the station's solid No. 1 slot, "and being contemporary hits, many of our listeners see MTV as an alternative."

The spots, plus a constant schedule of live appearances ("We showed up at malls, schools, basically bringing the station to the people, playing records, doing breaks") all touted the station's contest: The first caller to hear the station back on the air gets \$108. "I think we've got more people cuming the station now that we're off the air," says McGee. Once back on, the station will present the hourly "down but not out" sweepstakes, which will feature "down" jackets and "down" comforters as prizes.

★ ★ ★

STATION: WCUZ Grand Rapids (country)

CONTACT: Kevin Reynolds

CONCEPT: Tying in with a national event

EXECUTION: Country Music Month, while a major event in Nashville, often has little relevance to country stations outside the area. However, many large-scale promotions accompany this annual celebration, which features the nationally

(Continued on page 16)

WLUP Celebrates Landecker Return

By MOIRA McCORMICK

CHICAGO—"This is another one of those totally solicited, pretaped celebrity endorsements for the return of John Landecker to Chicago's airwaves," said the voice of Heart's Nancy Wilson above the gentle din of WLUP (The Loop)'s Dec. 19 Christmas party at Chicago's Park West.

The expatriate jock was celebrating his first day back on Windy City air since he'd left WLS-AM in June, 1981, to join CFTR Toronto, with an hour-long broadcast during the Loop party. Interspersed with music and live interviews was a plethora of satiric celebrity spots plugging his return.

"The idea here," continued Wilson's taped voice, "is that Landecker will attract an audience that includes more than just young white males dressed in black T-shirts destroying Navy Pier. I'm talking all kinds of people, including young professional attractive intelligent women . . ."

"John has assured me personally that he will take whatever steps necessary to close the gender gap while he's on in the afternoon—that is, sexism, double entendres and mass stereotyping will be applied equally to both sexes. Fun is fun."

The Loop's recruiting of Landecker is viewed as another step in the campaign to shed its hard-line AOR image, along with its largely teen audience. Landecker now holds down afternoon drive at WLUP from 2:30 to 7 p.m.



TOLEDO'S HERO—Werner Klemperer, formerly of "Hogan's Heroes," second from left, prepares to pull the winning postcard in WOHQ Toledo's "100,000 Minute" contest. Music director Kevin McKay, right, announces the proceedings, while the city's Mayor-elect Donna Owens, left, and station air personality Mark McLaren, center, look on.

Tom Baker Set To Take Over At KPQP/KGB

SAN DIEGO—No major changes are expected at KPQP/KGB here when Tom Baker takes over as vice president and general manager Thursday (4). But sources close to the popular nostalgia/AOR combo report that staff morale "can't go anywhere but up."

Since Nov. 1, when 10-year veteran GM Jim Price abruptly resigned after the latest in a series of confrontations with station owner Michael Brown, operations manager Cliff Cox has been filling in as acting GM.

According to several reports from staffers, the relationship with Cox has been less than ideal. Says one source: "Cliff ran things so tight that even though we don't know much about him, Tom Baker will be a godsend."

Baker, 40, comes to San Diego from Boston, where he was VP/GM of RKO's WROR for the last five years. Prior to that, he spent six years on the sales staff of the chain's classical outlet, WGMS Washington, the last two as general sales manager.

"I wanted to go to the West Coast and work with a smaller organization," says Baker. "This is a good opportunity, as both stations are doing well. Although it's too early to tell, I don't see any drastic changes coming up."

Station owner Brown says Cox will remain with the stations but will not be returning to his old post. In addition to KPQP/KGB, Brown Broadcasting also operates the KXOA-AM-FM nostalgia/AC combo in Sacramento.

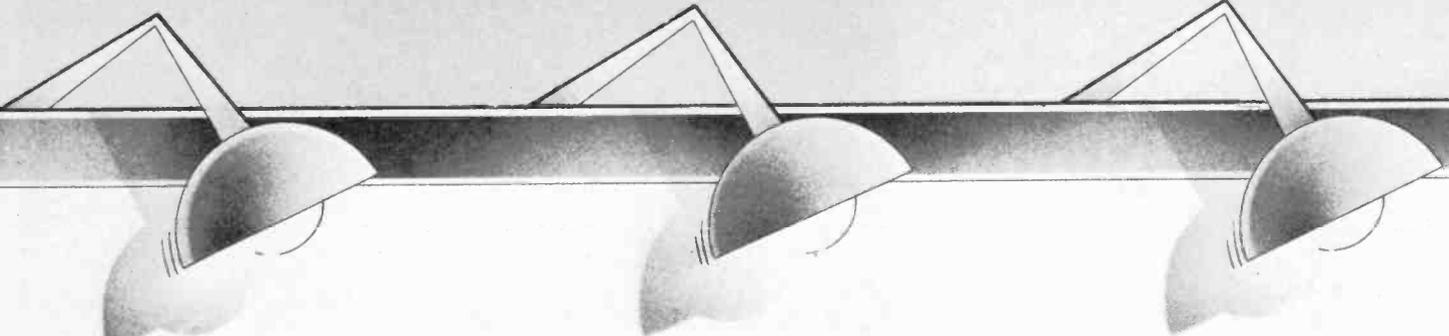
THOMAS K. ARNOLD

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 "Wrapped Around Your Finger," The Police, A&M	32	32
2 "Bang Your Head (Metal Health)," Quiet Riot, Pasha/Epic	21	21
3 "Yah Mo B There," James Ingram with Michael McDonald, Qwest	12	93
4 "Think Of Laura," Christopher Cross, Warner	10	128
5 "Nightbird," Stevie Nicks, Modern	10	107
BLACK (94 Stations)		
1 "Hard Times"/"Jam Master J," Run-D.M.C., Profile	22	35
2 "The Record Keeps On Spinning," Indeep, S.O.N.Y.	20	30
3 "She's Trouble," Musical Youth, MCA	15	61
4 "Trapped," Philip Bailey, Columbia	15	52
5 "Love Soldier," Lenny Williams, Rocshire	15	42
COUNTRY (125 Stations)		
1 "You Really Got A Hold On Me," Mickey Gilley, Epic	43	44
2 "Save The Last Dance For Me," Dolly Parton, RCA	40	88
3 "Three Times A Lady," Conway Twitty, Warner Bros.	39	79
4 "Dancin' With The Devil," Stephanie Winslow, MCA/Curb	37	37
5 "Fallen Angel (Flyin' High Tonight)," Gus Hardin, RCA	25	51
ADULT CONTEMPORARY (84 Stations)		
1 "So Bad," Paul McCartney, Columbia	19	19
2 "An Innocent Man," Billy Joel, Columbia	17	36
3 "Yah Mo B There," James Ingram with Michael McDonald, Qwest	13	13
4 "You're Looking Like Love To Me," Peabo Bryson & Roberta Flack, Capitol	10	10
5 "Think of Laura," Christopher Cross, Warner	8	39

JANUARY 7, 1984, BILLBOARD



The Programming Book

The Retailing Book

The Licensing Book

Billboard covers all the business of music and home entertainment.

Our industry has several publications specializing in its various functions and interests. But only one, Billboard—the international news-weekly of music and home entertainment, thoroughly covers the whole field while targeting strongly on its three major components: Retailing, Programming, and Licensing. And it also provides the most complete and credible music charts used weekly by radio execs for programming information

and promotion ideas, and by retailers for spotting trends and buying product.

Billboard is a Radio Book, a Retail Book, a Rights Book from cover to cover . . . because news and analysis on each of those key areas appears everywhere—from general news to any appropriate section, from the first page to the last. Billboard is the only publication totally responsive to the whole marketing picture and the interrelation of its prime aspects.

Billboard®

1515 Broadway, New York, N.Y. 10036



Photo News

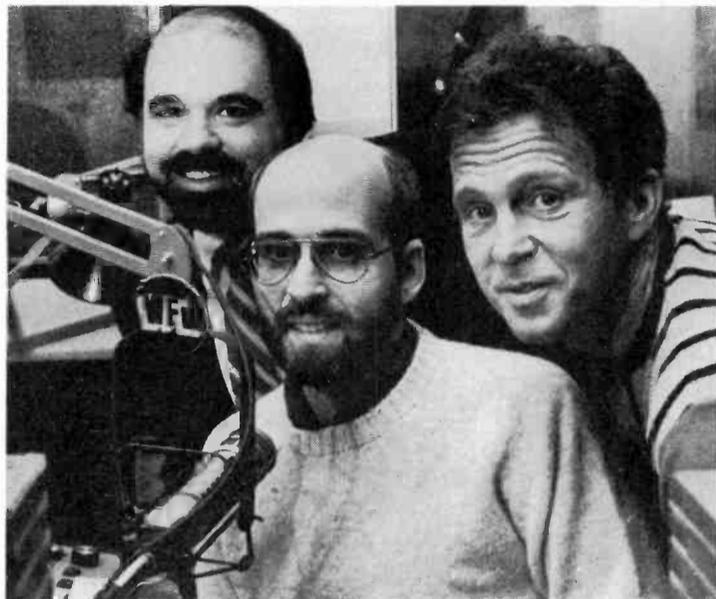
YOUNG AT HEART—WOMC Detroit vice president and general manager Elaine Baker is pictured with "Solid Gold Saturday Night" host Dick Bartley during the Solid Gold Dance Party, a benefit for the Detroit Institute for Children. Sponsored by WOMC and WXYZ-TV's "Kelly & Company" show, the event raised \$1,500 for the Institute.



WAITIN' FOR THE TRAM—WMZQ Washington air personality Jim London, left, and his partner John Ogle, ham it up with folk hero Boxcar Willie, right, during a live question and answer segment on the station's morning show. Boxcar later performed his tune "The Train Melody."



LOCAL HERO—While in Montgomery for the South Alabama State Fair, the group Atlanta and friends help Rhubarb Jones from WLWI Montgomery celebrate his winning the CMA award as DJ of the year, medium market.



PHILLY FANFARE—Bobby Vinton, right, pays a visit to WFIL Philadelphia's PD Jay Meyers, left, and air personality Bill Neil to discuss the good old days and his future plans.



EASY AS ONE, TWO, THREE—With a flick of the switch, "Top 30 USA" became the first program delivered via RadioRadio's 15 kHz stereo satellite channel. Working the board at CBS Broadcast Center's Studio 10 in New York are CBS technician Stephen Kirsch, left; the show's executive producer Bob VanDerheyden, center; RadioRadio's vice president and general manager Robert Kipperman.



OF MICE AND FISH—Minnie Mouse ventured from the Magic Kingdom long enough to visit Charlie Tuna at KHTZ Los Angeles and plug Disneyland Records' latest album "Splashdance." Pictured from left are station PD Ric Lippincott, Minnie, music director Shaune McNamara and Tuna.



PHOOT 'EM 'FORE HE RUNS—Junior Walker, right, of All Stars fame, answers questions from United Stations programming vice president Ed Salamon while taping a segment of "Dick Clark's Rock, Roll & Remember" in New York.

PRISONER OF THE AIRWAVES—Hired hand Mike Jacobs sends this message from atop the Forney Museum in Denver, where he was held captive for 130 days by KBRQ Denver as part of its "Listening Test" promotion. Listeners were invited to visit or call Jacobs, whose only



FEATURING 'FINER MUSIC'

Houston-Area Hispanic FM Bows

By MOIRA McCORMICK

CHICAGO—KXXK bowed Dec. 1 as the first Hispanic FM station in the Houston-Galveston area, debuting an original format dubbed "Finer Hispanic Music." It joins six area AM stations in presenting solely Spanish-language programming.

The 100,000-watt station broadcasts from a 750-foot tower in Texas City, 26 miles from Galveston and 17 miles from Houston. According to assistant general manager Cesar O. Arzayus, KXXK had been dormant since 1981, following its previous incarnation as a 26,000-watt big band station. Now owned and operated by attorney Michael Benages, KXXK presents a blend of ballads, light tropical music, traditional *ranchera*, and other Mexican music in a format developed by program director Paco Pena. In accordance with the area's large Mexican population, the bulk of KXXK's programming is targeted to that audience.

Arzayus says KXXK will be able to woo Hispanic listeners from the existing Spanish AM and Anglo FM stations in a few months, due to a lack of professionalism in the Spanish radio market. "We're trying to give Hispanics the same quality Anglo stations give their people," he says.

KXXK features a music-to-news mix not unlike that of Anglo FMs, says Arzayus, with two 15-minute casts at 7 a.m. and 5 p.m., as well as five-minute advances every hour on the hour. Also in the works is a daily 60-minute public service talk show.

In addition, he says, "we play more music than the AMs. AM disk jockeys talk too much; our announcers never take a 'star of the show' approach. Plus, they have good voices and pronunciation, and speak in unaccented Spanish. On many Hispanic AM stations, anybody at all who speaks the language is put on the air."

Arzayus sees KXXK's "Finer Hispanic Music" format as the primary drawing card in the station's appeal. Programming at the Hispanic AMs tends to aim at narrow, specific audiences, he notes: one appealing primarily to youths, another featuring Tex-Mex music and another focusing exclusively on *ranchera*. "So often, programmers tend to think that if an area has a large Mexican population, they can just throw them some *ranchera* and they'll be happy. That isn't entirely true."

"We have gone to the expense of attracting the 18-49 age group by not confining our programming. It's a real mix of music, of hits old and new."

Program director Pena has 18

years in radio, including stints at Mexican stations as well as programming duties at KEYH Houston and KLAT Houston. "The man knows the market very well," says Arzayus.

He contends Pena's programming will be especially useful in winning Hispanic listeners back from Anglo FM stations, to which Arzayus says many had turned due to the lack of polish on the AM band.

A full promotional campaign is getting underway to push KXXK, says Arzayus, including print ads in

both Hispanic and Anglo daily papers and magazines, billboards, soccer team sponsorships and eventually cable tv ads on the Spanish International Network (SIN). "Since Houston has no regular Spanish television channel, 70% of the Hispanic population here subscribes to cable," Arzayus points out.

Despite KXXK's decidedly Mexican slant, Arzayus assures that the station is taking great pains not to alienate other Spanish-speaking groups.



DEALING IN GOLD—KLZ Denver has pacted with the Denver Gold football team to broadcast their 1984 USFL games. Pictured at the "Good As Gold" agreement from left are the station's general manager Rob Hasson and the team's coach Craig Morton, owner Ron Blanding and general manager Bill Roth.

WE'RE ROCKING THE NATION.

A successful late-night special on over 100 stations. Now a hot new weekly series.

Here's a fresh, appealing rock experience for late-night America:

Today's best rock acts. Culture Club. Heart. The Romantics. Mick Fleetwood. Billy Idol. Aerosmith. Devo. Clarence Clemons. Tommy Tutone. And many more.

Outrageous flashdancing. Off-the-wall comedy. A big, bright, full-scale production, with a celebrity guest host every week.

A FULL HOUR OF TODAY'S BEST ROCK TAPED LIVE IN L.A. EVERY WEEK STARTING JANUARY 14. ALREADY CLEARED BY THE NBC OWNED STATIONS FOLLOWING "SATURDAY NIGHT LIVE"

It's the ideal way to reach the nation's enthusiastic young stay-up-lates. Fully sponsored by Atari.

AMERICA'S LEADING TELEVISION SYNDICATION NETWORK

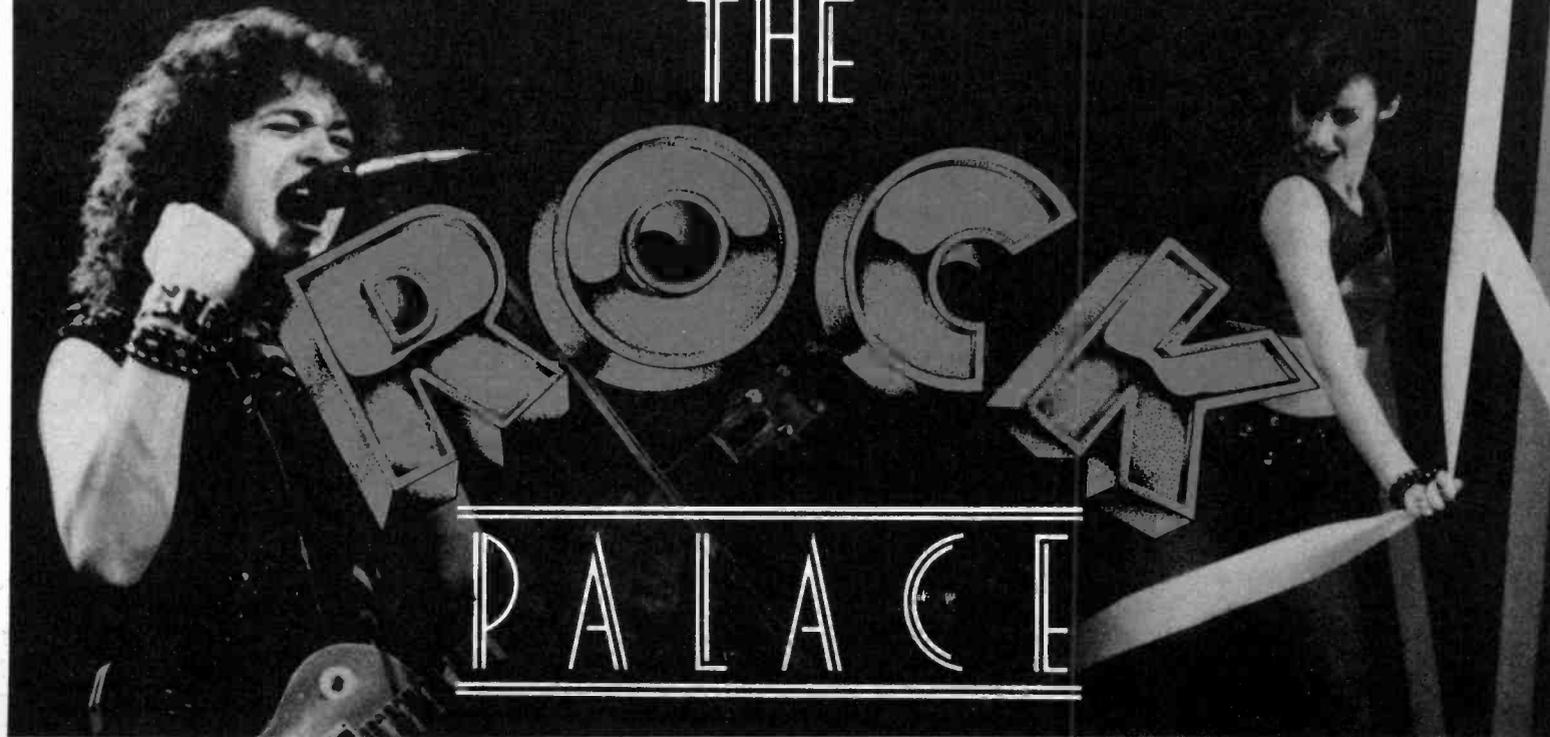
LBS

LEXINGTON BROADCAST SERVICES COMPANY, INC. 875 Third Ave., N.Y. 10022 (212) 418-3000 Telex 640818

Washington Roundup

Continued from page 10

gan recently appointed Dennis Patrick as an FCC commissioner, utilizing an executive privilege called a "recess appointment," right? Well, the Administration did the same thing over at the Corporation for Public Broadcasting (CPB) by appointing William Lee Hanley Jr. to the CPB board. But CPB refused to let him come "on board" without the normal Senate approval, which could come after the recess. Now the Reagan administration is suing CPB.



Top 40 Programmers See An Uptempo '84

• Continued from page 1

Duran Duran, the Talking Heads and the Romantics—"groups that came along with a little different outlook as to what sounds right on the radio." He's less optimistic about Heart, Kansas and Styx, about whom he says: "They're just the type of American-based rock 'n' roll bands that could have problems."

Rick Peters, PD at WHTT Boston, is one of several programmers who expect black-sounding records to take a greater share of top 40 programming. "Modern music acts like the Clash and Duran Duran will continue to have great success in '84, but I think you'll also see a return to a slightly more urban contemporary sound," he says.

Peters says this will be due to the popularity of both crossover black artists like Rufus & Chaka Khan and Roberta Flack & Peabo Bryson and dance-oriented acts like Madonna and Shannon. "Six months ago we were very reluctant to play black music, but now we're playing more and more of it and the reaction is very positive."

Peters is also enthusiastic about Cyndi Lauper, New Edition and Industry, but is less sure about the future of adult contemporary-shaded acts. "One of the social trends we're

seeing is that adults who grew up on top 40 aren't necessarily into soft music," he says. "Just because you turn 35 doesn't mean all of a sudden you want to hear Sergio Mendes."

Peters also notes: "As far as I'm concerned, there's no such thing as a 'must-add' artist. An act can have 10 hits in a row, and that still doesn't mean the next song's a hit."

The latter point is seconded by Gerry Cagle, PD at San Francisco's KFRC. "For the first time since the late '60s and early '70s, artists are less important than their records. Culture Club is hot right now because they've delivered hit records. But if they come out with a stiff, they'll be back to square one."

Cagle also says it's impossible to accurately predict which acts will be popular in '84. "The way the music's going now," he says, "the dominant act will probably be one we've never heard of. If you'd asked me the same question last year and mentioned Culture Club, I probably wouldn't have known who they were, nor would I if you'd asked me two years ago about Men At Work. If I had that crystal ball, you'd be calling me in Maui."

Larry Berger, PD at New York's WPLJ, agrees that the format is song-oriented rather than artist-ori-

ented. "That's the reason top 40 will continue to be successful," he says. "It doesn't depend on artists; it counts on songs, and there will always be popular songs."

The songs 'PLJ is playing at the moment are mostly rhythmic or black. "Even some of the big AOR artists like Duran Duran, the Romantics and Yes have a very rhythmic sound," Berger says. "They're perfectly suited to a city like New York. That's also one of the great things about modern music: It's so danceable."

Keith Isley, PD at Miami's WINZ-FM (I-95), is one of the few programmers surveyed who expresses any reservations about modern music. "We delved into that about this time last year and got burned on it, so we're kind of shy about it now," he says. "A lot of the MTV acts—like the Psychedelic Furs and Modern English—didn't happen for us at all here."

Isley sees other shifts in top 40. "There seems to be a change from that Midwestern type of rock 'n' roll to a heavy metal sound, which is what the 12-17 audience is into now. John Cougar and that type of straight rock 'n' roll sound seems to be not quite as strong as it was one or two years ago."

Sherman Cohen, program director of KHYT Tucson, is enthusiastic about the Romantics, who are No. 1 in his market, as well as Cyndi Lauper, the Fixx and Madonna. But he's reluctant to call this modern music. "Modern music has blended into top 40," he says. "It's just very melodic, fun music. The Hollies' 'Bus Stop' was the same type of record back in the '60s." Cohen also sees two long-running pop superstars as vulnerable in '84: Olivia Newton-John and Barry Manilow.

Gerry DeFrancesco, vice president of programming at KHS-FM Los Angeles, is excited about the Fixx, James Ingram and Spandau Ballet, among newer acts, and Michael Jackson, Duran Duran and Lionel Richie, among established top 40 stars.

DeFrancesco is also excited about the format itself. "I think top 40 will continue to be the winning format for the next few years," he says. "Top 40 encompasses all other formats; we're playing Barry Manilow and Quiet

Riot at the same time. It's the other formats that restrict themselves."

Specifically, DeFrancesco is encouraged by the resurgence of play for current product as opposed to oldies. "After that five or six-year period of playing heavy oldies," he says, "people just fried on them."

Bob Case, who programs KUBE Seattle, predicts continued success for the Fixx, Duran Duran and Culture Club. He also notes that the format is becoming more and more song-oriented.

"I don't know if Matthew Wilder, Peter Schilling and Nina will have followup hits," Case says, "but their records are fun to play. We're more open to it and so are our listeners."

Russ Brown, program director at WXLK Roanoke, is also bullish on the top 40 format. "The growth of top 40 in the past year will probably continue in the next year or two before it reaches a peak again," he says.

He attributes this rise to a combination of factors. "The music that's coming out now is better; the overall mix seems to flow better on the radio. Still, personality is what has caused these stations to really soar. Music by itself wouldn't be enough to hold it."

Gary Cummings, who programs KRPL Moscow, Idaho, is experiencing success with new records by Gazzebo, Nina, Industry, Madonna and Reflex. "We expose as much new product as we can," he says. "We add five to eight records a week. I think top 40 is loosening up as far as being able to play new artists. In markets like ours, the audience really appreciates it."

Cummings places Barry Manilow and Paul Simon on the vulnerable list, and adds, "Unless Irene Cara can come up with something different than what she's been doing, I think she's going to burn out."

Bart Goynshor, PD at KRNA Iowa City, is enthusiastic about Culture Club and Eurhythmics. But like other programmers, he says the record itself is becoming more and more important. "Back in '75, when Elton John was the hottest act in the business, all he had to do was release a new single and boom, everybody went on it. Those days are gone for good."

• Next week: AOR

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Time In A Bottle, Jim Croce, ABC
2. The Joker, Steve Miller Band, Capitol
3. Leave Me Alone (Ruby Red Dress), Helen Reddy, Capitol
4. The Most Beautiful Girl, Charlie Rich, Epic
5. Show And Tell, Al Wilson, Rocky Road
6. Smokin' In The Boys Room, Brownsville Station, Big Tree
7. Goodbye Yellow Brick Road, Elton John, MCA
8. Never, Never Gonna Give Ya Up, Barry White, 20th Century
9. Living For The City, Stevie Wonder, Tamla
10. I've Got To Use My Imagination, Gladys Knight & the Pips, Buddah

POP SINGLES—20 Years Ago

1. There! I've Said It Again, Bobby Vinton, Epic
2. Louie Louie, Kingsmen, Wand
3. Dominique, Singing Nun, Philips
4. Since I Fell For You, Lenny Welch, Cadence
5. Forget Him, Bobby Rydell, Cameo
6. Popsicles And Icicles, Mermaids, Chattahechee
7. Talk Back Trembling Lips, Johnny Tillotson, MGM
8. Quicksand, Martha & the Vandellas, Gordy
9. The Nitty Gritty, Shirley Ellis, Congress
10. Midnight Mary, Joey Powers, Amy

TOP LPs—10 Years Ago

1. The Singles, 1969-1973, Carpenters, A&M
2. Goodbye Yellow Brick Road, Elton John, MCA
3. You Don't Mess Around With Jim, Jim Croce, ABC
4. The Joker, Steve Miller Band, Capitol
5. Jonathan Livingston Seagull, Neil Diamond, Columbia
6. I Got A Name, Jim Croce, ABC
7. Quadrophenia, The Who, MCA
8. Ringo, Ringo Starr, Apple
9. Bette Midler, Atlantic
10. Full Sail, Loggins & Messina, Columbia

TOP LPs—20 Years Ago

1. The Singing Nun, Philips
2. In The Wind, Peter, Paul & Mary, Warner Bros.
3. The Second Barbra Streisand Album, Columbia
4. Elvis' Golden Records, Vol. 3, RCA Victor
5. Trini Lopez At PJ's, Reprise
6. West Side Story, Soundtrack, Columbia
7. Maria Elena, Los Indios Tabajaras, RCA Victor
8. Joan Baez In Concert, part two, Vanguard
9. Peter, Paul & Mary, Warner Bros.
10. Little Deuce Coupe, Beach Boys, Capitol

COUNTRY SINGLES—10 Years Ago

1. If We Make It Through December, Merle Haggard, Capitol
2. Somewhere Between Love & Tomorrow, Roy Clark, Dot
3. I Love, Tom T. Hall, Mercury
4. The Last Love Song, Hank Williams Jr., MGM
5. Jolene, Dolly Parton, RCA
6. Hey Loretta, Loretta Lynn, Epic
7. Still Loving You, Bob Luman, Epic
8. Amazing Love, Charley Pride, RCA
9. Song & Dance Man, Johnny Paycheck, Epic
10. Ain't Love A Good Thing, Connie Smith, Columbia

SOUL SINGLES—10 Years Ago

1. Living For The City, Stevie Wonder, Tamla
2. Until You Come Back To Me, Aretha Franklin, Atlantic
3. I've Got To Use My Imagination, Gladys Knight & the Pips, Buddah
4. Stoned To The Bone, James Brown, Polydor
5. This Time I'm Gone For Good, Bobby Blue Bland, Dunhill
6. Livin' For You, Al Green, Hi
7. Come Get To This, Marvin Gaye, Tamla
8. Baby Come Close, Smokey Robinson, Tamla
9. If You're Ready Come Go With Me, Staple Singers, Stax
10. Show And Tell, Al Wilson, Rocky Road



ALL GUSSIED UP—WBZ's air staff personally greets listeners outside the Palace Club in Beavercreek, Ohio, prior to the station-sponsored CMA Awards party. Pictured from left are Russ Shafer, Dave Mills, Dale Roberts, a friend, Jack Bartley, Chris Michaels, Dean Taylor and Kriss St. Jon.

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch



WE ACCEPT ALL MAJOR CREDIT CARDS

ADDRESS ALL ADS: JEFF SERRETTE

Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

RADIO PERSONNEL NEEDED

The books are out. The holidays are over, and radio stations from all over the United States are placing job orders with NATIONAL. To help fill these positions we need announcers, news people, programmers, and sales people. If you are ready for a move, don't delay. Now is the time. NATIONAL places from coast to coast.

For complete details including brochure and registration form, enclose \$2.00 postage and handling to:

NATIONAL BROADCAST TALENT COORDINATORS
Dept. L, P.O. Box 20551
Birmingham, AL 35216
ACT NOW: (205) 822-9144

INSIDE COUNTRY

Designed With The Country DJ In Mind Current artist bios. Monthly Calendar. Country Trivia. We do the research! You sound informed! For more information write

Inside Country
6000 Fulton Ave., Suite 12
Van Nuys, CA 91401

POSITION AVAILABLE

Strong adult morning personality. Nevada AM MOR.

Salary DOE . . . PD,
KBET
Box 11710
Reno, NV 89510
E.O.E.

BRITISH HITS QUICK!

The newest U.K. Hits on your desk/turntable just days after they enter the U.K. Charts. For details of our fast, reliable and effective subscription service to radio stations, record co's, publishers etc., contact:

Q.F.H.
Box Hedge Cottage, Chaddleshorth, Newbury, Berkshire, RG16 0EU, England.

Pro-Motions

• Continued from page 11

televised CMA Awards. Getting in on the excitement, and bringing the festivities to local fans, WCUZ sponsored a Country Music Month of its own. The WCUZ Country Music Month calendar—featuring a different artist daily, who was highlighted on the station on that date,—was available at area record stores. On the air, over 300 albums were given away in trivia contests.

Through postcard registrations, the station gave a couple a weekend trip to Nashville, and in conjunction with the Marriott Hotel locally, hosted its own CMA Awards party. Straw ballots were distributed before the big-screen telecast, hosted by WCUZ air personalities, and prizes were awarded after the event for the person with the most number of correct predictions.

★ ★ ★

STATION: KNAL Victoria, Tex. (country)

CONTACT: Brenda Hammonds, director of station promotion

CONCEPT: More national tie-ins
EXECUTION: It might seem strange bringing up a May event in January, but as many of you may be

planning your yearly promotion calendar now, you may want to consider looking at national events that affect your format. Tying in with them is usually inexpensive, and often carries a great more weight than in-house ideas.

KNAL came up with the KNAL Academy of Country Listeners award, in conjunction with the Academy of Country Music Awards. The KNAL academy was comprised of listeners who voted on the same categories as well as the national contest, but here semi-finalists were determined by the station from listener requests and local record sales.

In a full-page newspaper ad, a ballot was printed, and listeners had a two-week period in which they could vote. Each vote required the listener's name address and age (good for mailing lists, and a great free research tool for stations with no such budget). Winners were determined from these write-in ballots, which were then subdivided into demographic categories, and a random drawing netted KNAL's "listener of the year" awards, with the winners receiving a plaque, station jacket and an invitation to be a guest at all local station events throughout the year.

Vox Jox

• Continued from page 10

As the former Fairmont Hotel location of San Francisco's KSFO became history, so did the former staff, with the exception of morning personality **Jim Lange**, who remains with Golden West, moving south to Los Angeles' KMPC. He'll do mid-days there, sandwiched between **Robert W. Morgan** and his former KMPC airmate, **Wink Martindale**. Back in San Francisco, KSFO's FM counterpart, KLHT, became KYA-FM, again. It's described by PD **Ken Dennis** as "a '50s and '60s rock'n'roll jukebox"... L.A.'s all-jazz outlet, KKKO celebrates its 25th year in the format and affiliates with CNN carrying abbreviated headlines throughout the day. When its Hesperia AM counterpart signs on later this year, it will rely heavily on the service.

★ ★ ★

Cathy Martindale, who recently joined the WSM-FM Nashville weekend air staff, from her music director post at KLIP Dallas, takes on the additional duties as MD for WSM-AM-FM. She replaces **Janet Fort Soeder**, who is busy playing house.

It had to happen sooner or later. He just couldn't stay away from it. And so it is we learn that No-o-o Budget records has released an album "Hurt Me Baby, Make Me Write Bad Checks" by star of stage, screen and KIIS-FM Los Angeles, **Rick Dees**, who promises it'll make you forget all about "Disco Duck."

★ ★ ★

Since you've asked, **Page Bryant**, the psychic who predicted all sorts of stuff we couldn't print last week, and some that we did, can be reached at (602) 525-1046... WMMS Cleveland PD **John Gorman** moves up to operations manager at the AOR station... Moving up from GSM to station manager at similarly formatted KFOG San Francisco is **Tony Salvadore**. His appointment, which fills the gap left by **John Gaston** when he went to St. Louis last fall, was concurrent with Susquehanna's acquisition of the GE property... Moving up from MD to PD at WENS Indianapolis is **Scott Wheeler**, while evening jock **Bernie Eagan** adds to his duties, becoming music director at the Emmis station.

★ ★ ★

WLVA Lynchburg debuts a nightly one-hour talk show as **Nancy Heilman-Davis** comes aboard from 7-8 p.m. to host "Straight Talk"... **Schulke** signs WLQR Toledo... **Pete Salant** has undergone a moving experience. Consequently, the consultant can now be reached at (203) 272-9424. Should you care to send those cards and letters, his address is Box 575, Cheshire, Conn. 06410.

Four million dollars bought Knight Quality Stations an addition to their Northeast fold. If the price sounds like a lot, even for a nice Class B outlet in Burlington, Vt., it may be because WEZF covers Montreal. At 92.9 and a height of 2,700 feet, it pretty much blankets the area. Selling the outlet is Martin Broadcasting.

★ ★ ★
San Bernardino's KDIG/KBON has a new PD. He's **Brian McNeal**, who joins the country and AC outlets from Phoenix, where he punched in at KNIX and KOPA. He'll also do mornings on KDIG... **Dean Tyler**

Farkas trundles down the road, leaving WCOM Urbana, Ohio where he did mornings, to handle afternoons on T-102, WMT Lima.

Remember "Four Jacks and a Jill" (not the group from the '60s but the one from the '50s whose biggest

claim to fame was "Talk Of The Devil")? Well, group member **John Harrington Burns** has resurfaced doing weekends at WQRA Warrentown, Va.

Congratulations to WBZ Boston's **Dave Maynard**. The Group W morn-

ing man celebrates 25 years with the station this month. At one time he blanketed the country on the overnight show, as evidenced by the literary epic "Dave Maynard's Tried And True All Night Radio Secret Family Recipe Cookbook."

The History of Rock is Rollin' again.

Now available in an all-new one-hour daily strip! HISTORY OF ROCK & ROLL. 30 years of the biggest hits and stars in music,

from Bill Haley to Boy George.

The original HISTORY was a blockbuster, airing on over 200 stations, attracting millions of enthusiastic listeners.

Now each new hour is chronologically balanced around several themes—a daily music magazine,

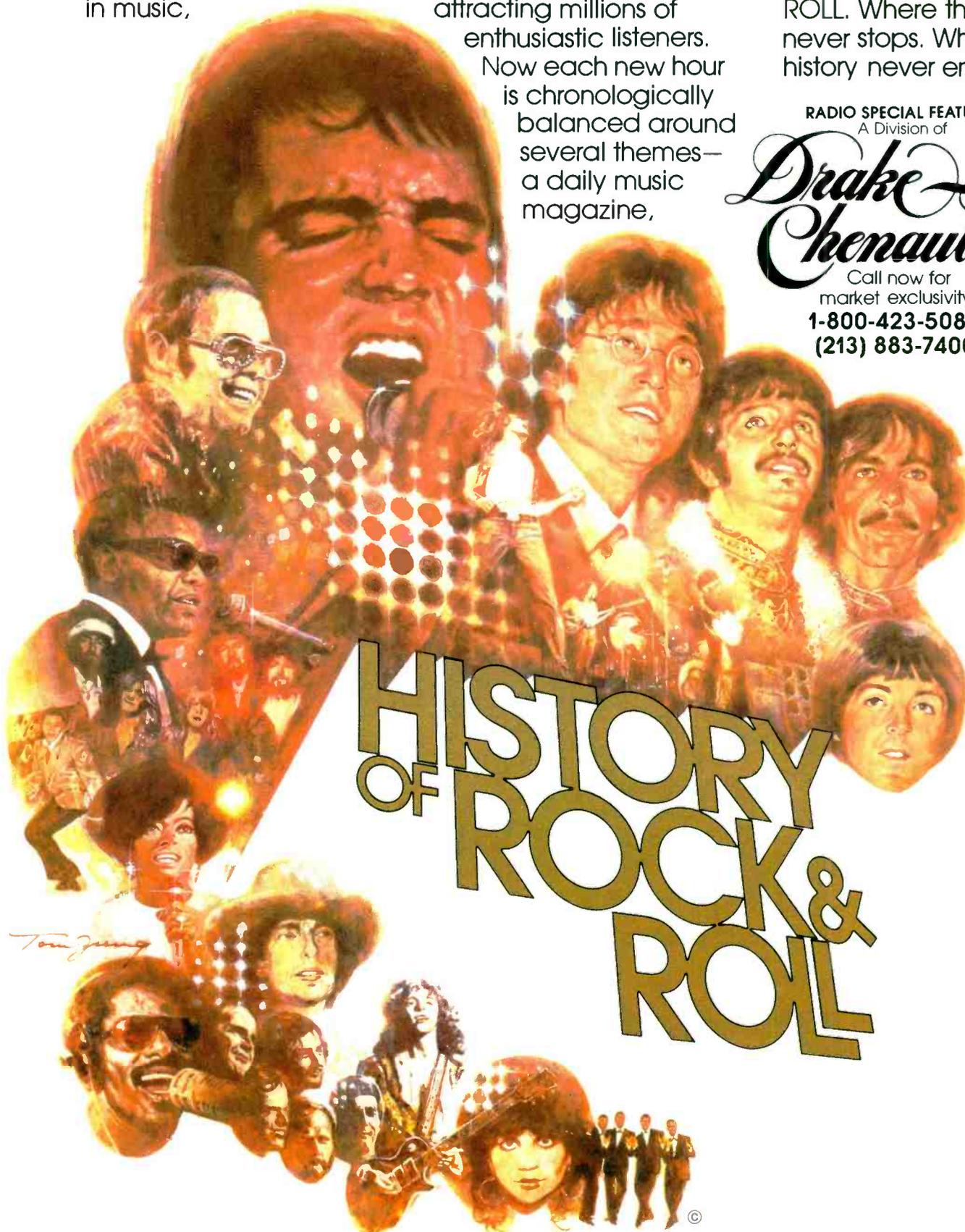
5 days a week!

Put the most spectacular show in radio history in your future. HISTORY OF ROCK & ROLL. Where the music never stops. Where the history never ends.

RADIO SPECIAL FEATURES
A Division of

Drake & Chenault

Call now for market exclusivity
1-800-423-5084
(213) 883-7400



Totally new production! One hour daily! And bartered!

DRAKE-CHENAULT ENTERPRISES, INC., 8399 Topanga Canyon Blvd., Canoga Park, CA 91304.



RADIO PROGRAMMING CONVENTION

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

Billboard® Rock Albums & Top Tracks™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	YES—90125, Atco	1	1	9	38 SPECIAL—If I'd Been The One, A&M
2	2	12	GENESIS—Genesis, Atlantic	2	2	13	THE ROMANTICS—Talking In Your Sleep, Nempcor
3	4	9	38 SPECIAL—Tour De Force, A&M	3	4	11	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
4	5	12	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	4	3	9	YES—Owner Of A Lonely Heart, Atco
5	3	9	THE ROLLING STONES—Undercover, Rolling Stones	5	5	10	DURAN DURAN—Union Of The Snake, Capitol
6	6	16	THE ROMANTICS—In Heat, Nempcor	6	6	10	GENESIS—That's All, Atlantic
7	7	7	SOUNDTRACK—Two Of A Kind, MCA	7	7	8	THE ROLLING STONES—She Was Hot, Rolling Stones
8	8	16	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	8	8	9	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
9	9	9	BILLY IDOL—Rebel Yell, Chrysalis	9	9	6	SOUNDTRACK—Ask The Lonely, MCA
10	11	11	EDDIE MONEY—Where's The Party?, Columbia	10	10	12	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
11	10	10	DURAN DURAN—Seven And The Ragged Tiger, Capitol	11	13	8	STREETS—If Love Should Go, Atlantic
12	12	6	OZZY OSBOURNE—Bark At The Moon, CBS Associated	12	15	5	OZZY OSBOURNE—Bark At The Moon, CBS Associated
13	13	10	BLUE OYSTER CULT—The Revolution By Night, Columbia	13	11	7	BLUE OYSTER CULT—Take Me Away, Columbia
14	16	4	THE PRETENDERS—Learning To Crawl, Sire	14	14	6	YES—It Can Happen To You, Atco
15	15	8	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	15	12	6	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
16	14	10	NIGHT RANGER—Midnight Madness, MCA	16	16	11	GENESIS—Just A Job To Do, Atlantic
17	17	9	BOB DYLAN—Infidels, Columbia	17	17	7	EDDIE MONEY—Big Crash, Columbia
18	18	10	PAUL RODGERS—Cut Loose, Atlantic	18	18	26	THE POLICE—Synchronicity II, A&M
19	19	7	U-2—Under A Blood Red Sky, Island	19	19	18	BIG COUNTRY—In A Big Country, Mercury
20	20	10	STREETS—1st, Atlantic	20	20	7	BILLY IDOL—Rebel Yell, Chrysalis
21	21	12	MOTLEY CRUE—Shout At The Devil, Elektra	21	25	8	NIGHT RANGER—(You Can Still) Rock In America, Capitol
22	26	9	Z. Z. TOP—Eliminator, Warner Bros.	22	22	7	YES—Changes, Atco
23	28	25	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	23	23	3	THE PRETENDERS—Middle Of The Road, Sire
24	22	18	BIG COUNTRY—The Crossing, Mercury	24	21	7	PAUL RODGERS—Cut Loose, Atlantic
25	25	18	THE MOTELS—Little Robbers, Capitol	25	24	14	ALDO NOVA—Monkey On Your Back, Portrait
26	23	18	RAINBOW—Bent Out Of Shape, Mercury	26	26	4	38 SPECIAL—Back Where You Belong, A&M
27	27	5	RE-FLEX—The Politics Of Dancing, Capitol	27	27	14	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
28	30	10	DARYL HALL AND JOHN OATES—Rock 'N Soul Part I, RCA	28	31	8	THE ROLLING STONES—Too Tough, Rolling Stones
29	29	18	PETER SCHILLING—Error In The System, Elektra	29	32	6	BLUE OYSTER CULT—Shooting Shark, Columbia
30	31	11	CULTURE CLUB—Colour By Numbers, Virgin/Epic	30	28	13	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
31	24	29	THE POLICE—Synchronicity, A&M	31	34	4	MOTLEY CRUE—If Looks Could Kill, Elektra
32	32	5	HEADPINS—Line Of Fire, MCA	32	30	16	PETER SCHILLING—Major Tom (Coming Home), Elektra
33	33	6	MANFRED MANN—Somewhere In Afrika, Arista	33	33	5	U-2—Eleven O'Clock Tick Tock, Island
34	35	5	VANDBERG—Heading For A Storm, Atco	34	29	3	VANDBERG—Friday Night, Atco
35	36	7	DON FELDER—Airborne, Elektra	35	35	8	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
36	37	15	ALDO NOVA—Subject, Portrait	36	36	5	DON FELDER—Bad Girls, Elektra
37	34	14	KISS—Lick It Up, Mercury	37	37	16	RAINBOW—Street Of Dreams, Polydor
38	38	4	ABC—Beauty Stab, Mercury	38	38	12	THE MOTELS—Little Robbers, Capitol
39	39	6	HEAVEN—Where Angels Fear To Tread, Columbia	39	39	10	SAGA—The Flier, Portrait/Epic
40	40	11	THE DOORS—Alive, She Cried, Elektra	40	40	10	GENESIS—Illegal Alien, Atlantic
41	42	4	CYNDI LAUPER—She's So Unusual, Portrait	41	41	8	KROKUS—Stayed Awake All Night, Arista
42	43	12	PAUL McCARTNEY—Pipes Of Peace, Columbia	42	42	5	Z.Z. TOP—T.V. Dinners, Warner Bros.
43	41	16	PAT BENATAR—Live From Earth, Chrysalis	43	43	17	QUIET RIOT—Cum On Feel The Noize, Pasha
44	45	5	JUMP 'N THE SADDLE—The Curly Shuffle, Atlantic	44	44	15	PAT BENATAR—Love Is A Battlefield, Chrysalis
45	44	8	SIMON TOWNSHEND—Sweet Sound, 21 Records	45	45	24	ROBERT PLANT—Big Log, EsPeranza/Atlantic
46	46	3	THE FIXX—Reach The Beach, MCA	46	46	18	THE MOTELS—Suddenly Last Summer, Capitol
47	47	6	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire	47	47	14	GENESIS—It's Gonna Get Better, Atlantic
48	49	3	REAL LIFE—Heartland, MCA/Curb	48	48	11	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
49	50	17	DOKKEN—Breaking The Chains, Elektra	49	49	10	THE DOORS—Gloria, Elektra
50	48	4	GIRLSCHOOL—Play Dirty Mercury	50	50	4	THE ROLLING STONES—Too Much Blood, Rolling Stones

Top Adds

1	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project Arista
2	VANDBERG—Heading For A Storm Atco
3	REAL LIFE—Heartland MCA
4	ABC—Beauty Stab Mercury
5	EDDIE MONEY—Where's The Party? Columbia
6	THE PRETENDERS—Learning To Crawl Sire
7	ROBERT PLANT—The Principle Of Moments Esparanza
8	EURYTHMICS—Touch RCA
9	JOBBOXERS—Jobboxers RCA
10	THE MOTELS—Little Robbers Capitol

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

Radio

New On The Charts

This weekly feature is designed to spotlight new artists on Billboard's pop, country and black music charts.



REAL LIFE

"Send Me An Angel" is the single that broke Real Life in their homeland, and as it moves up the Hot 100 to 42, the Australian quartet is setting their sights on worldwide success. Prior to its U.S. release, the song hit number 4 in Australia and No. 1 in New Zealand.

An affable quartet, their easygoing attitude belies the hardworking years that preceded their American debut. "You don't get a record deal in our country until you've established yourself as a live act," says keyboardist Richard Zatorski. So that's just what they did. During a recent 132-day Down Under tour, the band played 110 shows, and they are not about to give up now; lead singer and guitarist David Sterry mentions Real Life's plans for a U.S. tour this spring.

Zatorski and Sterry are Real Life's songwriting nucleus, and both are confident of their work's broad appeal. Drummer Danny Simcic was chosen out of 64 hopefuls who auditioned for the spot, and Allan Johnson gave up his hard rock roots to play bass and synthesizer for the Melbourne-based band.

For more information, contact Geoffrey Schuhkraft, P.O. Box 85, Albert Park, VIC 3206, 87-91 Palmerston Crescent, South Melbourne VIC 3205, Australia.



JENNY BURTON

Shortly after signing to Atlantic Records, Jenny Burton is already becoming a profitable investment for the label, as her single "Remember What You Like" moves up the Black Singles chart to 55.

A native New Yorker, Burton began her career singing in local clubs, concert halls and theatrical productions. Last year, she made her recording breakthrough with the group C-Bank, whose "One More Shot" hit number 5 on Billboard's dance charts in March. Aside from bringing her acclaim as a vocalist, the gig with C-Bank led to her ongoing association with the group's producer, John Robie, whose most notable credit is his production work on Soul Sonic Force's "Planet Rock."

Robie is the man behind "Remember What You Like." He produced, arranged, mixed and played most of the instruments. And with the exception of the reworked Bad Company classic "Rock Steady," Robie wrote all the songs on Burton's forthcoming album "In Black And White," from which the single is taken.

For more information, contact Bob Whitmore, Skyfield Management Co., 148 W. 28th St., New York, N.Y. 10001; (212) 741-0156.

New LP & Tape Releases, p. 21



HEADPINS

After scoring several strikes in their native Canada, the Headpins have targeted the American charts, where their Solid Gold/MCA single "Just One More Time" moves up the Hot 100 to 85.

The yearling quartet has a confusing lineage. Former Chilliwack members Ab Bryant and Brian MacLeod were prevented from performing by record company litigations and in need of an interim outlet. They hooked up with Loverboy's Matt Frenette and Denise McCann of the R&B All Stars to form the Headpins as a temporary club act. They established a strong following before rearranging the lineup in the summer of 1982. MacLeod and Bryant stayed and replaced Frenette with Bernie Aubin and McCann with lead singer Darby Mills.

With this final lineup, the group had a hit that year with "Turn It Loud," which went double platinum in Canada and centered the spotlight on Mills, who was voted the country's top female vocalist at the Shure Rock Awards.

The single is taken from the Headpins' second Solid Gold album, "Line Of Fire," and the group recently wrapped up an American tour in support of it.

For more information, contact Sam Feldman & Associates, 1334 W. 6th Ave., Suite 202, Vancouver, B.C., Canada V6H 1A7; (604) 734-5945.

Featured Programming

The "ultimate" oldies program is how **Meddy Woodyard**, vice president and general manager of NBC's **The Source**, describes the network's new show, "Flashback," which debuts this weekend (7-8).

The weekly three-hour series, hosted by morning jock **John DeBella** of **WMMR Philadelphia**, is more than just another nostalgia show, she says, noting that the program will present the hit music from the years 1955-75 in a socio-historical light.

"The result will be to tune in today's young adult listeners to the atmosphere, attitudes, ideas, events and trends of years past," Woodyard explains. Two hours of each program will be devoted to specific themes; a third hour will examine the particular calendar week in rock history. Producer is **Dan Formento**, whose company, **Radio Today Inc.**, oversees the network's daily feature, "Rock Chronicle: Today In Rock History."

★ ★ ★

RKO Radio believes that while half the country watches the Super Bowl on television, the other half will be listening to its series of specials on **The Game**. The first round of reports, anchored by **Curt Chaplin** for affiliates of **RKO One**, will preview the **Caesars Palace** betting line. The second is aimed at **RKO Two** stations and features commentary and analysis from "coach" **John Madden**. The broadcasts—10 90-second feeds—begin Jan. 16 and run through Jan. 20.

★ ★ ★

TM Productions in Dallas has completed a new series, "Golden Moments—An Olympic Retrospective," for the 1984 Games. The specials, available on a market exclusive basis, consist of 120 90-second spots which offer "little-known Olympic side-lights," according to producer **Bill Shaughnessey**.

★ ★ ★

Bill Stakelin of the **Radio Advertising Bureau** and **Brian Minton**, his counterpart as president of the **Radio Bureau of Canada**, will jointly narrate an audiovisual program highlighting retail sales applications of ra-

dio advertising at the 1984 Retail Advertising Conference, Jan. 27 at the **Drake Hotel** in Chicago. . . **Masla Radio** has three new clients: **WMRE Boston**, **KCLM Redding, Calif.**, and **WOKB Winter Garden, Fla.** . . . "Rick Dees' Weekly Top 40," distributed by **The United Stations**, now has clearance in all top 10 markets with the addition of **WCAU-FM Philadelphia**. . . **John Blair & Co.** has moved to 1290 Ave. of the Americas in Manhattan. The new phone number is (212) 603-5000. . . **John Seidel** is the new **Associated Press** broadcast executive for Nebraska, South Dakota and Iowa. He's based in Des Moines.

★ ★ ★

And Now A Word From Your Local Station: **KYW Philadelphia**, which serves the Delaware Valley, last week wrapped up a 20-part series on the festering world of trash in "The Trash Trauma." Reporters **Ed Kasuba**, **Steve Butler** and **Jay Lloyd** examined such topics as the hazards of industrial and nuclear waste, landfill pollution and illegal dumping sites, and concluded that the average person produces roughly 1,000 pounds of garbage each year.

LEO SACKS



THE OLD WAVE—Conferring on which type of wax to put on their surfboards are **Frankie Avalon**, right, and **WAXY Ft. Lauderdale PD** and air personality **Rick Shaw**, who were a major part of the station's "Last Great Beach Party" held in **Nassau**. Festivities included an **Annette Funicello** look-alike contest and a broadcast of **Avalon's 1958** hit "Venus."

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.

Jan. 1-7, **Requests Over London**, **Rock Over London**, **London Wavelength**, one hour.

Jan. 2-8, **Bob Seger**, part one, **Off The Record Special**, **Westwood One**, one hour.

Jan. 2-8, **Joe Jackson**, **In Concert**, **Westwood One**, 90 minutes.

Jan. 2-8, **George Clinton**, **Budweiser Concert Hour**, **Westwood One**, one hour.

Jan. 6-8, **Ronnie Milsap**, **Weekly Country Countdown**, **United Stations**, three hours.

Jan. 6-8, **Elvis Presley**, **Solid Gold Country**, **United Stations**, three hours.

Jan. 6-8, **Les Paul**, **Great Sounds**, **United Stations**, three hours.

Jan. 7, **Oakridge Boys**, **Silver Eagle**, **ABC Entertainment Network**, 90 minutes.

Jan. 7-8, **Brook Benton**, **Dick Clark's Rock, Roll & Remember**, **United Stations**, four hours.

Jan. 8, **Streets**, **King Biscuit Flower Hour**, **ABC Rock Radio Network**, one hour.

Jan. 8, **Sci-Fi Rock**, **Rolling Stone's Continuous History Of Rock And Roll**, **ABC Rock Radio Network**, one hour.

Jan. 8-14, **Mark Bedford of Madness**, **Rock Over London**, **London Wavelength**, one hour.

Jan. 9-15, **Bob Seger**, part two, **Off The Record Special**, **Westwood One**, one hour.

Jan. 13-15, **Mel McDaniel**, **Weekly Country Countdown**, **United Stations**, three hours.

Jan. 13-15, **Lacy J. Dalton**, **Solid Gold Country**, **United Stations**, three hours.

Jan. 13-15, **Anita O'Day**, **Great Sounds**, **United Stations**, three hours.

Jan. 14, **Moe Bandy**, **Joe Sampsy** reunion, **Silver Eagle**, **ABC Entertainment Network**, 90 minutes.

Jan. 14-15, **Little Richard**, **Dick Clark's Rock Roll & Remember**, **United Stations**, four hours.

Jan. 15, **Michael Jackson**, **Spotlight Special**, **ABC Contemporary Network**, 90 minutes.

Jan. 15, **John Cougar Mellencamp**, **Rolling Stone's Continuous History Of Rock And Roll**, **ABC Rock Radio Network**, one hour.

Jan. 16, 11th annual **American Music Awards**, **Shrine Auditorium**, **Los Angeles**.

Jan. 16-22, **Krokus**, **Motley Crue**, **In Concert**, **Westwood One**, 90 minutes.

Jan. 20-22, **Bellamy Brothers**, **Weekly Country Countdown**, **United Stations**, three hours.

Jan. 20-22, **John Anderson**, **Solid Gold Country**, **United Stations**, three hours.

Jan. 20-22, **Pete Fountain**, **Great Sounds**, **United Stations**, three hours.

Jan. 21, **Lee Greenwood**, **Silver Eagle**, **ABC Entertainment Network**, 90 minutes.

Jan. 21-22, **Elton John**, **Dick Clark's Rock Roll & Remember**, **United Stations**, four hours.

Jan. 22, **Animals**, **Clarence Clemons**, **King Biscuit Flower Hour**, **ABC Rock Radio Network**, one hour.

Jan. 22, **Heavy Metal Mania**, **Rolling Stone's Continuous History Of Rock & Roll**, **ABC Rock Radio Network**, one hour.

Jan. 27-29, **Razzy Bailey**, **Weekly Country Countdown**, **United Stations**, three hours.

Jan. 27-29, **Cristy Lane**, **Solid Gold Country**, **United Stations**, three hours.

Jan. 27-29, **Debbie Reynolds**, **Great Sounds**, **United Stations**, three hours.

Jan. 28, **Bill Monroe**, **Silver Eagle**, **ABC Entertainment Network**, 90 minutes.

Jan. 28-29, **Anne Murray**, **Dick Clark's Rock Roll & Remember**, **United Stations**, four hours.



COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE
March 7-9, 1984
Westin St. Francis
San Francisco, California

www.americanradiohistory.com

Billboard			Survey For Week Ending 1/7/84
TOP 50			© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
1	This Week	Last Week	Weeks on Chart
1	1	8	3
These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.			
TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)			
1	1	8	3
2	2	12	
3	6	10	
4	4	14	
5	3	13	
6	5	11	
7	7	12	
8	10	7	
9	8	10	
10	13	10	
11	14	6	
12	12	13	
13	16	8	
14	9	15	
15	19	5	
16	17	7	
17	23	5	
18	25	4	
19	20	8	
20	21	8	
21	22	6	
22	11	16	
23	29	3	
24	28	5	
25	27	9	
26	31	3	
27	15	11	
28	30	5	
29	32	6	
30	18	11	
31	35	4	
32	34	4	
33	36	4	
34	33	5	
35	24	15	
36	38	4	
37	37	20	
38	NEW ENTRY		
39	26	9	
40	39	14	
41	40	17	
42	41	26	
43	42	10	
44	NEW ENTRY		
45	44	12	
46	NEW ENTRY		
47	43	16	
48	46	14	
49	47	21	
50	45	8	

Billboard
CHART RESEARCH PACKAGES

The definitive listings of the top singles and albums throughout the history of record charts. 30 different volumes cover all formats of recorded music. Write for details and prices:

BILLBOARD CHART RESEARCH
Attn: Barbara DeMaria
1515 Broadway
New York, NY 10036

● 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).

JANUARY 7, 1984, BILLBOARD

Retailing

Compact Discs Big At Laury's Chicago-Area Chain Reports 14,000 Sold Since May

By MOIRA McCORMICK

CHICAGO—Continuous in-store hardware demonstrations, cross-promotions and breadth of software titles have been primary factors in the "phenomenal success" of the Compact Disc at Laury's Records here, according to advertising director Art Shulman. With each of Laury's four Chicago-area locations carrying 600 titles, the chain has sold more than 14,000 CDs since May, says Shulman, 700 of them in the second week of December alone.

"Having had CD players with high-end headphones in the stores since we started carrying software in May has made a big difference," says Shulman. "Once you get the headphones on people, they're convinced."

"All our competitors should do the same thing," he adds. "We have a responsibility to the business, and we shouldn't just depend on the manufacturers (to spread the word)."

Cross-promoting with manufacturers and area dealers has also figured prominently in Laury's Com-

pact Disc sales. Each Laury's outlet (210 N. Michigan in Chicago, 9800 N. Milwaukee in Niles, 1741 Sherman in Evanston and 712 Waukegan Rd. in Deerfield) has since June featured monthly giveaways of CD players, which Shulman says usually generate about 5,000 entries per contest. Manufacturers involved include Technics, NEC, Toshiba, Magnavox, Hitachi and Phase Linear. Giveaways have also been done in conjunction with CD dealers United Audio, Musicraft and Allan's.

In addition, says Shulman, "any time a Compact Disc player is sold anywhere in the city, the buyer receives a certificate good for a free disk at any Laury's outlet." Participating dealers include United Audio, Musicraft, Audio Consultants, Columbia Hi Fi, Stereo Studio, Look & Hear, Mills Recording Studio, Paul Heath Audio and Allan's.

Shulman says Laury's concentration on CD marketing has not caused a drop in record and tape sales, but the chain "hasn't seen as much growth in those areas" since the

Compact Disc has been heavily promoted. "Sales of audiophile product have dramatically decreased," he adds, "with the exception of product from Mobile Fidelity Sound Labs and Telarc—which is directly attributable to CD."

Shulman considers Laury's "far and away out there in front of everybody else" in terms of Compact Disc marketing and sales. "We jumped in it early and stayed out front; we carry more titles than any other store in the country," he says, adding, "Our CD catalog is in its seventh generation, with over 700 titles listed." Laury's Compact Discs retail from \$19.98 to \$21.98.

(Continued on page 37)

Philly Chain Still Believes In Singles Power

By EARL PAIGE

LOS ANGELES—With so many record/tape stores reducing their stocks of seven-inch singles if not discontinuing them altogether, retailers miss the crossover excitement the single brings to albums, claim staff at Sound Of Market in Philadelphia. The decade-old four-unit chain boasts one of the largest stocks of singles in the city.

According to John Lima, who compiles a monthly hit sheet of singles, stocking 45s in depth is even more critical now because of radio exposure patterns and the emphasis on import product. Charles Pino, LP buyer at the main Sound Of Market store, concurs.

Singles are maintained at the store on 15 S. 11th St. in a seven-by-four-foot rack behind the counter with 145 slots. Current hits as well as catalog singles are maintained in the cubbyholes by artist. The stores price aggressively at \$1.20 or three for \$3.50.

Whether a single helps or hurts an album depends on several factors, in Pino's view. Those factors are easier to evaluate because of the "enormous" job Sound is doing in singles,



RODNEY'S ON A ROLL—Comedian Rodney Dangerfield signs one of over 700 autographs during an in-store appearance at J&R Music World in New York. The occasion is his RCA debut LP, "Rappin' Rodney."

he claims.

In terms of singles' influence in radio, Pino says it may be nil in rock, his specialty. "All the stations here just sound alike. It's sad. They're playing dance crossover. Maybe they'll play a Quiet Riot cut now and then."

"And that's also the problem. When they are on an LP, it seems they just play one cut, like the Romantics' 'Talking In Your Sleep,' which I don't think is the best cut they could pick off the LP."

"The customers just don't get to hear the whole LP anymore, and this is a problem for me in a way because now I have to listen to everything. I won't bullshit customers. If I haven't heard something I will tell them. We have built up a trust here."

Pino says that some albums are definitely aided by the release of a single. He cites Christopher Cross' "Think Of Laura" as boosting Cross' LP. But one the other hand, he suggests that the release of a single has hurt the Quiet Riot album.

"One album that was really helped by the single was the Talking Heads', when 'Burning Down The House' was released. This is almost a cult

group, so the heavy fans had already purchased the LP. But the single created a demand for catalog on the group," Pino says.

Sometimes the problem is marketing, Pino believes. He cites Hall & Oates' "Rock 'n Soul" greatest hits album: "The kids were buying it because there were two new cuts on it. Then these were released in both seven- and 12-inch. That album also killed catalog sales at the same time."

As might be expected in a competitive market like Philadelphia, Sound Of Market's prices on LPs and tapes are low. "We rarely go as high as \$5.99, which is our price on the Hall & Oates \$9.98 list," says Pino. "We're mostly \$4.99 on new releases except \$5.29 on CBS, and we run a lot at \$5.49. The fact that Sam Goody and Harmony Hut are near us helps, because we're beating them on price so often."

While Sound Of Market gets its best turns on rock and black music, Lima's sheet includes everything, and he has been asked by the labels to compile it more often. As to how he ranks singles, Lima says, "First is sales in the stores, then the track record of the artist and then local radio."

Both Lima and Pino claim the stores are often well ahead of the industry on hits, but the list also reflects a longer shelf life on a number of titles. Lima claims the list he compiles is so popular that competitive stores wind up using it. "The kids bring it in here and the other stores' names are at the top, but it's our list," he says.



MENUDO MANIA—Following the final date of their two-week U.S. tour at Hartford Civic Center, fans flood nearby Franklin's Music to buy copies of Menudo's RCA debut album "A Todo Rock." The store was forced to create special Menudo checkout lines, one for cassettes and one for albums, to accommodate the demand. Pictured standing at right are RCA Records sales representative Wayne Southards, left, and Franklin Music owner Al Franklin.

Dealer Wish List #2

RE: Video Accessories

- Profit Margins (I'm not here for my health).
- In-store service (Give me product that turns, packaging, signs, sales aids and — above all — call on me. Help me where I live).
- Complete line (if I have everything but the one thing the customer needs, I have nothing).
- Delivery (It makes no sense to sell something I can't get when my customer needs it).
- Product Quality and Recognition (I can't sell what the customer never heard of or doesn't want).
- Expertise (There's not enough hours in the day to keep up with all the changes in products and technology. Keep me a step ahead of the trends — and my competition).

All of the Above

Mr. Dealer, you can have it all. Pfanstiehl Accessories by Pfanstiehl. Quality and Service for over 60 years.

Pfantone
BY Pfanstiehl

See us at
CES
Booth 813

3300 Washington St., Waukegan, IL 60085



EXSELL™
Marketing



Leading Wholesaler of
All Brands of Audio/
Video Tape, Computer
Diskettes, Recorder/
Computer Care &
Accessories

*Monthly Specials
*Complete FREE
Wholesale
Catalog Available

CALL TOLL FREE
1-800-334-2484

In NC, 1-800-672-2802
Raleigh/Cary, 919-467-3302
P.O. Box 884 Dept. BB Cary, NC 27511

Retailing

Fixture Firms Scrambling To Get On CD Bandwagon

By EARL PAIGE

LOS ANGELES—Major store fixture manufacturers are rushing to develop effective Compact Disc display units, even as impatient CD dealers swing to open merchandising plans that could render such designs unnecessary.

At the same time, a survey of both large and small fixture vendors finds their concentration on CD displays inhibited. CD is just one of several new product categories being added by record/tape chains—among them prerecorded video in cassette and disk, computer software and larger inventories of prerecorded audio cassettes.

An additional concern, notes John Overman of Hamilton Fixture, is that fixture production requires long lead time and fixtures cannot be

made in large quantities in advance. Many are customized to individual store or chain requirements, says Overman.

Prerecorded music cassettes figure into the CD fixture equation in two ways, say several fixture vendors and retailers. Both Hamilton and Harbor Industries are working hard with mass merchandisers to accommodate display requirements for music cassettes. In both cases, says Overman and Harbor's Len Espich, there is a trend toward display of the LP and cassette together, at least as part of an overall display plan.

However, display of prerecorded cassettes is being hotly debated by retailers torn between the 4-by-12 and 6-by-12 package formats (Billboard, Dec. 17). No matter which package prevails, Espich says, "The trend is to higher display units. We've gone from 54 inches to 66."

Music cassettes also influence CD plans in that retailers have now adjusted their thinking to open display of cassettes. They are therefore more prone to displaying CD openly, too. Thus Hamilton is tentative in its testing of a display for CD in just one store that features the locked case concept. Of the shoplifting vulnerability of CD, Overman says, "It's a healthy pop to lose."

At Laury's in Chicago, John Schulman speaks wistfully of CD fixtures he's seen in Europe "that are beautiful but too expensive." With 6,000 CDs in five stores, Schulman says he had to go to open display because there are no display units available.

"But the first thing we had to do was equip the stores with a security system," he says. At \$13 wholesale, the exposure (to shrinkage) is frightening," Schulman has to purchase stock holders which he calls "clamshells" and package the disks, a cumbersome step. "Putting CD into LP bins as we do is very space inefficient," he says.

Both Music Plus here and Record Factory in San Francisco are among the chains displaying CD openly, with executives at both chains admitting to concern about shrinkage. Fixture vendors are picking up on this fear, too.

Among the leading fixture vendors hurrying with CD is Deijon Inc. That company's Brian Loney says the firm has just completed a licensing deal with Forrs of Sweden to market a CD display in America. Deijon is also working closely with the Compact Disc Group and will soon have its own comprehensive display system available as well as a self-contained unit suitable for producers to include along with product.

A problem mentioned by several fixture vendors is the lack of standardized merchandising formats for CD. Loney says Japanese suppliers favor a 6-by-12, while U.S. and European accounts lean toward 4-by-12. Size variation is less troubling to Deijon, claims Loney, because the supplier has long been in computer software, where varied size is a given, along with high list prices and demand by publishers for brand identity.

At Music Plus, Terry Pringle says the domestic CD package first led the 26-unit chain to open display in LP racks. "We position the product carefully in the store, and we inform personnel of the high value of the item." Pringle indicates that articles surveillance systems may be operable in some Music Plus units but is uncomfortable about revealing specifics—a wariness shared by Schulman in Chicago and Bob Tolifson at Record Factory.

One firm that serendipitously solved the CD fixture problem is Creative Store Equipment, where Jerry White says an abandoned \$100,000 8-track die assembly is now being resuscitated. It will allow the display of CD for book-page-turn-type browsing in a way similar to Creative

Store's cassette fixtures.

Nearly all major fixture firms are looking at CD, though Crown Store Equipment's Vern Hansen says his firm's concentration is in cassette. Crown works with Camelot Enterprises, which is now overhauling its cassette display approach.

Another firm coming with CD is Rack Factory, where Paul Leach says the concentration is currently, on a videodisk display unit for 104 laser disks and 50 CEDS—another example of size variation among the myriad configurations stores are adding.

"We had Liberty Fixture do our LP rack for CD," says Tolifson at Record Factory, which has CD in 15 of 33 units. He indicates some stock is "bugged."

Billboard®
Top 25
Video Games

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	21	Q-BERT—Parker Brothers 5360	•	•	•	•
2	4	45	MS. PAC-MAN—Atari CX 2675	•			
3	2	21	POLE POSITION—Atari CX 2694	•	•		
4	8	15	MR. DO!—Coleco 2622	•		•	
5	3	9	POPEYE—Parker Brothers 5370	•	•	•	•
6	6	41	CENTIPEDE—Atari CX 2676	•	•		
7	11	51	RIVER RAID—Activision AX-018	•			•
8	10	19	KANGAROO—Atari CX 2689	•	•		
9	14	31	ENDURO—Activision AX-026	•			
10	9	25	JUNGLE HUNT—Atari C-2688	•			
11	5	69	FROGGER—Parker Brothers 5300	•	•	•	•
12	7	9	DIG DUG—Atari CX 2677	•			
13	13	67	PITFALL—Activision AX-108	•			•
14	12	27	BURGER TIME—Intellivision 4549	•			•
15	16	19	DECATHLON—Activision AZ 030	•			
16	23	3	SPACE SHUTTLE—Activision AX 033	•			
17	15	27	MINER 2049ER—Tigervision 7008	•			
18	24	3	DONKEY KONG—Coleco 2451	•	•	•	
19	21	25	ROBOT TANK—Activision AX-028	•			
20	18	11	TIME PILOT—Coleco 2679	•			•
21	22	7	JOUST—Atari CX2691	•	•		
22	17	43	DONKEY KONG JR.—Coleco 2601	•			•
23	20	35	KEYSTONE KAPERS—Activision AX 025	•			
24	19	43	ZAXXON—Coleco 2435	•			•
25	25	13	DEATH STAR BATTLE—Parker Bros. 5060	•			

*Denotes cartridge availability for play on hardware configuration.

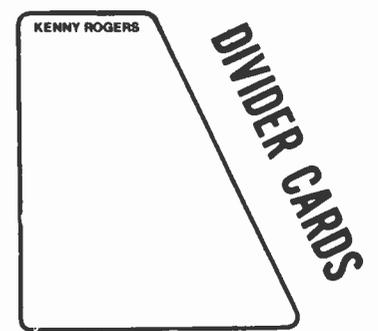
New LP/Tape Releases

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

POPULAR ARTISTS

- THE ANTI-NOWHERE LEAGUE**
Live in Yugoslavia
LP Jem NOSE 3.....\$9.98
- 4 SKINS**
A Fistful Of
LP Jem SYNLP 1.....\$9.98
- GENE LOVES JEZEBEL**
Promise
LP Jem SITU 7.....\$9.95
- GRANT, DAVID**
David Grant
LP Jem CHR 1448.....\$9.98
- HAMMILL, PETER**
Patience
LP Jem 814229-1.....\$9.98
- HAWKIND**
Zones
LP Jem SHARP 014.....\$9.98
- KINKS**
Greatest Hits/Dead End Street
LP Jem KINK 1.....\$9.98
- THE NEATS**
The Neats
LP Ace Of Hearts 10019.....\$7.98
- 999**
Thirteenth Floor Madness
LP Jem AS 8502.....\$9.98
- THE ROOM**
Clear
LP Jem RFD 26.....\$9.95
- SQUIRE**
Get Smart
LP Jem 002.....\$9.98
- TANGERINE DREAM**
Hyperborea
LP Jem V 2292.....\$9.98
CA TVC 2292.....\$9.98
- TOYAH**
Love Is The Law
LP Jem VOOR 10.....\$9.98
- ULTRAVOX**
Monument The Soundtrack
LP Jem CUX 1452.....\$9.98
- VARIOUS ARTISTS**
Indipop Music and Dance Com-
pilasian
LP Jem INDU 5.....\$9.98

(Continued on page 37)



BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL
800/648-0958
GOPHER PRODUCTS CORP.
2201 Lockheed Way.
Carson City, Nev 89701

JANUARY 7, 1984, BILLBOARD

BIG APPLE ENTERTAINMENT
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

FREE CATALOG

300 PAGE AUDIO/VIDEO/ COMPUTER, ELECTRONICS CATALOG

■ BIG APPLE ENTERTAINMENT, a leading distributor of home entertainment products, serving dealers from coast to coast.

■ OVER TEN MILLION DOLLARS IN INVENTORY AT ALL TIMES. We sell Major Brands only:—
•Panasonic •JVC •Atari •Toshiba •Jensen •Sony •Sanyo •Timex •Epson •Clarion •Audio Technica •Pioneer •Activision •RCA •M-Network •Mattel •Colecovision •Commodore •Teac.

■ WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES:
•Daily Specials •Product Information by Phone •Export Division •One Stop Distribution •Monthly Newsletter on Our Specials

■ LARGE SELECTION AND EXTRA PROFITS. Take a bite of the Apple and call (1-800) 221-3191

SEND TODAY FOR YOUR FREE 300 PAGE BIG APPLE CATALOG OR CALL TOLL-FREE
1-800-221-3191
IN NEW YORK CALL:
(212) 233-0747

BIG APPLE ENTERTAINMENT
15 PARK ROW,
NEW YORK CITY
NEW YORK, 10038

DEPT. BB

Billboard Computer Software

Survey for Week Ending 1/7/84

© Copyright 1983, Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

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	13	LODE RUNNER	Broderbund	Arcade-Style Game		●	●	◆◆					
2	3	12	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
3	5	13	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆◆	◆					
4	2	13	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
5	4	13	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
6	6	13	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
7	7	13	ZAXXON	Datasoft	Arcade-Style Game		●	★★				★★		
8	8	4	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
9	10	13	FROGGER	Sierra On-Line	Arcade Game		●	★★	★★	●				
10	16	2	POLE POSITION	Atari	Arcade-Style Game			◆						
11	20	13	JUMPMAN	Epyx	Action Strategy Game		●	★★	★★	●				
12	18	13	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		●							
13	11	13	TEMPLE OF APSHA!	Epyx	Fantasy Role-Playing Game		●	★★	★★	●				
14	9	9	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
15	14	13	HARD HAT MACK	Electronic Arts	Arcade-Style Game		●	●	●					
16	13	13	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			★★	★★					
17	NEW ENTRY		MINER 2049er	Big Five	Arcade Game			◆						
18	15	3	PITSTOP	Epyx	Action Strategy Game			●	●					●
19	17	6	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
20	12	13	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						

EDUCATION TOP 10

1	1	13	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	13	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	4	13	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.		●	◆◆	◆◆	●				
4	3	13	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.		●	●	●	●				
5	6	13	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★★	★★	●		★★		
6	5	13	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.		●	◆◆	◆◆	●				
7	9	4	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	8	10	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		●							
9	10	4	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
10	NEW ENTRY		TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆◆					

HOME MANAGEMENT TOP 10

1	1	13	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	3	13	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	2	13	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	4	5	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	8	4	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
6	6	13	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
7	9	2	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
8	7	3	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
9	5	13	PFS:REPORT	Software Publishing	Information Management System		●			●	●			
10	10	6	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Program				★★					

Now Playing He-Man Displays Eye-Catching Graphic Action

By FAYE ZUCKERMAN

Mattel's "Masters Of The Universe," based on its "He-Man" character, is one of the more interesting video games to be introduced this new year. The game comes in three parts, each containing eye-catching graphics and fast action. A 30-second demonstration built into the game acts as its instructions.

Game action begins with He-Man making a 30-mile trek to the edge of a forest while fighting off fireballs and his arch rival Skeletor. Once dodging these attacks, he must fight through the forest and go into hand-to-hand combat with Skeletor. If successful, he arrives at "Castle Grayskull," where his nemesis awaits the final conflict.

He-Man's world, as seen on the Mattel Intellivision, is filled with panoramic views of snow-peaked mountains, forests and a snow-covered castle. Mattel also includes a four-color He-Man comic book with the cartridge.

Also look for Mattel to roll out educational games for the Intellivision system and its new expander system. One of these educational titles is themed around the "Jetsons" cartoon series.

★ ★ ★

Computer penetration: A new study by Software Access, based in Mountain View, Calif., reveals that more than 15% of American households own a microcomputer or have at least one member using a micro at work or in school. Nearly 2,000 homes were polled for this study.

According to William Cogshall, president of the research firm, "This exposure is far greater than would be expected if we simply divided the seven million installed microcomputers by the current 84 million U.S. households." Each micro is shared by an average of three people today, he says. But he notes that this may change, and predicts that we will eventually observe one person per microcomputer.

The survey also predicts that the video game market will become a smaller segment of the computer business than previously believed. Software sales will not be dominant in the entertainment category either, the study finds. About 75% of the home users expect to buy business software, as compared with two-thirds who plan to purchase educational packages. In fact, more than two productivity tools are purchases within the first 12 months of owning a computer.

Finally, the study shows that home users typically spend \$100 initially on software. They then spend an additional \$180 during the first 12 months of owning a computer.

★ ★ ★

Introducing: Distributor SKU has introduced its third edition of "Software Express," a 400-page guide that details about 1,000 software packages marketed through the firm. The guide comes in two versions: one for dealers and the other for consumers, to be sold via retail outlets.

Micro Lab has started shipping "Crisis Mountain," an arcade-style Atari computer game. Look for Coleco, IBM and Apple versions to be forthcoming from this Chicago-based firm.

(Continued on page 37)

TWO STORES IN LOUISIANA

Sooto's Growth Is Slow, Steady

By EARL PAIGE

LOS ANGELES—For an independent record/tape store, discovering a second location and having the right people to put in it can be the hardest challenges of all, according to Steve Timmons of nine-year-old Sooto Records in Shreveport, La. Timmons' second store was five years in the planning.

"I was looking long before I opened the second one, but everything didn't come together," he says of the store, opened in 1980 in southwest Shreveport where busy Summergrove Drive hits Mansfield Road. "Even then, Western Electric's plant nearby closed for a whole year and set back the whole neighborhood."

Timmons, 32, who grew up in the business because his father was at radio station KWKH, says he couldn't resist the high traffic corner location of the second store, nine miles from the original. The store is small, 600 square feet. Even so, the unit is much larger than the original store, opened in 1975 where he says he saw volume

go up every year until "1979 flattened out just like the business did nationally."

Timmons notes an interesting twist to his original site. After 18 months, he moved next door into 1,500 square feet, where he's remained ever since, while his brother Mitch now operates one of five yogurt stores in the tiny original site. Sooto Records' main store, like the second unit, is on a busy artery, Kingshighway, near Centenary College. Both Sooto stores are free standing.

Recruiting and holding onto good personnel are prime considerations, Timmons says. His manager at the Mansfield Road store, Bob McIntyre, has been with Timmons three years. David Albritton manages the main store.

An unusual work schedule has helped stabilize employee morale, according to Timmons. On a rotating basis, Sooto's six employees work four 10-hour days consecutively and are then off three days in a row. They rotate between stores, too. Hours are long: Sooto is open 10 a.m.-8 p.m.,

Monday-Saturday, but closed Sundays. "We've got blue laws, and I'm kind of thankful," Timmons says.

Timmons says he's put his training in environmental design at Texas A&M to work in designing the stores but his creativity appears to extend beyond design. For example, he and his staff have an unusual discount plan: "We give 5% off for any purchase of \$25, and that extends right on up to where it's 10% on \$50."

Overall, Sooto (it stands for "Something Out Of The Ordinary") is very competitive in prices. Because he has a label, too, and travels to other markets Timmons feels he's competitive even with some of the giant chains, although "Perhaps not in new releases," he concedes. "Our catalog is \$7.75, our weekly specials \$6.43, and new releases are \$6.75. Actually, because we have a newsletter every two weeks mentioning the new releases, most of our customers can buy everything at \$6.75."

Volume in cassettes is now nearly equal to LPs at Sooto, where Timmons has used his background to design and build all the store's fixtures.

Sooto Records has outlasted nearly every other record/tape store that existed in Shreveport in the past decade, claims Timmons. "When I opened, I was the first competition Stan's ever had to speak of. There were eight Stan's then; now there's six." There are now two chain units, Musicland and Western Merchandisers, in two malls.

Sooto has resisted diversification, sticking to music and emphasizing depth. However, Timmons is going strongly into music videocassettes, principally concert recordings. "We're doing very well in Compact Disc, too," he says. Also important is the 12-inch single business.



SPELLING BEE—Members of Elektra's Motley Crue ponder the spelling of their "Too Fast For Love" album during an in-store appearance at Texas Tapes 'N Records in South Houston. Pictured from left are Nikki Sixx, Tommy Lee, Vince Neil and Mick Mars.

RCA/Columbia Video Establishes Hotline

LOS ANGELES—Satisfying the increased demand for point-of-purchase promotional material, RCA/Columbia Pictures Home Video has established a hotline to provide retailers with easy access to the company's array of promotional material. The toll-free number, 1-800-RCA-CPHV, will be open from 9 a.m. to 6 p.m. Pacific Coast time Monday through Friday.

Retailers are encouraged to call and request direct delivery of promotional materials, including posters, window banners, counter cards, mobiles and specially produced displays. RCA/Columbia president Robert Blattner is hoping that the hotline will provide easier access to these materials.

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why Pay More?

Direct from Manufacturer
Call or Write

Sam Lempert
(212) 782-2322

109 So. 5th Street, Brooklyn, N.Y. 11211
AL-LEN CUTTING CO.

Special Volume Rates

We Buy Used and
Obsolete Cards

THERE'S MORE TO ROCK & ROLL THAN JUST THE RECORD

THE POLICE
BUMPER STICKERS

GP ROCK
DECALS

FLYING DISCS

PAINTER HATS

POSTERS

WALLETS

The largest selection of rock merchandise!
Write for a free complete catalog
ALL ITEMS FULLY LICENSED

CALIFORNIA POSTERS
6601 ELVAS AVENUE
SACRAMENTO, CALIFORNIA 95819

Call toll free 1-800-852-3087
In California 1-800-852-8871

Video Music Programming

MTV Adds & Rotation

As of 12/21/83

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

NEW VIDEOS ADDED:

C.S. Angels, "Independence Day," Arista
John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros./CBS
Fitz, "Audio/Visual," Topflight
Freeez, "Pop Goes My Love," Streetwise
Joshua, "Broken Dreams," Enigma/Greenworld
Sound Barrier, "It's A Rock 'N' Roll World," MCA
U2, "I Will Follow," Island

HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen
Big Country, "In A Big Country," Mercury
Culture Club, "Karma Chameleon," Virgin/Epic
Doors, "Gloria," Elektra
Duran Duran, "Union Of The Snake," Capitol
Don Felder, "Bad Girls," Asylum
Genesis, "That's All," Atlantic
Heaven, "Rock School," Columbia
Journey, "Send Her My Love," Columbia
Daryl Hall & John Oates, "Say It Isn't So," RCA
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
Huey Lewis, "Heart And Soul," Chrysalis
Huey Lewis, "I Want A New Drug," Chrysalis
John Cougar Mellencamp, "Crumbly," Riva/PolyGram
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Stevie Nicks, "If Anyone Falls," Modern
Night Ranger, "Rock In America," Camel/MCA
Aldo Nova, "Monkey On Your Back," Epic
Robert Plant, "In The Mood," Atlantic
Police, "Synchronicity II," A&M
Police, "Wrapped Around Your Finger," A&M
Rainbow, "Street Dream," Polydor
Romantics, "Talking In Your Sleep," Nempor/CBS
Lionel Richie, "All Night Long," Motown
Rolling Stones, "Under Cover Of The Night," Rolling Stones
Rick Springfield, "Souls," RCA
Stray Cats, "I Won't Stand In Your Way," EMI America
.38 Special, "If I'd Been The One," A&M
U2, "Sunday Bloody Sunday," Island
Yes, "Owner Of A Lonely Heart," Geffen
ZZ Top, "TV Dinners," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

ABC, "That Was Then, This Is Now," Mercury
Alcatraz, "Island In The Sun," Rocshire
Adam Ant, "Strip," Epic
Blue Oyster Cult, "Shooting Shark," Columbia
Jackson Browne, "Tender Is The Night," Asylum
Irene Cara, "Why Me," Geffen
Rodney Dangerfield, "Rappin' Rodney," RCA
Dokken, "Breaking The Chains," Asylum
Bob Dylan, "Sweetheart Like You," Columbia
Fixx, "Sign Of Fire," MCA
Industry, "State Of The Nation," Capitol
Elton John, "That's Why They Call It," Geffen
Lords Of The New Church, "Dance With Me," IRS
Eddie Money, "The Big Crash," Columbia
Motley Crue, "Looks That Kill," Elektra
Ozzy Osbourne, "Bark At The Moon," Epic
Real Life, "Send Me An Angel," MCA
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Spandau Ballet, "Gold," Chrysalis
Billy Squier, "Christmas Is The Time To Say I Love You," Capitol
Survivor, "Caught In The Game," Scotti Bros./CBS
The Alarm, "The Stand," IRS
George Thorogood, "Rock And Roll Christmas," Capitol
X, "True Love, Part Two," Elektra

LIGHT ROTATION (maximum 2 plays a day):

AC/DC, "Flick Of The Switch," Atlantic
Ashford & Simpson, "It's Much Deeper," Capitol
Big Country, "Fields Of Fire," Mercury
Black Sabbath, "Trashed," Warner Bros.
Bluebells, "Cath," Sire
Blue Peter, "Don't Walk Past," Ready
Bongos, "Numbers With Wings," RCA
Irene Cara, "The Dream," Network
Kim Carnes, "Invisible Hands," EMI America
Clarence Clemons, "Woman's Got The Power," Columbia
Jimmy Cliff, "Raggae Nights," Columbia
Comateens, "Late Mistake," Virgin/Mercury
Elvis Costello, "Let Them Talk," Columbia
Crack The Sky, "Mr. D.J.," Criminal
Andre Cymone, "What Are You Doing Here," Columbia
DeBarris/Knight, "Obsession," Gold Mountain
Earth, Wind & Fire, "Magnetic," Columbia
Echo & the Bunnymen, "Never Stop," Sire
End Games, "Love Cares," Virgin/MCA
Enforcers, "Sudden Impact," Viva
English Beat, "Best Friends," IRS
Europeans, "Animal Song," A&M
Firefall, "Runaway Love," Atlantic
Girlschool, "Play Dirty," Mercury
Herbie Hancock, "Autodrive," Columbia
Headpins, "Just One More Time," Solid Gold/MCA
Heart, "Allies," Epic
Hilary, "Kinetic," MCA
Hyts, "Backstabber," Gold Mountain/A&M
Jimmy the Hoover, "Tantalize," Columbia
Howard Jones, "New Song," Elektra
Danny Johnson, "Love Thang," Lipstick
Kansas, "Everybody's My Friend," CBS Associated
Kraut, "All Twisted," Faulty/Cabbage

(Continued on page 37)

Survey For Week Ending 1/7/84
(Published Once A Month)

Billboard® Best Selling Classical LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	212	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	44
2	2	62	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
3	5	21	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
4	4	35	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
5	3	9	MATTINATA Pavarotti, London OS 26669	
6	18	98	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
7	6	12	NOCTURNE James Galway, RCA ARL1-4810	
8	22	5	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
9	16	49	PERHAPS LOVE Placido Domingo, CBS FM 37243	
10	10	9	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
11	8	5	J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W I3M 37867	
12	7	9	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
13	23	412	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233	
14	NEW ENTRY		HANDEL: Arias Marilyn Horne, Erato NUM 75047	
15	14	38	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
16	NEW ENTRY		VERDI: Ernani Domingo, Freni, Bruson (Muti), Angel DSCX 3942	
17	NEW ENTRY		WAGNER: Overtures Berlin Philharmonic (Tennstedt), Angel DS 37900	
18	24	5	TWO TO TANGO: The Tango Project II Schimmel, Sahl, Kurtis, Nonesuch D 79057	
19	9	21	VERDI: La Traviata (Soundtrack) Domingo, Stratas (Levine), Elektra 60267	
20	27	38	GLASS: The Photographer Glass, CBS FM 37849	
21	NEW ENTRY		AMERICAN FESTIVAL Milwaukee Symph. (Lukas Foss), Pro Arte PAD 102	
22	21	30	VERDI & PUCCINI: Arias Te Kanawa, London Philharmonic (Pritchard), CBS Masterworks IM 37298	
23	NEW ENTRY		HANDEL: Messiah (Gardiner), Philips 6769 107	
24	32	17	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
25	25	5	HEARING SOLAR WINDS The Harmonic Choir, Ocora 558 607	
26	13	38	MY LIFE FOR A SONG Domingo, CBS 37799	
27	NEW ENTRY		THE DANCE RECORD OF THE YEAR Hugo Strasser, Angel S 38047	
28	36	21	WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112	
29	29	34	GLADRAGS Labecque Sisters, Angel DS 37980	
30	11	5	BIZET: Carmen Baltsa, Carreras, van Dam, Ricciarelli, Berlin Philh. (Karajan), DG 2741 025	
31	17	17	BRAHMS: Ballades, Op. 10 Glenn Gould, CBS Masterworks IM 37800	
32	19	30	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	
33	15	5	JANACEK: Jenufa Soderstrom (Mackerras), London LDR 73009	
34	40	42	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798	
35	37	58	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
36	39	30	THE BEST OF PLACIDO DOMINGO Domingo, DG 2721 262	
37	28	12	CLASSIC CAFEHAUS MUSIC The Salon Orchestra, Pro Arte PAD 136	
38	20	30	THE ROMANCE OF THE PAN FLUTE Zamfir, Philips 6313 435	
39	12	9	IN OPERA Bjoerling, RCA AGL1-4806	
40	26	39	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574	

JANUARY 7, 1984, BILLBOARD

Classical

Orchestra Searches For A Home

Muti, Angel In Quest For Philadelphia Recording Site

By MAURIE H. ORODENKER

PHILADELPHIA—Riccardo Muti, music director of the Philadelphia Orchestra, is permitted by his contract with EMI/Angel to record orchestras in Berlin, Vienna and Salzburg. But for the present, at least, he can't record his own orchestra in its hometown.

Three albums scheduled for taping since November have already been postponed, and they have yet to be rescheduled. There's just no available recording location judged proper by both Muti and the Angel production

team.

The site of its most recent recording sessions, the Old Met, a former opera house now owned and used by a broadcasting evangelist, has fallen into such disrepair that Angel is reluctant to allow its engineers into the building. Heating is also a problem; at a recording session last winter it was necessary to install a ring of electric heaters around the musicians. Early takes picked up the sound of the heater blowers as well as the orchestra.

A recent attempt to record in the orchestra's concert hall, the Acade-

my of Music, was dropped after it was found unable to produce a sound satisfactory to Muti and the Angel staff. It failed even after the orchestra was moved off the stage and on to a special platform set up over the Academy seats in the hope of improving the sound.

Some 45 churches, hotels and schools in the area have been visited in the hope of finding a proper site. One of the places tested was the street floor court of the John Wanamaker department store. The most likely prospect at this time is Memorial Hall in Fairmount Park, according to an Angel executive, but sound checks still have to be made.

Consideration was given to bringing the orchestra to New York to record, either at Carnegie Hall or at the once often-used Manhattan Center facility. These alternatives were dropped, it is said, because of technical and scheduling problems, as well as inordinate cost factors.

Under its contract with the musicians' union, the orchestra can record two sessions a day and would have to stay over in New York to complete an album that required three sessions. Hotel costs would then swell recording budgets beyond economical bounds.

Recording projects that have suffered delays because of the lack of a session venue include a Mahler Symphony No. 1, the Brahms Piano Concerto No. 2 with Alexis Weissenberg as soloist, and a Tchaikovsky program. No dates have yet been set for their implementation.

One of the more recent acceptable recording locations in the city was the Scottish Rite Cathedral, used by RCA Records in past years, which was torn down last summer to make room for a parking lot. In prior years some recordings were made in the ballroom of the Philadelphia Athletic Club. However, remodeling there has altered its once highly regarded acoustical properties.

The current problem with regard to an adequate recording site are expected to prod the city to place more momentum behind a lingering program to build a new Academy Center. This would include a larger concert hall, which would provide a suitable setting for recording and telecast use.

London Releases Budget 'Doubles'

NEW YORK—London Records has entered the budget double-play cassette lists with a \$6.98 series tagged "Super Concert," featuring some of the label's top past and present artists.

Six tapes were shipped in the first release, with an additional eight due in the first quarter of the year. Similar artwork provides identity for the line, which incorporates full liner notes and will be supported at store level with streamers and other marketing aids.

Among the near-90-minute tapes are a Chopin package performed by Vladimir Ashkenazy; a set of three Mozart piano concertos with Ashkenazy, Radu Lupu and Wilhelm Backhaus as soloists; three Mozart symphonies directed by Zubin Mehta, Herbert von Karajan and Carlo Maria Giulini on a single cassette; and a coupling of highlights from the Gilbert & Sullivan operettas "The Mikado" and "The Pirates of Penzance," performed by the D'Oyle Carte Opera Company.



A FAMILY AFFAIR—As head of the family of guitarists, Celedonia Romero signs the quartet to an additional four years of exclusivity with Philips Records. Looking on, from left, are Angel and Pepe Romero, Philips Classics president Hans Kinzli, and Celin Romero. Pepe Romero has also extended his pact as soloist with the label for another four years.

Classical Notes

New World Records took special pains with the pressing of its recent album presenting music of Michael Colgrass and Jacob Druckman to achieve audiophile quality standards, and to permit some of the lightly scored percussion sections to come through unmasked by surface noise. The Europadisk pressings, which weigh 150 grams compared to the norm of 110, were cured for 18 hours before being inserted in jackets to inhibit warpage. Arthur Moorhead, director of marketing, also notes that each 40th disk was given an aural inspection.

New World, meanwhile has made its first recording in the Music Hall at Troy, N.Y., a concert site praised for its acoustical properties.

'Music In Time' Push Launched

NEW YORK—A three-pronged promotion involving records, a television series and a book will peak in March when the Public Broadcasting System launches a 16-part tv program featuring John Galway. The series title, "Music In Time," is the same as that of a newly released four-record RCA album devoted to the music appreciation project. A companion book bearing the same title has also been published here.

In the disk album, offered at a special list price of \$24.98, Galway is heard as flutist in a number of performances, although the bulk of the material drawn from the RCA vaults features other artists and orchestras as it traces a popular history of music from Gregorian chant through to Stravinsky and Copeland.

Liner notes are by Galway, who acts as host of the tv show, which was produced in Great Britain and had a successful run on the BBC.

Due out in late spring, the disk by the Albany Symphony under Julius Hegyi offers previously unrecorded pieces by Carpenter, Mason, Hadley and Porter. Elizabeth Ostrow produced, with Judith Sherman as engineer.

Harold Lawrence, consultant and chief producer for Sefel Records, off to the Univ. of Indiana in Bloomington to produce a set of the Bach Suites for solo cello with Janos Starker. Lawrence and Starker were associated in this same repertoire years ago in a version still available on Mercury Records. The new one, of course, will be recorded digitally. John Newton will engineer.

For whatever it's worth, Sergiu Comissiona, music director of the Houston Symphony, is quoted in a current Us magazine article as getting "a kind of high" from listening to Michael Jackson's "Thriller" album, whereas he finds David Bowie's music to have "no substance" and that of the Rolling Stones to be "too banal, too coarse." But the Police remind him of Mahler. So there.

Philips has renewed its contract with Jessye Norman, which provides for exclusivity on recital programs. Some upcoming projects include an album with the Boston Pops under John Williams, a recital of French operatic arias, a disk devoted to Schubert songs and participation in a recording of Purcell's "Dido and Aeneas." Philips, meanwhile, has published its first full-color consumer catalog. The comprehensive 60-page booklet indexes all albums by composer, and covers releases on LP, cassette and Compact Disc through this spring.

Peter Schickele will be on—and off—the podium during a performance, billed as a world premiere, of P.D.Q. Bach's three-act opera, "The Abduction of Figaro," by the Minneapolis Opera Co. in April. Itzhak Perlman receives the Humanitarian Award of the Los Angeles chapter of the Myasthenia Gravis Foundation in January.

Video

BRITISH PRODUCER/PACKAGER

Music Vision Seeks Global Scope

NEW YORK—The British market for cable music channels is undergoing changes, with a shuffling of partners and redirection of goals.

Music Vision, one of the early contenders for the right to operate such a channel, has recently redefined its functions and is leaning more toward

developing music programming for the international marketplace.

Originally, Music Vision had pacted with Yorkshire Television to operate a cable music channel in the U.K., via Rediffusion, the largest cable operation. Before the contract was signed, however, Yorkshire chose to work with Virgin Video as a joint venture partner, rather than Music Vision. Previously, Virgin and Thorn EMI had been the two competitors of the Yorkshire/Music Vision joint venture.

Since the split from Yorkshire, Music Vision has changed its operating functions, according to its head, Tony Hemmings. Other principals in the company are David Stoughton and Anthea Joseph.

"We're now in the business of producing and packaging pop music programming in total or in segments for national and international markets," Hemmings explains.

"British music is strong now," he says, "and we want to take advantage of that." Music Vision hopes to put together segments for shows designed to suit particular demands of time, including clearances of all rights, and shipment.

MGMM (With Two Ms) Plans To Go Beyond Clips

NEW YORK—MGM, as everyone knows, is a movie company. MGMM, as an ever-increasing section of the population is becoming aware, is a video music company.

The initials stand for (Scott) Millaney, (Brian) Grant, (David) Mallet and (Russell) Mulcahy, one of the hottest production teams around. Their video clips for Elton John, Billy Joel, Def Leppard, Donna Summer and others have garnered kudos—and, some would say, increased the sales of the albums they were made to promote.

"MGMM turns down more jobs than it takes," claims Millaney. One job the company couldn't resist was MTV's recent "Asia In Asia" extravaganza. For that, 24 MGMM staffers travelled to Tokyo to handle production of the concert on-site for live transmission to the U.S. "It was a

challenge technically and artistically," Millaney says. "It looked like a big gamble, and it really could have gone either way."

The way it went, though, was favorably, with both the technical and artistic ends holding up well. "Live rock has to have a rough edge; it can't be too clinical," Millaney says, explaining the philosophy behind fast edits and overall production decisions. "Asia has a lot of power and substance to their music."

"Lots of edits are a bold way to do it," director David Mallet adds. "The home video product (to be released this spring) will have more of a documentary flow. With this one we tried to go over the top." Following his work on "Asia In Asia," Mallet directed David Bowie in concert for Home Box Office in Los Angeles, (Continued on page 26)

FOR PRERECORDED SOFTWARE

RIAA Raises Award Criteria

NEW YORK—Reflecting the upturn in consumer purchases of prerecorded video software, the video division of the RIAA has revised its criteria for gold and platinum awards for 1984 "to maintain both meaningful and attainable sales plateaus."

For all programs released on or after Jan. 1, a gold award will require a minimum of 37,500 units sold or rented, or a suggested retail sale and/or rental income of \$1.5 million. Platinum award criteria are for double these amounts.

Prior requirements, which remain in effect for programs released before Jan. 1, are 25,000 units/\$1 million income for a gold award and 50,000 units/\$2 million income for a platinum award.

Videocassette and videodisk sales will continue to be measured together only if a title was released on the same company label. Otherwise they may qualify separately on each label of the individual marketer. Starting with the expiration date of a licensing agreement for a specific title, that title's future sales and rentals would count as part of the original licensor's total toward RIAA awards.

Also effective Jan. 1, each title certified for companies not members of RIAA's video division will require a surcharge of \$200 to cover administrative costs. All decisions are based on recommendations by a market research subcommittee of members.

Rundgren Eyes Home Mart For His 'Tortured Artist'

NEW YORK—Todd Rundgren's "The Ever Popular Tortured Artist Effect," which premiered at Billboard's Video Music Conference in November, tells the artist's life story in music and talk. Developed in conjunction with Channel Four Television in the U.K., it will also air on international television and be licensed for home video release.

The program grew out of the wishes of Andy Park, music program commissioner for Channel Four, to program musical shows of "depth and integrity." He told Rundgren's manager, Eric Gardner of Panacea, that he considered the artist a strong subject for a show, and a deal was worked out that led to a 90-minute video autobiography produced at Rundgren's Utopia Video.

Channel Four put up approximately 75% of the production budget (just under \$500,000) in return for the right to broadcast the show twice

in the U.K. and minor profit participation in exploitation in other territories after all production costs had been recouped and a net profit plateau was reached. Rundgren owns all worldwide exploitation rights and the copyright to the show.

"Tortured Artist" was written, produced and directed by Rundgren at Utopia over a period of 10 months. The use of the facility enabled costs virtually to be cut in half. The show uses a fictional interview situation as a starting point for discussion of Rundgren's "creative, philosophical, musical and metaphysical career," according to Gardner. The program is scheduled to air on Channel Four this spring, tied to the release of Rundgren's next album.

Gardner says, "The Channel Four deal follows in the footsteps of over a dozen Todd Rundgren/Utopia video projects, in that since 1976 when I became involved with them all video projects have been negotiated in such a way as to guarantee copyright ownership and all commercial exploitation rights to Todd or the band.

"This includes all promotional videos produced for the record companies over the years. From the very beginning I inserted language into the recording agreements providing for Todd or Utopia to totally finance the promotional videos, thus guaranteeing the copyright ownership.

"We then license the promotional rights only back to the record company, covering most of our production costs in the process. That way we ended up owning all our clips, which are proving very lucrative now, what with Video 45s, video jukeboxes and video compilation LPs."

Thorn Titles Due On CED Disk

NEW YORK—Thorn EMI Home Video will begin distributing three of its titles on CED-format videodisk this month, with more titles to follow. The company's disks are pressed at RCA's Indianapolis facility.

The initial titles are "The Dark Crystal," "XTRO" and Evil Under The Sun." Future titles will be released on a regular basis.

Distribution will be through Thorn EMI's own network of independent video distributors, as well as through authorized RCA distributors.



CAN IT—Canned Heat performs for the in-concert television series "USA Hot Spots" on the USA Cable Network. The series is produced by Marcus Peterzell for E.J. Stewart Video and Somach/Nelson Productions.

Billboard Videodisk Top 20									
Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.									
Survey For Week Ending 1/7/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	2	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	2	4	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
3	3	9	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
4	5	2	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
5	6	2	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
6	NEW ENTRY		OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
7	8	2	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
8	4	7	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
9	7	12	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
10	12	2	JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
11	9	5	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
12	10	4	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
13	11	9	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
14	14	6	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
15	17	6	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
16	13	11	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
17	16	13	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
18	15	6	LONE WOLF McQUADE	Vestron 5019	Chuck Norris David Carradine	1983	PG	CED Laser	29.95 34.95
19	18	10	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
20	19	13	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Colomby Kaki Hunter	1981	R	CED	19.98

• 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).

Billboard® Videocassette Top 40

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 1/7/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
2	2	15	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
3	3	86	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	4	2	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
5	13	2	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
6	6	5	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
7	NEW ENTRY		MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
8	5	8	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
9	9	8	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
10	11	2	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
11	14	3	A WALT DISNEY CHRISTMAS '83	Walt Disney Home Video 92	Animated	1983	G	VHS Beta	39.95
12	8	5	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
13	7	11	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
14	NEW ENTRY		A HARD DAYS NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
15	10	28	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
16	17	6	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
17	19	24	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
18	15	46	AN OFFICER AND A GENTLEMAN ▲(ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
19	18	5	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
20	22	2	JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
21	16	8	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
22	NEW ENTRY		DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
23	NEW ENTRY		THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
24	12	13	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
25	NEW ENTRY		AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.95
26	28	5	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
27	NEW ENTRY		PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
28	30	7	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
29	24	5	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
30	37	13	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
31	27	10	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
32	38	5	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
33	21	10	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
34	29	12	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
35	20	5	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
36	32	59	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
37	25	14	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
38	23	9	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
39	31	7	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
40	33	13	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95

• 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



"MAKING MICHAEL JACKSON'S THRILLER"

Vestron Video—7

An hour of Michael Jackson at \$29.95 is proving to be a hot holiday seller. The made-for-video program, which will also air on MTV this month, opens with the complete 14-minute million-dollar "Thriller," an expanded visual version of the title song from Jackson's mega-hit album.

Also included in the documentary are bits and pieces of previous Jackson videos, including his appearance on the Motown special, short segments from "Beat It" and "Billie Jean" and from the Jacksons' "Can You Feel It," footage from the early days of the Jackson Five and conversation between director John Landis and Jackson.

About half the program examines the work done behind the scenes to create the special effects and costumes for "Thriller."

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

20-30 LASER TITLES DUE

More Disks From CBS/Sony

TOKYO—CBS/Sony, which released its first dozen LaserVision videodisks late last year, plans to release between 20 and 30 more during the course of 1984, according to Hiro Ishikawa of the company's software division. LaserVision was chosen instead of VHD because of the wide public acceptance it has achieved over the last year, Ishikawa adds.

Currently available titles include eight music productions, among them disks by Billy Joel and Filipino singer Marlene. The latter was recorded in concert at Tokyo's Nakano Sun Plaza Hall.

On the subject of videocassette progress, Ishikawa says average sales here are now around 5,000 units, with popular titles reaching five-figure volume. The Joel release sold

4,200 copies in one week, he says, while a video album by the young singer Seiko Matsuda, released in late June, has neared the 20,000-unit sales mark. CBS/Sony's catalog now runs to almost 100 titles, of which 49 are musical.

Video singles, which Ishikawa pioneered here, are proving effective in promoting new singers, he says. He cites the video single by Maiko Ito issued last March, which proved so successful that the artist has now put out a 30-minute video LP.

Around a quarter of all households in Japan now own VCRs, and in Ishikawa's view music titles and animated movies offer the greatest software sales potential. CBS/Sony is not a party to the video rental scheme established by the Japan Video Assn.

MGMM (With Two M's) Plans To Go Beyond Clips

• Continued from page 25 and again in Canada.

MGMM's plans for the future include more shoots of the proportions of "Asia In Asia." "We want to expand beyond promo clips," says Millaney, although he points out. "It's

still our main business. Videos are being mass produced now and that concerns us because when it happens, creativity suffers. Budgets up to \$150,000 are not uncommon, and I don't know how the record companies can keep up."

Millaney welcomes the entry into video music by established film directors and believes their involvement points the way to "more split-royalty deals with third-party investors coming into the business—home video, movie studios and the like."

He says that when movie studios become more involved in financing clips, "they'll end up on movie screens. The studios have the investment ability and the clout to make that happen."

MGMM will open an office in New York this year (it currently has offices in London and Los Angeles), because production costs are higher in the U.S. for a foreign company because of air fares and other expenses.

LAURA FOTT



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials, page 23.

Video

PICTURE JUKEBOX RULING

Plug Pulled On U.K. Pubs?

LONDON—Because of a surprise court ruling here, thousands of British pubs either using or planning to use video jukeboxes may have to be formally licensed as cinemas, with consequent registration fees of around \$75 a year.

A further problem is that there are stringent safety regulations applicable under the Cinematograph (Amendment) Act of 1983, particularly relating to fire precautions. The Greater London Council says that unless these safety regulations are relaxed, it would be unable to grant licenses for video jukeboxes for thousands of pubs in its area.

The confusion and apprehension follow a case in the Midlands where the court ruled that the manager of a pub had to be licensed under cinematograph law before he could legally use his new video jukebox.

The national brewers' association has already made representations to the government asking that the regulations be loosened in the case of ordinary bars offering video entertainment. The alternative is for public houses and wine bars to submit to regular inspection by fire brigades and environmental health officials, with the prospect of costly structural alterations.

Music Monitor

• **Cliff's Edge:** A new video clip for Jimmy Cliff, shot in Jamaica, is only one of a number of projects produced by Limelight Productions' Simon Fields. That three-day shoot was directed by Don Letts. Other Limelight projects: Andre Cymone's "What Are You Doing Here," directed by Chris Gabin, and Thomas Dolby's "Dissidence," directed by Danny Kleinman.

• **Bullet-biting:** Chad Stuart & Jeremy Clyde have completed their debut video, "Bite The Bullet," for Rocshire Records. The video, and the album it promotes, mark the duo's return to the record business. The four-minute comedy—with no lip-synching—features actress/model Lauren Hutton and was also produced by Simon Fields and directed by Peter Sinclair for Limelight.

• **Mr. Bill Revisited:** The dBs are at work on a video for the song "Amplifier," from their second Albion album, "Repercussion." Producer is Walter Williams, the creator of Mr. Bill.

• **Singing The Blues:** A television special of a concert benefit held to raise money to save Chicago's oldest surviving blues bar, Theresa's Lounge, was produced by that city's Eye & Ear Teleproductions. The 60-minute program, "Blues For Theresa," was taped at the North Side

blues club B.L.U.E.S. At The Earl and featured Junior Wells, Lefty Dizz, Carey & Lurie Bell, Sunnyland Slim, Detroit Junior and the club's house band, the Nighthrocker. Theresa's Lounge has been threatened by loss of lease and is seeking to acquire its building or move to new quarters.

• **Jumpin':** Van Halen Productions, with producer Robert Lombard, has completed "Jump" to accompany the soon-to-be-released Van Halen album "1984." The video was premiered New Year's Eve on MTV.



THIS IS THE PICTURE—That's the title of Peter Gabriel and Laurie Anderson's new rock video, which will be featured in Nam June Paik's "Good Morning, Mr. Orwell," a live satellite event to be broadcast over PBS on Jan. 1. A co-production of New York's WNET and French National Television, the global telecast will also feature performances by John Cage and Allen Ginsberg and an appearance by Salvador Dali.

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 ALPHA INCIDENT
Ralph Meeker, Stafford Morgan, John Goff
Beta & VHS Media Home Entertainment.....\$59.95

THE ADVENTURES OF BLACK BEAUTY
Beta & VHS Sony Video Software.....\$89.95

AMIN: THE RISE AND FALL
Beta & VHS Thorn/EMI Home Video.....\$59.95

(Continued on page 37)

Billboard Videocassette Top 40

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 12/24/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	3	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
2	4	8	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
3	3	14	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
4	8	2	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
5	2	5	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
6	6	4	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta
7	5	11	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
8	13	2	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
9	15	2	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
10	7	6	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
11	9	27	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
12	11	4	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
13	10	4	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
14	14	7	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
15	17	3	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
16	12	9	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
17	16	4	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
18	25	15	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
19	21	5	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
20	19	9	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
21	NEW ENTRY		JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
22	22	35	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
23	23	9	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
24	24	17	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
25	18	7	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
26	31	12	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
27	32	12	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
28	NEW ENTRY		CHAINED HEAT	Vestron V-4071	Linda Blair Sybil Danning	1983	R	VHS Beta
29	20	8	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
30	29	14	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
31	34	11	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
32	27	21	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
33	33	45	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
34	NEW ENTRY		MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
35	36	27	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
36	28	12	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
37	30	10	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
38	37	11	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
39	26	16	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
40	39	25	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta

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

METRO VIDEO DIST. INC.

The Nation's
Distributor of
pre-recorded
video cassettes
and discs. Call or
write for the most
complete catalog
in the industry!

NEW YORK
430 West 54th Street
New York, N.Y. 10019
(212) 582-6405

FLORIDA
2300 West Oakland Park Blvd.
Ft. Lauderdale, Fla. 33311
(305) 731-3688

CALIFORNIA
2020 Broadway
Santa Monica, Cal. 90404
(213) 453-0521 • (800) 631-7006 [nat'l]
(800) 348-0009 [California only]

MINNESOTA
129 West Lake Street
Minneapolis, Minn. 55408
(612) 823-6291

Pro Equipment & Services

Dallas Video School To Offer Degrees

By RADCLIFFE JOE

NEW YORK—The Dallas-based Video Technical Institute (VTI) has been certified by the Texas Board of Education to offer associate degrees in applied science to graduates of its video technology courses. The school, headed by R. Wayne Gilpin, will begin offering the degree courses immediately.

The certification makes VTI one of the few schools of its kind in the country to offer an associate degree for its "hands on" training in electronics and video. According to Gilpin, the school's advisory board "found that the industry is in need of a specialized work force."

He adds, "Video companies need more than just a production assistant, they need personnel with extensive electronics backgrounds. We at VTI are able to provide that type of qualified employee."

The 230 students of the school can graduate with an associate degree in applied sciences within 14 months. Classes are divided into morning, afternoon and evening sessions. Equipment used in the training of students include a television transmitter.

Gilpin explains that in addition to the tv transmitter, tuition includes \$500 worth of professional equipment, which is used by the student throughout the course. In the final semester, students are required to build their own microprocessor, which is theirs to keep after graduation.

Following graduation, VTI students are offered job placement assistance by the school. School officials claim they are able to place a high percentage of their graduates.

Gilpin states that students applying for enrollment at VTI are carefully screened, and must have at least a high school certificate or its equivalent. Faculty for the school also faces careful screening. Requirements include a BA degree or an associate degree in applied sciences, and between three and five years of on-the-job experience.

The school, which has been in business for about 11 years, has recruiters in Florida, Louisiana and Oklahoma. It also advertises on radio and tv and in print.

Film-To-Tape Facility At Russian Hill

SAN FRANCISCO—Russian Hill Recording, based here, has expanded its facilities to include film and video post-production work. As part of the expansion, which was done in partnership with Persistent Image, the studio has installed a new film-to-tape transfer facility.

Roger Davis of Russian Hill states that the new facility generates high quality transfers from 35mm or 16mm film positives to videotape format, through "a revolutionary system that links a KEM model K-800 editing machine with a video scanner to any of a variety of videotape recorders. This is made possible through a Control Video Corp. 'Intelligent Controller' system."

Davis explains that the new facility was developed this summer with the assistance of Clark Higgins, designer of video transfer systems for both Lucasfilm and Zoetrope Studios. He adds, "Russian Hill Film-To-Tape not only produces an outstanding image through its Sharp model XC800 camera, but is also capable of generating frame accurate time code in a multitude of formats including vertical interval, longitudinal, window dub, film frame numbering in addition to SMPTE, film edge codes, reel number, and scene and take information."

He continues, "Since KEM is a six-plate flatbed machine, the studio can offer scratch mixes from two full coat magnetic tracks, or from four

35mm magnetic tracks. Release prints with optical sound and news style film such as single system magnetic stripe film can also be transferred."

Features such as color correction and black stretch enable the overall exposure and color balance to be altered during the film transfer. In addition, the new facility has a separate screening suite that allows an immediate check of elements on standard monitor, according to Davis.

Since its opening, the new facility has been used in the post-production work of such movies as "The Right Stuff." Transfer time at the studio is \$150 an hour, with a 30-minute minimum.

With the addition of its new film-to-tape facility, Russian Hill now offers, in one location, two recording video/audio rooms for post-production work and state-of-the-art tape to film transfer equipment for work in progress videos, dailies, work tapes, demo tapes, library reels and duplicates.



Photo by Frank P. Latta

HAPPY FAMILY—Blancmange, the British dance music group, gets some hands-on experience in the recording studio with producer John Luongo, left. The group's latest island single, "That's Love, That It Is," was recently released here, and a new LP is scheduled for February. Pictured are Blancmange's lead singer Neil Arthur, seated at right, and keyboard player Stephen Luscombe.

Ampex Is Cited For Digital Optics

NEW YORK—The Ampex Corp. has been awarded a citation by the Academy of Television Arts & Sciences for the development of its digital optics system. The system, designated ADO, is a digital effects unit "displaying unique capabilities with improved picture quality." Ampex has also been honored with an Emmy by the Academy for the same system.

The ADO system combines state-of-the-art computer graphics, advanced digital signal processing and microprocessor-based control system concepts, according to Mark Sanders, vice president and general manager of Ampex's audio video systems division.

ADO, which was introduced in 1981, is the first digital special effects system to offer picture rotation with three-dimensional perspective in real time. In addition, the system performs such basic functions as expansion, compression and repositioning of video images.

Ampex delivered its first ADO system to the Hollywood-based Post Group in February, 1982. The 200th system was recently sold to New York-based Today Video.

East Side Center Expands Services

NEW YORK—The East Side Film & Video Center here has expanded its services to include advertising agencies, editorial houses and documentary, trailer and feature filmmakers.

The facility, located on 12,000 square feet of space, features Neve mixing consoles, Magnatech machines, high speed dubbers and projectors. There is also a wide range of outboard equipment, including Lexicon digital reverb, filters, limiters and compressors.

The firm's services include video mixing with three-quarter-inch cassette interlocked to film dubbers and recorders, and relaying audio to one-inch videotape directly from fullcoat master.

The East Side Film & Video Center offers clients the services of such well-known sound mixers as Rod Zavalva, Mike Jordan, Tom Jucarone and Glenn Laredo. The facility is said to be capable of virtually any audio, video or film transfer.



DOGGONE EASY—That's what Juneau the husky seems to be saying as he checks out this digital recording console at Digital By Dickinson in New Jersey. Digital By Dickinson, owned and operated by Frank Dickinson, specializes in the lease and rental of digital recording equipment.

Mark Berry Blossoms As Hot Engineer, Producer

NEW YORK—At a time when the recording studio business generally, and recording engineers in particular, are still struggling with the ups and downs of a fluctuating economy, Mark Berry is blazing trails—not only as an engineer, but also as a producer and record label president.

In the past year, Berry has launched his own MSB label (distributed domestically by Sunshine Distributors, and internationally by PolyGram); co-produced an album for Two Sisters on Importe 12 Records; and engineered and mixed such chart successes as Freez's "I.O.U.," C-Bank's "One More Shot," Man Parrish's "Hip Hop-Be Bop," and Soul Sonic Force's "Looking For The Perfect Beat."

Berry also produced "Love This Way" by Lee Prentiss, the debut release from his MSB label. He has since followed that success with "Do You Wanna Lover" by Hot Box. The record was originally slated for release on MSB, but was snapped up by PolyGram for both domestic and international distribution. Also due on

MSB is "Finders Keepers," a new release from the group Private Sector, which originally recorded for Relative Records.

Berry was born in Brooklyn and began his career as a tea boy in George Martin's A.I.R. Studios in London. He later helped Martin on such recording sessions as Carly Simon's "You're So Vain" and Paul McCartney's "Live And Let Die." Berry says that the early technical training he gained working with Martin has given him an edge in a highly competitive business.

As an engineer, Berry still works with such prominent producers as Arthur Baker, John Robie and Raul Rodriguez. He is also the senior engineer with Vanguard Records.

Says Berry of his new label, "I want to keep it with an ear to the street, while at the same time maintaining a diversity of sounds."

RADCLIFFE JOE

Video Duplication At American Sound

WARREN, Mich.—American Sound, based here, has begun offering video duplication services to its clients. Until now, the firm's business was geared exclusively to the duplication of audio cassettes.

According to Frank Day, president of American Sound, the firm has purchased Sony model BVH 200 one-inch videotape recorders "to meet the wide variety of needs in modern video reproduction applications." He adds, "These machines have a high level of intelligence and self-diagnostics to make significant contributions to reliability and flexibility. We can now produce videocassettes in any configuration using both Beta and VHS half-inch tape, three-quarter-inch U-Matic and one-inch type C format."

In addition to the recorders, American Sound has also acquired a model 2100 image processor and a model Y688 processing system.

Edenwood Adds 24-Track Studer

DALLAS—Edenwood Recording Studio here has added a Studer model A-800 24-track recorder to its complement of equipment. Addition of the console supplements Edenwood's audio-for-video capabilities. The system now includes a three-machine lockup via BTX synchronizers and on-screen display of time code by BTX's Cypher SMPTE reader/generator.

Pro/Trax Adds New Services

FORT WAYNE, Ind.—Pro/Trax here has expanded its operation to offer installation and service of professional and semi-professional recording studios, high speed tape duplicating systems, cassette assembly and packaging systems and film projection systems.

The firm has retained Leon Giannakeff as a general partner of the expanded operation. According to the firm's Chris Roberts, Giannakeff "brings to Pro/Trax years of experience in all phases of recording and manufacturing from analog to digital."

Giannakeff notes that many tape duplicators are considering speed or format conversions to keep up with increased industry demand. "To meet that need, our expanded services will be offering a large selection of rebuilt high speed bin duplicators, heads, parts and cassette loaders," he says. "Ours will be a turnkey service that will also help to keep costs down."

Pro/Trax is also gearing part of its expanded operation to small recording studios looking to upgrade and expand their facilities. The firm has purchased its own aircraft in an effort to cut down on travel time to and from the servicing of its customers.

PRODUCERS RECORD COMPANIES RECORDING ARTISTS RENT FOR YOUR EXCLUSIVE USE:

AN ALL NEW MCI 24 TRACK AUTOMATED STUDIO LOCATED ON THE JERSEY SHORE. "LIVE" WOOD DESIGN STUDIO 48' x 38' x 23' CATHEDRAL CEILING—CONTROL ROOM 24' x 24' x 12'. \$25,000.00 MONTHLY. INCLUDES LIVING ACCOMMODATIONS (WATERFRONT CONDOMINIUM). FOR MORE INFORMATION CALL TOLL FREE 800-631-2292. IN NJ 201-870-1918.

Studio Track

By ERIN MORRIS

NASHVILLE

At **Audio Media Studio**, the **Nitty Gritty Dirt Band** is cutting its 16th album. The LP is being produced and engineered by **Marshall Morgan** and **Paul Worley**.

Mark Sherrill is producing **Craig Dillingham** at **1111 Sound** with engineer **Ron "Snake" Reynolds**. The project is for release on **MCA/Curb**.

At **Stargem**, **Bruce Dees** is producing **Lisa Silver's** newest project . . . **Nat Stuckey** is working with producer **Wayne Hodge** for his upcoming **Stargem** release . . . **Stan Cornelius** is producing **Carl Jackson** with engineer **Dave Cline** . . . **Bil Vorndick** is producing **Steve Haggard's** debut release. Unless otherwise noted, all above projects were engineered by **Vorndick**.

At **Woodland Sound Studios**, **Sylvia** is cutting **RCA** album tracks with her producer **Tom Collins**. **Les Ladd** is engineering the project, with assistance from **Tim Farmer** . . . **Sierra** is laying tracks with producer **Nelson Larkin** and engineers **Farmer** and **Tommy Seemes**. **Ken Cribblez** is seconding . . . **Jerry Watson** is producing **Southern Exposure's** latest project, with **Farmer** at the controls and **Jeff Coppage** seconding . . . **Barbara Mandrell** and **Lee Greenwood** are finishing a duet project with co-producers **Tom Collins** and **Jerry Crutchfield**. **Ladd** and **Ernie Winfrey** are engineering the tracks, with assistance from **Farmer** . . . **Glen Campbell** is finishing overdubs for his upcoming **Atlantic America** release. **Harold Shedd** is producing, and **Joe Scaife** is engineering . . . Mastering by **Denny Purcell** includes **CBS** singles for **Jim Stafford** and **Mark Gray**.

ELSEWHERE

In **Sausalito, Calif.** at **The Plant Studios**, African artist **Joni Hastrup** is mixing a new single for **Ethnic**. **Hastrup** is co-producing with **Ross Winetsky**, and **Rick Sanchez** is behind the board. **Mark Slagle** is assisting . . . **Pete Escovido** is mixing a new album with co-producers **Scott Roberts** and **Stacy Baird**. **Baird** is also engineering, with assistance from **Larry Walsh** . . . **Montana** is mix-

Plastic Reel Bows Chicago Facility

ELMWOOD PARK, N.J.—**Plastic Reel Corp.**, based here, has opened a sales and warehousing center in **Chicago**. The facility will provide sales, customer service support, warehousing and distribution for the post-production products the firm markets to the film, audio tape, videotape and microfilm industries. The new facility is headed by **Gunther Ries**, branch manager, and **Ron Shiban**, Midwest sales manager.

According to **Ries**, the new facility will more than double **PRCA's** capability to serve its customers in this area of the country. The new facility is located on **Chicago's Lakeshore Drive** near **Michigan Ave.**

Meanwhile, **PRCA** has added half-inch **Betamax** storage containers to its line of products for the professional video industry. According to **Ries**, the boxes, which complete **PRCA's** lines of videotape storage containers, are designed for high density storage. They are manufactured from polypropylene and feature a "living" hinge which allows them to snap shut, held closed by two secure latches. They are also said to be crush resistant and dust and moisture proof.

Ries adds that each box includes a clear, heat-sealed window for labels and graphics, as well as separate areas for hot-stamping and custom imprinting. They are offered in black or royal blue, but other custom colors are available.

Pricing of the product is based on quantity. The boxes are packaged in lots of 100 pieces per carton.

Plastic Reel Corp. of America has been in business for 25 years. The company manufactures plastic reels, cans, shipping and storage cases and related products and services for the video and film industries.

ing a live LP for **Crescendo**, which was recorded at the **Nugget** in **Reno**. **Paul Broucek** and **Norton Buffalo** are producing, along with the group. **David Bianco** and **Broucek** are engineering, with **Ross Williams** seconding.

In **Miami** at **Criteria Recording Studios**, **CBS** International artist **Julio Iglesias** is working with producer **Ramon Arcusa** and engineer **Bob Castle**.

At **The Automatt** in **San Francisco**, **Jefferson Starship** is finishing cuts for its upcoming **RCA/Grunt** LP, with **Ron Nevison** producing and engineering. **Maureen Droney** is assisting . . . **Earth Shaker** is cutting LP tracks for **King Records of Japan**, with **Ken Kessie** engineering and **John Nowland** assisting . . . **Dream Syndicate** is mixing its upcoming **A&M** release, with **Sandy Pearlman** produc-

ing and **Paul Mandl** assisting.

In **Memphis** at **Arden Recordings**, the **Barkays** are finishing their eighth album for **Mercury**, with **Allen Jones** producing and **Henry Bush** and **William Brown** engineering.

The **dB's** have entered **Bearsville Studios** in **Bearsville, N.Y.** to begin recording its first album for **Bearsville Records**. **Chris Butler** is

co-producing with the band, and **Mike Frondelli** is engineering.

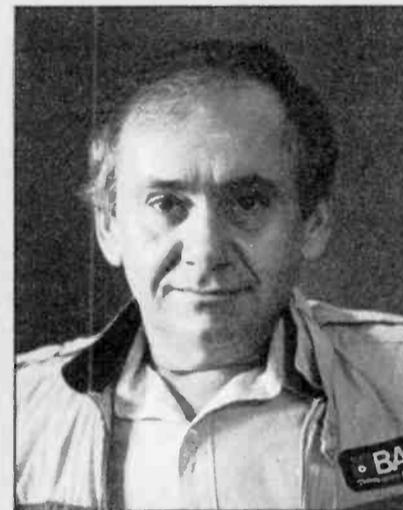
In **Atlanta** at **Axis, Americade** is working with producer/engineer **Jeff Glixman** on its second album for **Adam**.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

The leaders pick the Electro Sound 8000 Tape Duplicating System

"A & M Records has always been the leader in prerecorded cassette quality. We consider cassettes duplicated on the Electro Sound 8000 with the new Dolby HX Professional to be our next step forward."

Marv Bornstein
Vice President, Quality Control
A & M Records



The leaders want their tapes duplicated on the Electro Sound 8000 — to get ahead and stay ahead. We've been first with **Dolby* HX Professional** for outstanding audio. First with microprocessor architecture for high productivity. First with automatic quality control. Let us help you to keep pace with the leaders by producing the finest tapes, consistently and efficiently — on the **ES 8000**.

Electro Sound, Inc.
160 San Gabriel Drive
Sunnyvale, California 94086
Telephone: (408) 245-6600

Represented internationally
exclusively by
Audiomatic Corporation
400 Madison Avenue
Suite 1211
New York, New York 10017
Telephone: (212) 308-6888
Telex: 12-6419
Cable: AUDIOMATIC

*"Dolby" is a trademark of
Dolby Licensing Corporation.
HX Professional system manu-
factured under license from
Dolby Licensing Corporation.

Talent & Venues



SURPRISE GUEST—Eric Clapton joins Lonnie Mack on stage at the Tango in Dallas.

Rock'n'Rolling

Adam Ant 'Strips' For Touring Action In U.S.

By ROMAN KOZAK

Adam Ant is a very bright fellow, and after being a pop sensation in Britain he's begun to do quite well in the U.S. His "Strip" album is climbing the charts lustily, and he's going out on the road in the U.S. in the new year.

Ant (Mr. Ant?) doesn't manage himself—Don Murphy does that—but he pretty much runs his own business. "It's my money," says Adam. "I know that I'm owed money and basically I like to know how much I've got."

"I think it's to my advantage to ask questions in advance. I have an office and I have a girl in the office and I know how much she earns and what she has to do."

Though there have been whispers suggesting that Adam Ant likes America only for its greenbacks and really wants to have no truck with this country, he says that is not true at all. In fact, he is determined to become a favorite in the American heartland.

"I did 80 (U.S.) cities last year," he says. "English acts generally play about 14 cities, and they don't even see the towns. An English (band's) tour is considered to be New York, Boston, Philly, maybe Chicago, Los



Angeles, San Francisco and up to Canada and then home. That's not America. It's just basically playing for the major critical areas.

"But I have always enjoyed playing here. I wouldn't do 120 shows if I didn't like it. I think the kids of America, basically through videos, are wanting to see things live. America to me is the only place in the world where whatever you have done anywhere else, you just have to go out there and get the success you can. You have to work out there."

"I am not one of the people who knocks the U.S. I am pleased to be here," he says.

Elton John Said To Break Aussie Ticket Records

LONDON—Elton John's sixth concert tour of Australia doesn't begin until February. But ticket sales have already been "phenomenal," reportedly breaking all records for that territory.

In the first week of bookings, according to the singer/songwriter's management here, a total of 100,000 tickets were sold for the Sydney and Melbourne gigs, 68,000 for seven shows at the Sydney Entertainment Center and 32,000 more for five at the Melbourne Sports and Entertainment Center. That total represents some \$1.9 million in receipts.

John arrives in Sydney Jan. 23 for three weeks of rehearsals, then kicks off his '84 world tour in New Zealand in mid-February. His February and March Australian shows, which will also take in Perth, Adelaide and Brisbane, are being presented by Happenstance Ltd. in association with Duet Productions.



COMPUTER SOFTWARE/ VIDEO GAMES CONFERENCE

March 7-9, 1984
Westin St. Francis
San Francisco, California

ACCOUNTANT PROFILE

Ernst & Whinney Worry For Acts

By ROMAN KOZAK

NEW YORK—"It's the job of the artists and performers to entertain, but it is our job to worry," says Lester A. Marks, partner in Ernst & Whinney, one of the major accounting firms in the country specializing in financial services for entertainment professionals.

With offices in virtually every major city in the U.S. as well as an international department, E&W provides a full range of financial services for its clients, including accounting, tax counselling, business management, estate planning, investment analysis, money management, auditing, production and tour accounting.

E&W represents a number of major figures in the world of film, sports, and tv as well as music; however, it keeps its list of clients confidential. One music company that it represents is BMI, for which it does auditing and tax planning, says Marks.

"One of the more interesting parts of our job is tax planning," says Marks. "A lot of people come to us in not very good shape. They have been handled by 'professional managers' who sometimes do not know about the income tax law and accounting rules, so we have a lot of straightening out to do. We like to work with the managers and attorneys on this, and also on pension plans," he says.

"Retirement planning is a big problem because they make money quickly, and then they may not make so much on the next year. But there are retirement plans we can set up so that if they make big money in one year they can put a lot away, and then if they don't make that much, the plan can be amended so as to be flexible and allow them to make contributions according to their earnings."

"Also, if a group is going out on the road, and you know they will be making big money, you can make arrangements beforehand to have some of the money deferred until next year," he says, "which is legal, as long as they agree to the deferral of compensation before they earn it. And the concert promoters are happy to do it because they have the use of the money."

"Occasionally we will also show them where a good tax shelter may be. We review tax shelter investments for our clients, and try to investigate who the promoters are, what their track record is with the I.R.S., whether they have been filing all the forms that they should be. We try to steer them toward something that will give them sheltering and capital appreciation when the shelter ends so they turn ordinary losses into capital gains at the end," he says.

With 140 tax people and 600 auditors on staff in the New York office alone, E&W gets involved in a variety of financial planning situations, with a client service executive dealing directly with the account. There is also an accounting partner and a tax partner as well as the management consultant service, which can set up a computerized system.

"With the aid of mini and micro computers, it is a lot simpler now. You can even take a terminal out on the road with you. We also have offices in every major city, but if somebody has a need for an accountant to travel with him, we can do that. On a concert tour we can send a bookkeeper to keep track of everything and take it back to our main accounting office in proper form," says Marks.

In the course of every performer's career comes the question as to whether he should incorporate for

tax and other financial reasons and legally be a company rather than an individual.

"You can say that some of the corporate benefits in pension plans have been taken away by a parity with the Keogh plans," says Marks. "You could also say that a corporation gives you leeway to take some deductions on a corporate return rather than an individual return. And tax rates are also important. Corporations pay a top rate of 46% income tax, while it's 50% for individuals. But until you get up to the 46% rate, the tax is much much lower (for indi-

viduals) up to the first \$100,000."

Marks says that E&W is interested in growing with accounts that are not now making all that much money. "We realize that a lot of people are just starting out, and if a guy makes \$30,000, \$40,000 or \$50,000, we are willing to get involved with him at the lower level."

"Our biggest client in New York happens to be Gulf & Western, and 15 or 20 years ago that started out in a garage in Texas, selling automobile parts. We have a privately owned business group that specializes in new corporations," Marks concludes.

Germany's Nena Sends Its 'Balloons' To U.S.

By ETHLIE ANN VARE

LOS ANGELES—For a new band, Nena is already seeing an awful lot of misconceptions about itself banded about. The top German act made an initial splash in the U.S. with the import version of "99 Luftballons," which went to 22 on the dance charts, and now is hitting the pop charts after being domestically released on Epic.

The first mistake made about Nena is that she's a she. In fact, it's an it—or they're a they.

"There was a picture in Billboard of us with our platinum record," says keyboard player Uwe Fahrenkrog (in excellent English), "and they had written 'Here is a picture of female singer Nena and the members of her band.' That is not right."

"We are not Tom Petty & the Heartbreakers or something," adds guitarist Carlo Karges. "We are Nena, all together."

"We are a band," says Gabriele Kerner, vocalist—yes, her nickname is Nena. "We are five people, and five people have more to say than one."

So much for the first misunderstanding. Nena is a band, which took its name from the vocalist's nickname. And it's one of Germany's most popular home-grown acts. They are gold and platinum all over Europe, but made no impact on the U.S. until KROQ disk jockey Rodney Bingenheimer received a copy of "99 Luftballons" from a German guest. His airplay, and the requests it generated, put the disk in KROQ rotation and soon all over the Southern California ether.

When word got out that the German language lyrics were highly political in nature, interest in the song was fueled. And so came about the second misconception about Nena: that it is a political protest band.

The gist of the song is that somebody lets fly a bunch of balloons, and then fighter pilots start shooting them down for fun and then other planes are shooting down the fighters

for real, and soon the conflagration leaves one person standing in the rubble of civilization holding a balloon.

"It's about a chain reaction of misunderstanding," says Karges, who wrote the song. "How, because of the paranoia that people have, little things grow into bigger things. It's within a political aspect, but that's not the main thing. It applies to personal as well as war stuff; it's between people as well as missiles. It's a fairy tale."

"We don't want to be classified and put into a protest box," says Fahrenkrog. "Our lyrics deal with different themes. We do love songs as well."

"It is not a protest song," says Kerner. "We are not a protest band."

Nena is releasing its second album in Germany (the debut sold more than ten million copies in Europe, they say), and Epic will shortly put out an EP in the U.S. with songs from both albums combined. If all goes well, the band hopes to tack America onto its spring European tour and turn it into a spring world tour. Both the record and tour will feature songs in the original German and English translations.

"A whole concert in a language I can't understand would bore me," says Karges. "We have to find the right balance."

"In German, it sounds very exotic," says Fahrenkrog. "But for our remaining success, it won't be enough to be exotic. We have to say something."

Ranging in age from 23 to 32, the members of Nena (bassist Jurgen Dehmel and drummer Rolf Brendel round out the group) are hardly starry-eyed rock'n'roll neophytes. They don't dress up funny, they play straightforward bass-guitar-drum rock, and they financed their own press tour of the U.S. to acquaint this country with themselves. For a band whose name means "little girl," they have an awfully grown-up attitude.

Unsurpassed in Quality

GLOSSY PHOTOS 24¢ EACH IN 1000 LOTS

1000 POSTCARDS	\$165.00
100 8x10	\$32.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$425 per 1000
COLOR POSTCARDS	\$240 per 3000
MOUNTED ENLARGEMENTS	20"X30" \$25.00 30"X40" \$40

COPYART Photographers
163 WEST 46th STREET, N.Y. 10036
(212) 382-0233

NO DOLBY

ONLY DIGITAL MASTERS...

HAVE 40% MORE DYNAMIC RANGE

DIGITAL BY Dickinson

DIGITAL STUDIO ON PREMISES AT ANALOG RATES OR REMOTES

LEASING MULTI-TRACK & 2 TRACK Q-LOCK TO VIDEO 201-429-8996

Talent & Venues

MANAGER PROFILE

Shankman, DeBlasio Tackle The Unusual

By PAUL GREIN

LOS ANGELES—Ned Shankman and Ron De Blasio have re-entered the business of artist management with two challenging, unconventional acts: X and John Hiatt.

"We have two acts that aren't easy to get over because they don't fit a particular mold," says De Blasio. "They're highly individual in their styles. Their lyric content alone tends to separate them: They don't write songs with obvious melodic hook lines. They write story songs."

"The material is accessible once it's heard; the challenge is getting it heard. That's always going to be a problem in a conservative marketplace such as we're in now, where music is very tempo-oriented. A lot of it is good, but a lot of it is cookie-cutter music."

Nonetheless, De Blasio feels X is making slow but steady progress. He says the group's second Elektra album, "More Fun In The New World," has sold more than 200,000 copies, compared with 75,000 for its predecessor, "Under The Big Black Sun." The band has also done good business on an extensive tour that began Sept. 17 and concluded Dec. 20 in Phoenix.

"Little by little we're getting there," De Blasio says. "We've made a point of getting attorneys and promoters and publicity people and everybody we can get our hands on out to the shows. Getting a good buzz going within the business is a very important part of breaking an artist."

Shankman/De Blasio became involved with X just as the latest album was being completed. "The group wanted to become more accessible," he says. "They wanted promotion and wanted to break down some of the resistance that had built up."

De Blasio suggests there were several reasons for that resistance, ranging from prejudice against "punk" to backlash against critical overkill. "I think one thing that held them back was the 'punk' tag, which has held a lot of groups back. They're actually a hard rock'n'roll band with folk lyrics. Very few punks come to their shows now anyway. It's mostly very young kids and older college students."

"The backlash against critics has been another factor. Rock critics can help by calling attention to a band, but if it's belabored, it has the same effect as parents telling their kids: 'Eat your spinach because it's good for you.'

"It also caused resistance to build up within the industry, because the critics were scolding the record companies. When the business was going through rough times, they didn't want a bunch of critics telling them they weren't signing the right acts."

A final problem centered on geographics. "For all its critical acclaim, people still tended to look at X as a regional band," De Blasio says. "It's tough for a strong rock'n'roll band to break out of L.A. There's still a cultural stigma attached to that in some areas. L.A. can come up with fashion and fluffy things, but anything strong and musical is apt to be viewed with skepticism."

De Blasio says X is making some moves to gain wider acceptance. "The production on stage is a little more dressed up," he says. "We finally have the lighting situation taken care of. Also, the new album is much more accessible than the last one was, and the colors and graphics are much more inviting. But they're not going to do a Duran Duran. That's not what the band is all about. We don't

want to lose the original fans."

X's tour has been centered on cities with big colleges. The band's top markets, according to De Blasio, are Los Angeles, Boston, New York, Minneapolis and Chicago. De Blasio adds that X broke in Florida and Texas on this most recent tour. Offers are now coming in for tours of Europe and Mexico.

Shankman/De Blasio's Santa Monica-based management company also includes on its roster many of the top producers in the business, including David Foster, Jay Graydon, John Ryan, Greg Mathieson, Harry Maslin, Eob Gaudio and Trevor Veitch.

De Blasio's partner, Ned Shankman, notes: "When Ron and I got together, we decided to combine the publishing business with representation of producers. It seemed to us that producers made most of the decisions on what to cut, yet were basically unrepresented. But there are so many things that can go wrong after a producer turns an album in, he needs to have some stacking in his favor."

"So many times a producer will spend two or three months on an album only to find out it's over for the artist on that label. We do a lot of research on the group and try to determine the amount of record company

support on a worldwide basis."

Shankman says there are decided advantages in representing producers. "They don't have drug problems and a lot of groupies and girlfriends and that sort of thing. They're businessmen. They're constantly on the line: An artist can go off and go crazy for four or five months, but as soon as a producer is done with one project, he's ready to go on to something else."

"We've been involved in making 27 albums in the last 18 months. As soon as a producer finishes what he's supposed to do, we have two or three people in this office that have at least six more months of work to do on that album following up on copyrights, making sure print music is available around the world and checking on subpublishing deals."

De Blasio says that when he and Shankman started representing producers, they were aiming to fill a void. "We took a group of people that were heretofore pretty much unrepresented and gave them career direction. Now every management company in town is looking for producers to represent."

"Now we're getting back to representing performers too, which is the plan we had when we first started out."

Act-ivities

ECM recording artist Keith Jarrett has announced a retreat from solo concerts after his current tour. The pianist, who would improvise his whole concert in front of an audience, says that he is no longer accepting engagements for solo performances, at least not for the foreseeable future... Rhino Records is soliciting tapes from female acts for a modern "girl group" compilation LP.

Irene Cara has done her first live performance ever, playing to an audience of 10,000 at Roberto Clemente Stadium in San Juan, Puerto Rico... Promoter Frank Russo had an 11-station hookup in New England for a press conference announcing a Police date at Providence Civic Center in February. After that, he says, tickets sold out within two hours, with no advertising.

After 13 years together, ZZ Top has finally played its first European tour, appearing before over 250,000 fans in 36 cities and making numerous tv appearances.

An outfit called World Doll Inc. is introducing an Elvis Presley "Collectible Series," with three different models ranging from \$90 to \$2,500. The high end model is a 17-inch porcelain figure with an "Aloha Hawaii" outfit, a diamond in the belt buckle, and a scarf that "had already been packed in a trunk for the singing

star's next appearance" before he died. Also included with the doll will be a ticket for a June 26, 1977 concert in Indianapolis, a date Elvis never kept.

Todd Rundgren is doing a one-man concert tour, using audio and tapes behind him... Can a song about a vitamin become a hit? It can in Pittsburgh, where "Vitamin L" is doing well for the B.E. Taylor Group... There is an Echo & the Bunny-men rock video club promotion going on in 18 clubs around the country, featuring five of the band's clips.



PARTYING—Southside Johnny parties with Stray Cat Brian Setzer after a Jukes concert at the Ritz in New York.

1983's Top Grossing Concerts

Oct. 30, 1982 through Oct. 22, 1983
(As reported in Amusement Business)

Gross Ticket Sales	Headliner Support Act(s)	Total Attendance & No. of Shows	Ticket Scale	Promoter	Venue, City, Date
\$2,200,000	The Who, David Johansen, The Clash	140,000 (2)	\$16	Ron Delsner Prod.	Shea Stadium, New York City, 10/12-13/82
\$1,850,731	Neil Diamond	126,131 (7)	\$15.50	Concerts West	Inglewood (Calif.) Forum, 6/13-19/83
\$1,810,912 (\$2,277,877 Can.)	David Bowie, Rough Trade	103,449 (2)	\$22.50	Concerts Prods. Intl.	CNE Grandstand, Toronto, 9/3-4/83
\$1,394,152	Neil Diamond	100,400 (5)	\$15 & \$10	Concerts West	Joe Louis Arena, Detroit, 4/21-24/83
\$1,365,415	The Who, The Clash, T-Bone Burnett	83,000 (1)	\$17.50 & \$15	Wolf & Rissmiller Concerts	Los Angeles Coliseum, 10/29/82
\$1,327,020	Bette Midler	41,118 (7)	\$35, \$30 & \$22.50	In-house (RCMH Prods.)	Radio City Music Hall, New York City, 3/7-14/83
\$1,165,693	The Who, Billy Squier, Steel Breeze	66,611 (1)	\$17.50	Feyline Presents	Cotton Bowl, Dallas, 12/4/82
\$1,141,830	Journey, Bryan Adams	76,122 (5)	\$15 & \$12.50	Bill Graham Presents Avalon Attractions	Inglewood (Calif.) Forum, 8/5-7, 9-10/83
\$1,130,000	The Police, Joan Jett & the Blackhearts, R.E.M.	67,000 (1)	\$17.50, \$16 & \$15	Ron Delsner Prods. Tony Ruffino-Vaughn- Larry Vaughn Productions	Shea Stadium, New York City, 8/18/83
\$1,110,122	Marvin Gaye, George Wallace	47,066 (8)	\$25, \$22.50 & \$20	In-house (RCMH Prods.)	Radio City Music Hall, New York City, 5/17-22/83
\$1,066,500	The Police, The Fixx, Madness, Oingo Boingo, Thompson Twins	59,800 (1)	\$17.50	Bill Graham Presents	Oakland (Calif.) Stadium, 9/10/83
\$1,060,610	David Bowie, The Go-Go's, Madness	70,089 (1)	\$17.50 & \$15	Avalon Attractions	Anaheim (Calif.) Stadium, 9/9/83
\$1,052,347 (\$1,300,800 Can.)	David Bowie, Peter Gabriel, The Tubes	53,687 (1)	\$25 & \$20	Perry Scope Prods., Concert Productions Intl., Donald K. Donald, Avalon Attractions	B.C. Place, Vancouver, 8/9/83
\$1,050,000	The Who, Billy Squier, Steel Breeze	60,000 (1)	\$17.50	Pace Concerts	Astrodome, Houston, 12/3/82
\$1,030,977	Journey, Bryan Adams	60,000 (1)	\$15.50	Electric Factory Concerts	JFK Stadium, Philadelphia, 6/4/83
\$1,025,100	The Who, The Clash, T-Bone Burnett	60,300 (1)	\$17	Bill Graham Presents	Oakland (Calif.) Stadium, 10/23/82
\$1,018,946	The Who, Joan Jett & the Blackhearts, B-52's	65,000 (1)	\$15.75	Beach Club Concerts Cellar Door Productions	Tangerine Bowl, Orlando, Fla., 11/27/82
\$1,003,000	The Police, A Flock Of Seagulls, The Fixx	61,000 (1)	\$16 & \$18	Don Law Co.	Sullivan Stadium, Foxboro, Mass., 8/10/83
\$ 977,669	Styx, Sammy Hagar, Ted Nugent, Triumph	60,222 (1)	\$18.50	Pace Concerts, Contemporary Presentations	Cotton Bowl, Dallas, Texas, 6/18/83
\$ 963,162	David Bowie	70,000 (4)	\$15 & \$12.50	Electric Factory Concerts	Spectrum, Philadelphia, 8/18-21/83

AMUSEMENT BUSINESS

Boxscore

Survey For Week Ending 1/7/84

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 reported through Dec. 20.

- **KENNY ROGERS, B.J. THOMAS—\$411,250, 19,819, \$20.75, C.K. Spurlock/Marquee Enterprises, Sunrise Theater, Ft. Lauderdale, Fla., six sellouts, Dec. 9-11.**
- **AC/DC, FASTWAY—\$283,027, 23,323, \$12.50 & \$11.50, Don Law Company, Centrum, Worcester, Mass., two sellouts, Dec. 2-3.**
- **NEIL DIAMOND—\$248,172, 17,520, \$15 & \$10, in-house/Concerts West, Frank Erwin Special Events Center (Univ. of Texas), Austin, sellout, Dec. 3.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$195,468, 14,422, \$13.50, Beaver Prods., Cow Palace, San Francisco, sellout, Dec. 16.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$174,582, 12,932, \$13.50, Beaver Productions, Convention Center, San Antonio, sellout, Dec. 6.**
- **GLADYS KNIGHT & THE PIPS—\$174,014, 12,784, \$14.75 & \$13.75, in-house, Front Row Theater, Cleveland, Ohio, four sellouts, Nov. 25-27.**
- **AC/DC, FASTWAY—\$163,377, 12,102 (18,787 capacity), \$13.50, Cellar Door Prods., Capital Centre, Landover, Md., Dec. 11.**
- **DAN FOGELBERG—\$152,804, 10,128 (12,600), \$15.75 & \$14.75, Pace Concerts, Summit, Houston, Dec. 14.**
- **GENESIS—\$148,338, 17,017 (11,466), \$13.50, Pace Concerts, Omni, Atlanta, Dec. 13.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$141,183, 10,458, \$13.50, Beaver Prods., Lubbock (Texas) Coliseum, sellout, Dec. 9.**
- **HEART, KANSAS—\$135,733, 11,347 (14,440), \$13.50 & \$11.50, Monarch Entertainment Bureau, Meadowlands Arena, E. Rutherford, N.J., Dec. 16.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$126,900, 9,400, \$13.50, Beaver Prods., Pan Am Center, Las Cruces, N.M., sellout, Dec. 10.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$125,887, 9,325, \$13.50, Beaver Prods., Tingley Coliseum, Albuquerque, N.M., sellout, Dec. 3.**
- **KENNY ROGERS, B.J. THOMAS, SYLVIA—\$122,729, 7,918, \$15.50, C.K. Spurlock, Lakeland (Fla.) Civic Center, sellout, Dec. 8.**
- **KENNY ROGERS, B.J. THOMAS, SYLVIA—\$118,806, 7,930, \$15.50 & \$13.50, C.K. Spurlock, Savannah (Ga.) Civic Center, sellout, Dec. 7.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$113,198, 8,385, \$13.50, Beaver Prods., Taylor Country Coliseum, Abilene, Texas, sellout, Dec. 7.**
- **QUIET RIOT, STRANGER—\$111,465, 7,431 (9,500), \$15, Water Brothers Prods./Consolidated Concerts, Roberto Clemente, San Juan, Puerto Rico, Dec. 3.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$105,300, 7,800, \$13.50, Beaver Prods., Civic Center, Amarillo, Texas, sellout, Dec. 4.**
- **DAN FOGELBERG—\$103,752, 7,715 (12,488), \$15 & \$12, in-house/Pace Concerts, Frank Erwin Special Events Center, (Univ. of Texas), Austin, Dec. 11.**
- **HEART, KANSAS—\$97,975, 7,838 (18,787), \$12.50, Cellar Door, Capital Centre, Landover, Md., Dec. 5.**
- **ELMO & PATSY, STEVE SESKIN, WESTWIND—\$84,600, 25,905 (30,000), \$3.75 & \$1.75, General Expositions, San Francisco Civic Center, six shows, Dec. 2-4.**
- **JOAN RIVERS, GARRY SHANDLING, CLINT HOLMES—\$76,525, 3,556, \$22.50 & \$20, Pace Concerts, Dallas Convention Center Theater, two sellouts, Dec. 9.**
- **GALLAGHER—\$66,641, 6,392, \$11.75 & \$10.75, in-house, Front Row Theater, Cleveland, Ohio, two sellouts, Nov. 30-Dec. 1.**
- **THE TEMPTATIONS, THE FOUR TOPS—\$62,727, 4,892, \$13.50 & \$11.50, K-2 Concerts, De Vos Hall, Grand Rapids, Mich., two sellouts, Dec. 4.**
- **STRAY CATS, BOYS BRIGADE—\$38,539, 3,548 (6,135), \$11.50 & \$10, in-house/Page Concerts, Frank Erwin Special Events Center (Univ. of Texas), Austin, Dec. 10.**
- **SPYRO GYRA, NORTH STAR—\$33,879, 3,196, \$11.75, & \$10.75, in-house, Front Row Theater, Cleveland, Ohio, sellout, Dec. 2.**
- **MOTLEY CRUE, AXE, HEAVEN—\$33,396, 4,121 (5,000), \$8.50, Pace Concerts, Astroarena, Houston, Dec. 2.**
- **MARSHALL TUCKER BAND, DEADLY EARNEST & THE HONKY TONK HEROES—\$31,834, 2,709 (3,196), \$12.75 & \$11.75, in-house, Front Row Theater, Cleveland, Ohio, Dec. 3.**
- **MARSHALL TUCKER, G. GUN—\$31,250, 2,572, \$12.50, Stage One Entertainment, Ritz Theater, Elizabeth, N.J., sellout, Dec. 4.**
- **HUEY LEWIS & THE NEWS—\$28,528, 2,800, \$12 & \$10, Independent Booking Management/Lu-Matt, Daddy's, San Antonio, Texas, sellout, Dec. 9.**
- **BLUE OYSTER CULT, ALDO NOVA, DOKKEN—\$28,108, 2,678 (8,500), \$12 & \$10, Lu-Matt/International Booking Management, Hirsch Coliseum, Shreveport, La., Dec. 12.**
- **BLUE OYSTER CULT, ALDO NOVA, DOKKEN—\$27,877, 2,655 (4,200), \$10.50, Stardate Prods., Civic Center, Danville, Ill., Dec. 15.**
- **MOTLEY CRUE, AXE, HEAVEN—\$16,640, 2,365 (4,000), \$10 & \$8, Lu-Matt/International Booking Management, San Antonio (Texas) Coliseum, Dec. 10.**
- **STRAY CATS—\$14,878, 1,417 (2,424), \$10.50, Mid-South Concerts, Auditorium South Hall, Memphis, Dec. 19.**
- **MICHAEL FRANKS—\$12,999, 1,381 (1,450), \$10 & \$9, Feyline Presents, Rainbow Music Hall, Denver, Dec. 15.**
- **REV. JAMES CLEVELAND, LYNETTE HAWKINS STEPHENS, THE VOICES OF CHRIST—\$6,800, 850 (900), \$8, Reggie Stephens/Grand Gospel Concerts, Center of Hope, Oakland, Calif., Dec. 11.**
- **THE ALARM, PREVIEW—\$3,643, 550, \$8 & \$6, in-house, Stony Brook Union Ballroom, Stony Brook, N.Y., sellout, Dec. 10.**

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

Talent In Action

DELBERT McCLINTON STEVE EARLE & THE DUKES

Moonshadow Saloon, Atlanta
Admission: \$6

Once again, Delbert McClinton, that virtually peerless blue-eyed southerner, proved himself to be the ultimate honky-tonk preacher. His two-hour, 28-song set here Nov. 17 before over 500 loyal fans provided both witness and testament to his hard-won reputation.

The enthusiastic crowd was treated to an outstanding set which, surprisingly, offered comparatively few of the songs Delbert is commonly identified with. He and his hot backup band—the five-piece Steve Bassett Band from Richmond, Va., augmented by McClinton's regular guitarist, Texan James Pennebaker—performed faithful versions of "Givin' It Up For Your Love," "Back To Louisiana," "Shaky Ground," and other Delbert classics, but also launched into several Sam & Dave covers, such as "When Something Is Wrong With My Baby" and "Wrap It Up."

Artistically, the set was up to McClinton's usual high standards. His cutting, throaty voice was in good form, while the Steve Bassett Band contributed a textured sound that was both full and hot. In fact, the group spelled McClinton for three songs in the middle of the lengthy show and kept the crowd in their corner.

Opening act Steve Earle & The Dukes is a three-piece rockabilly band with an album due out on Epic in January. A rockabilly performer with strong country leanings, Earle has had his tunes recorded by Carl Perkins, Johnny Lee and others. His country leanings are readily apparent not only through his songs, but through his stage demeanor. He is far less active onstage than more rock-oriented rockabilly artists, and prefers to stay in the pocket both musically and choreographically.

An engaging and sincere performer, Earle, along with his two-piece rhythm section, will achieve more than cordial response once audiences are familiar with the material.

RUSSELL SHAW

Denmark Hit By Venue Shortage

COPENHAGEN—Danish promoters are facing a shortage of venues for major acts following the takeover of the Tivoli Gardens Hall by the Royal Danish Theatre for two years while the biggest of its own stages is rebuilt.

Comparable venues like the Falconer Theatre are unavailable for pop music. And the 6,000-seat Bronby Hallen is seen as unsuitable for live music.

New promoter Arne Worsoe, in partnership with restaurateur Simon Dongart, has rented and refurbished a cinema in downtown Copenhagen, which opened Nov. 14 with a concert by the Steve Gibbons Band. Helen Schneider, Elvis Costello and German singer Hannes Wader are among the international acts booked to appear in the 700-capacity venue, dubbed the Alexandra Rock Theatre.

Says Worsoe: "We claim this will be the best venue in Scandinavia for artists who draw relatively small audiences. We've been looking for a place like this for years."

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$55.00 1000 - 80.00
COLOR
1000 - \$376.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

THE BLUEGRASS ALBUM BAND

Will Rogers Auditorium, Ft. Worth
Tickets: \$12.50, \$10

A rare combination of five contemporary bluegrass legends—previously together only as a studio band—took to the stage in the eighth stop on a special 11-day tour. Some 800 die-hard fans were keyed up for the first live showing of the Bluegrass Album Band, which has released three albums on Rounder Records.

Bill Monroe, renowned father of bluegrass, created the first generation of the genre. Individually or collectively, these pickers are carrying on the second generation: Doyle Lawson of Quicksilver, J.D. Crowe of the New South (which once featured Ricky Skaggs, Jerry Douglas and Tony Rice), Bobby Hicks on fiddle (currently with the Ricky Skaggs Band), Todd Phillips on upright bass and Tony Rice (one-time partner to Skaggs on several albums), leader of the studio-oriented Tony Rice Unit, who carried top billing as lead vocalist and guitar player.

Their flawless musicianship got off to a slow start, with initial feedback on a sound system inadequate to accommodate the 2,000-seat hall. Rice's impeccable playing and crystalline voice—often called the best in bluegrass today—plowed through the problems without a flinch, as they all settled into their own break-neck pace for the 90-minute show.

Lawson on mandolin carried off the MC duties with charm, humor and timing, as the others let their instruments do the speaking, remaining silent between numbers. As is the bluegrass spirit, the attentive audience showered applause after each tasty picker's break, from such Monroe tunes as "Toy Heart" and "Sitting Alone In The Moonlight" to the Osborne Brothers' "One Tear."

Drawing from their past recordings, Rice's

lightning-bolt breaks, performed on the late Clarence White's Martin guitar, produced perfection on standards like "Your Love Is Like A Flower" and "Take Me In Your Lifeboat." The group also resurrected the Gram Parsons-Chris Hillman "Devil In Disguise" as though the original Flying Burrito Brothers were right there.

Despite J.D. Crowe's borrowed banjo—due to airline damage to his Gold Star—the classic bluegrass hoedown "Shuckin' The Corn" sizzled as he kicked out the walls with his energy. The group's adaptation of Rice's trademark number "Freeborn Man" as the closing moment left the crowd wondering if these superb musicians will ever bring their magic to the stage again.

KATY BEE

THE BLUEBELLS

The Music Machine, Los Angeles
Admission: \$6.50 over 21;
\$8.25 under 21

Sire's latest Scottish import is relentlessly pleasant and unremittingly charming. Even the story of how the band was formed is cute: guitarist Robert Hodgens was writing rave reviews of a fictitious group for a Glasgow fanzine, when another publication asked for a tape to include in a compilation LP. Hodgens ran out and wrote a song, then formed a band which, through various permutations, became the Bluebells.

The quintet's Los Angeles debut on Dec. 13 showed off folksy acoustic guitar/harmonic style, tight three-part harmonies, and cut-'em-with-a-knife brogues. These guys are too adorable to be believed. But their music is catchy, agreeable and well delivered.

Material from the group's EP ("Cath," "Sugar Bridge") was far superior to the rest of its repertoire: "Twisted," "Wishful Thinking," "Red Guitars." This slim catalog is probably why the set only lasted 30 minutes, including encore.

(Continued on page 33)



SUBURBS IN MANHATTAN—Jerry Jaffe, senior vice president of the rock division of PolyGram, chats with members of the Suburbs after the group's recent appearance at the Ritz in New York. On the left is Beej Chaney; on the right is Chan Poling.

MUSIC PUBLISHERS!

WHO'S RECORDING?
WHO'S PRODUCING WHO?
HOW DO YOU GET YOUR SONG
TO THAT NEW ARTIST?

The answer's simple... just subscribe to Song Plugger, the leading tipsheet for music publishers since 1974.

6 months (13 issues) \$65
1 year (26 issues) \$120

Song Plugger CALL OR WRITE TODAY!
DEPT. BBA., P.O. BOX 3839
HOLLYWOOD, CA 90078 - (213) 761-5859

Talent & Venues

Talent In Action

Continued from page 32

But it was worth being there if only for "The Patriot Game," a stirring rendition of the Domenick Behan (brother of Brendan) protest song from which Bob Dylan took the melody

for "With God On Our Side." The young crowd may not have remembered the '60s version, but they were nevertheless moved by Ken McLusky's a capella vocals and the chiming guitars of Hodgen and Russell Irvine.

The band returned to the stage for a second set later in the evening, and left the impression that they indeed have a contribution to make to the current rock scene.

ETHLIE ANN VARE

Survivor Just Surviving After 'Eye Of The Tiger'

By ETHLIE ANN VARE

LOS ANGELES—Here's a band that had the biggest selling single of 1982, a No. 1 song for seven consecutive weeks, and almost copped an Academy Award. Yet they are still an opening act for the likes of Kansas and REO Speedwagon. Now what are they going to do?

"People always want to know how we're coping after 'Eye Of The Tiger,'" says Survivor's guitarist Frankie Sullivan, who co-wrote the "Rocky III" smash. "What do we do next? The first thing we don't do is wonder how we're going to top what we've done."

In town to tape "Solid Gold," the five Chicagoans who make up Survivor are saying, quite emphatically, that they are tired of being associated with one song alone. They've been around since 1978, they have a new album out ("Caught In The Game" on Scotti Bros.), and they are not just those guys you hear every time the six o'clock news shows a boxing clip. "That song was like a double-edged sword," says Sullivan. "People like to criticize success. But we decided we just have to keep doing what we always do. There is no difference. We write the best songs we can and work as hard as we can, the same as we did five years ago."

"Jim (Peterik) and I have been asked to write songs for two or three movies since then, but they didn't want Survivor to perform them. And we said anything we could write, surely Survivor could perform very well."

A lot of people, apparently, don't even realize the tune was a Survivor original. They figure Sylvester Stallone wrote it and had Survivor do the song because he liked their name. Wrong in both cases. But this kind of talk is part of the reason Survivor is still unable to headline arenas, some-

thing that has been their goal since inception.

"Even with a No. 1 record, we weren't a headlining act. We could never go on the road and play in front of 50,000 people a night," says Sullivan. "And that's what we've always wanted to do."

What it's all taught him, says Sullivan, is "not to expect success. Don't take anything for granted. It's not going to last unless you keep pushing."

So Survivor has every intention, as their name would imply, of continuing to plug away, work very hard, and hope for some more luck to come their way. They want to grow up to Journey.

"Well, that's one way to put it," smiles Sullivan. "Not a very nice way. But it's true, there's a lot to be learned from a band like Journey. When none of those kinds of bands were doing business, they were still packing them in, three and four nights in major markets."

"And the bottom line is that nobody can force people to come to the show. The bottom line is they're very entertaining. I still go to their shows."



PETER & ROBERT—Peter Yarrow of Peter, Paul & Mary rehearses with Robert DeCormier, music director of the New York Choral Society, prior to a benefit for the society at Carnegie Hall.

JANUARY 7, 1984, BILLBOARD

Billboard
Dance/Disco Top 80
 Survey For Week Ending 1/7/84

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	5	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	40	20	9	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214
2	2	9	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	41	55	3	UNION OF THE SNAKE—Duran Duran—Capitol (12 Inch) 8567
3	3	8	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP—all cuts) QE 39107	42	60	2	WE ALL NEED LOVE—Ebony—Quality (12 Inch) QUS 048
4	4	8	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	43	43	6	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
5	6	6	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	44	44	4	AFTER THE FALL—Kathy Wilson And Kwils—BMO/Columbia (12 Inch) 4W9-04195
6	13	4	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976	45	45	5	LOVE SENSATION (REMIX)—Loleatta Holloway—Salsoul (12 Inch) SG 415
7	10	7	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156	46	63	2	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741
8	8	10	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	47	47	5	GOT TO GET TO YOU—Charade—Profile (12 Inch) PRO 7032
9	9	7	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	48	48	3	RITESPOT—Blue Print—Fantasy (7 Inch) 941 (12 Inch*)
10	7	9	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	49	61	2	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103
11	5	9	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215	50	52	3	LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis (12 Inch) 4V9-42734
12	12	6	UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD—The Rolling Stones—Rolling Stones (LP Cuts) 90120	51	41	5	CATCH ME—Marcia Raven—Profile (12 Inch) PRO 7034
13	22	4	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	52	33	7	I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979
14	15	5	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	53	64	2	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683
15	19	4	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	54	62	2	LIAR ON THE WIRE—Sharon Redd—Prelude (7 Inch)
16	16	6	UNISON—Junior—Casablanca (12 Inch) 814725-1	55	30	10	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (12 Inch) 4514 MG
17	11	10	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	56	NEW ENTRY		SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980
18	18	11	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	57	57	3	KEEPIN' MY LOVER SATISFIED—Melba Moore—Capitol (12 Inch) 8569
19	17	6	EVERYTHING COUNTS—Depeche Mode—Sire (12 Inch) 20165-0A	58	53	12	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220
20	32	3	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	59	66	2	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257
21	21	6	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Critique (12 Inch) CRI 1203	60	36	9	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)
22	56	3	PUMPING VELVET/NO MORE WORDS—Yellow—Elektra (EP Cuts) EP 0-66979	61	NEW ENTRY		NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977
23	23	5	PLEASURE OF LOVE—Tom Tom Club—Sire (12 Inch) 0-20164	62	37	6	I WANNA BE WITH YOU—Armenta—Savior Faire (12 Inch) SF 201 PP
24	24	8	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812	63	51	5	TRI-TRA-TRULLALA—Joachim Witt—WEA Int'l/Jem
25	25	6	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005	64	65	2	SKIPS A BEAT—Mayana—Atlantic (12 Inch) 06980
26	14	14	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	65	NEW ENTRY		LOVE CARES—Endgames—MCA (12 Inch)
27	27	6	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A	66	67	11	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)
28	34	3	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	67	68	2	LIFE IS THE REASON/MAYBE THIS TIME—Norma Lewis—E.R.C. (EP Cuts) MHLP 1001
29	35	5	FINGER ON IT—Robbie Rae—Quality (12 Inch) QUS 049	68	NEW ENTRY		LOVE CATS—The Cure—Sire (12 Inch) 20161-0A
30	39	3	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425	69	NEW ENTRY		REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
31	31	5	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080	70	NEW ENTRY		PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412
32	26	10	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	71	NEW ENTRY		BLUE EYED TECHNOLOGY (REMIX)—France Joli—Epic (12 Inch)
33	28	8	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112	72	NEW ENTRY		RAPPIN' RODNEY—Rodney Dangerfield—RCA (12 Inch) PD 13657
34	50	2	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	73	46	7	GIRL IN THE 80'S/BLUE EYED TECH/STANDING IN THE SHADOWS—France Joli—Epic (LP Cuts) BFE 38829
35	54	2	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	74	59	12	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)
36	42	4	MAGNETIC—Earth, Wind & Fire—Columbia (12 Inch) 44-04211	75	40	7	PRESSURE SWAY—Machinations—A&M (12 Inch) SP-12077
37	49	2	CRAZY CUTS—Grandmixer D. St.—Island (12 Inch) DMD 695	76	58	10	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153
38	38	5	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200	77	69	8	RISE UP—Parachute Club—RCA (12 Inch) PD-13655
39	29	10	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	78	70	8	'TIL IT ALL FALLS DOWN—Red Rucker—415/Columbia (12 Inch) AS 1732
				79	73	13	SHOW ME THE WAY—Skyy—Salsoul (12 Inch) SG 408
				80	76	9	LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480

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

MAIL O DISC RECORDS
 855e Conklin St.
 Farmingdale, NY 11735
 Phone (516) 694-0088

Same day service for DJs ordering before noon New York time.
 Call for our new catalog featuring:
 • new lower prices on import and domestic 12"
 • budget line disco classic 12" and LP.
 We export to DJs in all countries (retail only). Telex—4758 158 IM PT-DISC

DISCO & DANCE REC. MAIL ORDER SERVICE
 Retail • DJ • Imports & U S

New 12"—Gay Men, Fantasia, Vicki Benson, Si-mone, Gillian Lane (new), Private Class (two new 12"), Tapps (new), Oozay, New Paradise, Inner System, France Joli (Heart, rx), Clubhouse (new), Ritchie, Run D.M.C. (new), First Choice (Dr. Love, rx) Street Angel, Cerrone (new), Chi Chi Liah, Vikki Benson, X-Ray Connection (new), Fun Fun (rx), Cascade Orchestra, Eve (rx), School of Love, N.O.I.A., Dynamic 7, R.I.S., Motion (new), Suzanne Stevens, Bobby O Medley, Tanya Jackson, B-Boys (new), Take 3, Art of Noise, Vera (new), Koto (new), Master Genius, Lust, Nick Straker, Dee O Jackson, Giorgio (chase), Digital Emotion (new), Stevie B. (Call Me & Midnight Music), Liquid Liquid, Inner Life.
 IMPORT LPs—Amanda Lear, Passion Tracking, 12 Inches of Pleasure (mix), Astaire, Bobby O, Hi Fashion Mix Vol. 2, Motion.

"Off The Record" by Doug Shannon a complete DJ's guidebook. Call for Details.

IMPORTS

Another reason why dance music professionals read Dance Music Report

Top disc jockeys know the importance of keeping up on the latest imports. That's why leading disc jockeys from coast to coast read DANCE MUSIC REPORT.

They trust DMR's concise, in-depth coverage of the newest overseas dance records to keep them well informed and out in front. Read the IMPORTS column in DANCE MUSIC REPORT and see why serious disc jockeys don't spin without it.

1 year-25 issues
 U.S. \$35.
 Canada/Mex \$40.
 International \$80.

Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars.

DANCE MUSIC REPORT
 Keeping you #1

210 E. 90th St. New York, N.Y. 10028 (212) 860-5580

Survey For Week Ending 1/7/84

Billboard Black LPs

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	9	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA/MCA)	38	26	9	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104
2	2	26	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra)	39	42	3	THE DEELE Street Beat, Solar 60285-1 (Elektra)
3	3	21	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940	40	40	6	SOUNDTRACK The Big Chill, Motown 6062ML
4	6	54	MICHAEL JACKSON Thriller, Epic QE 38112	41	41	18	ZAPP Zapp III, Warner Bros. 27875-1
5	5	10	DEBARGE In A Special Way, Gordy 6061GL (Motown)	42	33	14	KLIQUE Try It Out, MCA 39008
6	4	18	RICK JAMES Cold Blooded, Gordy 6043GL (Motown)	43	43	21	RENE & ANGELA Rise, Capitol ST-12267
7	7	16	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	44	45	33	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205
8	8	5	EARTH, WIND & FIRE Electric Universe, Columbia QC 38980	45	49	3	IRENE CARA What A Feeling, Geffen/Network GHS 4021 (Warner Bros.)
9	9	6	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic)	46	48	11	MILLIE JACKSON E.S.P., Spring SPR 33-6740
10	10	8	ATLANTIC STARR Yours Forever, A&M SP-4948	47	47	21	SHALAMAR The Look, Solar 60239 (Elektra)
11	11	22	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic)	48	46	13	MADONNA Madonna, Sire 23867-1 (Warner Bros.)
12	12	11	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.)	49	51	62	LIONEL RICHIE Lionel Richie, Motown 6007ML
13	13	4	KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram)	50	35	59	PRINCE 1999, Warner Bros. 23720-1
14	14	7	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.)	51	NEW ENTRY		EVELYN CHAMPAGNE KING Face To Face, RCA AFL1-4725
15	15	6	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram)	52	36	25	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram)
16	16	6	EDDIE MURPHY Comedian, Columbia FC 39005	53	53	28	GEORGE BENSON In Your Eyes, Warner Bros. L-23744
17	17	20	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184	54	54	14	COMMODORES 13, Motown 6054ML
18	18	5	RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087	55	55	64	DE BARGE All This Love, Gordy 6012GL (Motown)
19	19	26	ANITA BAKER The Songstress, Beverly Glen BG 10002	56	56	8	TYRONE DAVIS Something New, Oceanfront OF 101
20	20	16	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy, Warner Bros. 23679-1	57	57	32	MAZE We Are One, Capitol ST-12262
21	NEW ENTRY		PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic)	58	NEW ENTRY		CHERYL LYNN Preppie, Columbia FC 38961
22	52	2	LUTHER VANDROSS Busy Body, Epic FE 39196	59	50	17	PHILIP BAILEY Continuation, Columbia FC 38725
23	21	33	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown)	60	63	3	DREAMBOY Dreamboy, QWest 23988-1B (Warner Bros.)
24	24	7	TOM BROWNE Rockin' Radio, Arista AL8-8107	61	62	35	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram)
25	25	6	DAVID SANBORN Backstreet, Warner Bros. 23906-1	62	59	22	ARETHA FRANKLIN Get It Right, Arista AL8-8019
26	30	5	DARYL HALL & JOHN OATES Rock 'N Soul Part I, RCA CPL1-4858	63	58	16	ASHFORD & SIMPSON High Rise, Capitol ST-12282
27	27	17	HERBIE HANCOCK Future Shock, Columbia FC38814	64	44	6	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934
28	28	5	ANGELA BOFFILL Teaser, Arista AL8-8198	65	60	8	FOUR TOPS Back Where I Belong, Motown 6066ML (MCA)
29	29	6	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA)	66	68	38	JARREAU Jarreau, Warner Bros. 23801-1
30	32	4	Z.Z. HILL I'm A Blues Man, Malaco 7415	67	67	13	BOBBY NUNN Private Party, Motown 6051ML (MCA)
31	31	8	RICHARD PRYOR Here And Now, Warner Bros. 23981-1	68	64	39	KASHIF Kashif, Arista AL 9620
32	34	2	MELBA MOORE Never Say Never, Capitol ST-12305	69	69	34	LAKESIDE Untouchables, Solar 60204-1 (Elektra)
33	38	3	DAZZ BAND Joystick, Motown 6084ML	70	61	16	LILLO Let Me Be Yours, Capitol ST-12290
34	37	21	NEW EDITION Candy Girl, Streetwise SWRL 3301	71	66	3	LATIMORE I'll Do Anything For You, Malaco 7414
35	23	17	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram)	72	72	12	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1
36	22	8	TEENA MARIE Robbery, Epic FE 38882	73	73	9	RANDY CRAWFORD Nightline, Warner Bros. L-23976
37	39	3	PIECES OF A DREAM Imagine This, Elektra 60270-1	74	71	9	THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown)
				75	70	5	PLANET PATROL Planet Patrol, Tommy Boy TBLP 1002

○ 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).

Black

Team From Time Marches On Ejected From Group, Harris-Lewis Duo Has New Plans

By LEO SACKS

NEW YORK—They may not be in the Time anymore, but Jimmy Harris and Terry Lewis are still pretty cool.

Bounced from the band last spring following the Time's supporting role on Prince's "1999" tour, Harris and Lewis have formed a new group and are negotiating for a label deal in the wake of their chart success as the writers and producers of the hypnotic No. 1 black single, "Just Be Good To Me," and "Tell Me If You Still Care" for the S.O.S. Band.

The pair would rather discuss fashion and cologne than the details of the new group, although Harris says that they have engaged a female singer who plays guitar as the leader. "Nobody's doing that, really, except

for the Pretenders and Joan Jett," says the keyboardist, noting that the band will also include synthesizer player Monte Moir of the Time. "Most r&b bands use women as background vocalists, so this will be kind of different, maybe a little less r&b-oriented than the Time."

One of the negotiating points for the record deal, adds Lewis, who plays bass, is the freedom the pair will have to write and produce white acts signed to the label they ultimately pact with.

The duo, who in recent months have co-produced new singles with Leon Sylvers for Real To Reel ("Can You Treat Me Like She Does") and Cheryl Lynn, have several projects planned for their Flyte Tyme production company. They just wrote four songs for, and produced, the new

Change album, featuring vocalist Rick Brennan, for Atlantic. They also authored five songs and produced a new Tabu album for singer Cheryl Norton, who has worked with Norman Connors and Michael Henderson. They start work on a new S.O.S. Band album in February, after which they'll begin recording their own album. A promotional tour is planned in lieu of a tour, since their outside production work is expected to carry them through the end of the year.

Although such artists as O'Bryan, Thelma Houston, Sister Sledge, Jodi Watley and Ray Parker Jr. have contacted Harris and Lewis about their availability as producers, their biggest coup might be a project with Vanity, formerly of Vanity 6, who has left the trio in a little publicized career move. "She called us in Italy when we were doing the basic tracks for the Change album, wanting to know whether we were interested in working together," says Harris, sounding slightly mischievous about the possible plans of Prince's one-time paramour. "Wouldn't that be a surprise?"

Lewis, who dresses like a gangster but fidgets like a baby in a highchair, says he's a firm believer in "fate," which is why he is so accepting of what he terms "the hatchet meeting." The pair had a couple of days off between shows near the end of the "1999" tour, he recalls, when they flew to Atlanta to record the basic tracks for "Just Be Good To Me." Lewis says that they took "every precaution" to make the first flight for San Antonio, where the Time was scheduled to play next, but that a snowstorm struck the city on the morning of the date. "We missed the gig and it caused a lot of hard feelings. People felt that we didn't care about the organization," he says.

"In our minds," says Harris, "the Time was always our priority, but they felt differently. Prince, he's like Dad. We were the kids who stayed out too late, and he threw us out of the house. No hard feelings, though. Prince gave us our break, and Morris (Day), he's still cool, a good brother."

Universal Hails 'D.C. Cab' For Its 'Flash'-y Potential

NEW YORK—Universal Pictures is hoping to have the same multi-media success with "D.C. Cab" that Paramount experienced with "Flashdance."

To that end, the comedy about a Washington cab company starring Mr. T features tracks produced by the "Flashdance" team of Giorgio Moroder and Phil Ramone. In addition, Irene Cara, whose biggest hits have been movie themes ("Fame" and "What A Feeling"), sings the title track, "The Dream," a Moroder production that appears on her current Geffen album "Why Me?" and the "D.C. Cab" soundtrack on MCA. "The Dream" is being released by Geffen as a single.

"Irene appears in the movie as herself when she jumps into the cab of a driver who idolizes her on the way to a White House performance," says the film's producer, Topper Carew, who wrote the story on which "D.C. Cab" is based. "The song itself is very important to the story. It sets the tone for the film. The story is basically about a bunch of guys who really don't have it together and how by

film's end they turn themselves around. That's the dream."

The album features some of the best young talent in black music, including Stephanie Mills, DeBarge, Shalamar, Champaign, Peabo Bryson, and, in his solo debut as an artist, noted producer Leon Sylvers. Rock'n'roller Gary "U.S." Bonds is heard as well.

"We were looking for urban contemporary music acts who were particularly strong in the black community with young people, yet had the potential for crossing over," says Carew. "This is not a black film, but a film we feel can attract significant numbers of blacks to the boxoffice."

There was some talk about Mr. T cutting a rap record for the soundtrack, but that deal fell through, according to Carew.

Carew, one of the few black producers making inroads in the Hollywood mainstream, has a film titled "The Cat" in the script stage at Universal. He sees it as "a music video opera" that will be strongly influenced by the videos seen on MTV.

The Rhythm & The Blues Reflections On An Eventful Year

By NELSON GEORGE

In this first column of 1984, we're going to take a look back at four news items that intrigued this writer over the past 12 months.

Motown signs distribution agreement with MCA: Historically, this move by the most musically influential and commercially successful independent label in history has been coming since the day Philadelphia International Records and CBS proved a major corporation could promote black music effectively to mass America. The success of that arrangement made Motown's, and black music's, longstanding relationship with indie distribution anachronistic. The power and prestige of distribution deals with Warner Bros., RCA or CBS brought black pop into the corporate fold.

Though their philosophical inspiration was Barry Gordy, the new generation of black label executives avoided indie distribution for the se-

curity and comfort of one central distribution (and payment) source. The competitive and cash flow disadvantage that put Motown in made the company's acceptance of a distribution deal inevitable.

However, since 1980, belt-tightening by the majors has made distribution deals hard to come by. As a result, many street-oriented producer/writers and some industry veterans are being pushed into starting their own indie labels. (Arthur Baker's Streetwise is an example of the former, Otis Smith's Beverly Glen the latter.) It should be noted, however, that the ultimate street-level label, Joe and Sylvia Robinson's Sugar Hill, just signed a deal with MCA, too.

DeBarge and Stacy Lattisaw's black and AC acceptance: What do the sales of these youthful acts to black and adult contemporary audiences mean? Perhaps that the ballad, a song style too often ignored by young black acts (at least in terms of single selection), can be marketed to young people and help an act cross over. The ongoing philosophy in the post-disco era has been that young black acts need uptempo groove records to establish themselves in the

black market.

DeBarge and Lattisaw, in contrast, have used well sung, carefully produced love songs to develop their image. DeBarge's three major hits ("I Like It," "All This Love," "Time Will Reveal") suggest a musical maturity and range that in the long run could make them a crossover act with the salespower of a Lionel Richie.

It should also be remembered that while New Edition first made radio inroads with "Candy Girl," subsequent ballads, "Is This The End?" and "Jealous Girl," are what made them teen sensations.

Increased quality of black videos: Michael Jackson's "Billie Jean" and "Beat It" set the standard. In the wake of those video gems Ashford & Simpson, Shalamar, Earth, Wind & Fire, Philip Bailey, George Clinton and the Pointer Sisters have all made videos showing that, when properly financed, black videos can be as good as any broadcast on MTV. In fact, after a year of tremendous verbal and promotional bull from MTV, the new year opens with several black videos receiving exposure on that cable (Continued on opposite page).



CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Attn: INTERNATIONAL RADIO STATIONS, DISCO THEQUES and PRIVATE COLLECTORS

Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45 s LP's and Cassettes from all the Charts

Special Orders Welcome

AIRDISC USA

P O Box 835, Amityville, N.Y. 11701

RECORD PRESSING SERVICES

RECORD PRESSING

45's AND LP's
COLORED VINYL
SPECIAL PACKAGING
QUALITY WORK
FAST SERVICE

Call Al Cohen for quotes

Peter Pan
INDUSTRIES
(201) 344-4214

DANCE FLOOR

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE MUSIC SERVICES

MODULAR LIGHTED DANCE FLOOR

Distributors welcome - trouble free - low cost - controllers available

Call or write:

MUSIC SERVICE

327 S. Miller Rd., Akron, OH 44313
(216) 867-1575

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

PROMOTION

TEST MARKET YOUR RECORD!

Your record needs Promotion, Airplay and Distribution, (regional/national), for a successful "test market" campaign. We offer these services to fit any budget or product

CA-SONG RECORDS AND PROMOTION

1756 Broadway Suite 7G
New York, NY 10019
Mike Cassone, (212) 245-8492/586-3700
"Serving The Music Industry For Over 35 Years"

GOLDEN OLDIES

45 RPM RECORDS THOUSANDS IN STOCK

Music of the 50's, 60's, 70's and 80's

RECORDS UNLIMITED

7968 Belair Rd., Baltimore, Md 21236
(301) 882-2262

(Please no collect calls)

Send for Free Oldie catalog. All major credit cards accepted. Please include \$2.00 for postage and handling.

OLDIES 45's CURRENT 45's

Vast selection. Fast personal service. Visa, MC, quantity discounts. New 83-84 Giant Oldies Catalog. Only \$2.00.

GOLD VAULT
Box 202
Oshtemo, MI 49077
616-349-9413

INVESTORS WANTED

WORKING CAPITAL NEEDED

We are seeking investors for expanding our business in concert promotions. We have 4 major shows lined up for 1984. If you are willing to invest, call for details:

Len E. Hampton
(312) 244 6959

CONSULTANT MARKETING

DC-8/9 BOEING CONVAIR

CORPORATE AIRWAYS, INC.

Aviation Consultants

- CORPORATE FLIGHT DEPARTMENT MANAGEMENT
- AIRCRAFT PROCUREMENT AND DISBURSEMENT
- CREW EMPLOYMENT

DANIEL C. STEINMAN
PRESIDENT
(315) 458-3113

P.O. BOX 2397
SYRACUSE, N.Y. 13220

Tx 91532

ANNOUNCEMENTS

OLDIES TRIVIA CONTEST

Cash prizes - free 60's tape. For further information send S.A.S.E. to:

PAUL DE ROGATIS
36 Bailey St. #3A
Dorchester MA 02124

APPAREL

LEATHER T-SHIRTS & Jeans. Write for our new fall color catalog; \$3.00. Nickel Leather Ltd., 129 Woodgate Place. Brandon, MS 39042 (601) 825-7523.

COMEDY MATERIAL

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue. Galaxy, Box 20093-A, Long Beach, CA 90801

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025

DEEJAY SPECIALS! MONTHLY gagletter! In individualized Service! We have it all FREE information package PETER PATER, P.O. Box 402-B, Pinedale, CA 93650

HELP WANTED

GOVERNMENT JOBS. \$16,559 - \$50,553/year. Now Hiring. Your Area. Call 805-687-6000 Ext. R-1304.

NEED SHOW AND HIGH ENERGY DANCE ACTS. MUST TRAVEL - IMMEDIATE OPENINGS AVAILABLE.

Call:

Harry Floros
at
HARRY FLOROS MANAGEMENT
(216) 758-4209

RARE PERSONALITY MID-DAY OPENING

Our Mid-day personality is moving to full-time production director after six years. His replacement must be a mature, stable young/middle adult-oriented personality with natural enthusiasm and audience empathy... quick-wit (no comedians)... can handle phones with brevity... comfortable and motivated in public.

Superb working environment... glamour market... legendary personality station... fabulous new state of the art studio building... highly respected "people" company.

Aircheck and Resume:

Doug Erickson, Operations Director
KIMN Radio
5350 West 20th Avenue
Denver, CO. 80214

JEFFERSON-PILOT BROADCASTING—
AN EQUAL OPPORTUNITY EMPLOYER

RADIO, T.V. AGENCY JOBS

UP TO 500 OPENINGS EVERY WEEK! DJ'S, NEWS PD'S, ENG., SALES, IN AUSTRALIA, CANADA, U.S. ALL MARKETS. FOR BEGINNERS TO EXPERIENCED. INTRODUCTORY OFFER ONE WK. COMPUTER LIST \$8.00 OR SAVE \$38.05. 7 CONSECUTIVE WKS. FOR \$17.95. A.C.A. JOB MARKET HAS THOUSANDS OF JOBS YEARLY IN 3 COUNTRIES

A.C.A. JOB MARKET
452 W. DEARBORN ST.
DEPT. C. BOX 945
ENGLEWOOD, FLORIDA 33533

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, News people and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus: Six consecutive weeks only \$14.95—you save \$21!

AMERICAN RADIO JOB MARKET
6215 Don Gaspar, Dept. 2
Las Vegas, Nevada 89108

TELEPHONE SALES PERSON

Salesperson wanted for Long Island, New York growing One-Stop. Must have knowledge and experience in Disco/Dance music. Excellent opportunity, two positions available immediately.

CALL
(516) 249-6417

- Continued from page 27
- THE BOLD CABALLERO**
Bob Livingston
Beta & VHS VIP Video/Jef Films \$29.95
- BOILING POINT**
Hoot Gibson
Beta & VHS Jef Films \$29.95
- CAPTAIN CAUTION**
Victor Mature, Louise Platt
Beta & VHS Jef Films \$59.95
- CATHOLICS**
Martin Sheen, Trevor Howard
Beta & VHS Family Home
Entertainment \$59.95
- CROSS CREEK**
Mary Steenburgen
Beta & VHS Thorn/EMI Home
Video \$79.95
- CROSSFIRE**
Robert Young, Robert Mitchum
Beta & VHS Jef Films \$59.95
- CURIOUS GEORGE**
Beta & VHS Sony Video
Software \$24.95
- RICK DERRINGER**

New LP/Tape Releases

- Continued from page 21
- VARIOUS ARTISTS**
Knotty Vision
LP Nighthawk NH 306 \$8.98
- WAKEMAN, RICK**
Cost of Living
CA Jem CAS 1163 \$9.98
- WITT, JOACHIM**
Marchenblau
LP Jem 24.0285-1 \$9.98

GOSPEL

- MOSS, BILL & THE CELESTIALS**
I Ain't Gonna Sing No Rock and Roll
LP Malaco MAL 4387 \$7.98
CA MAL 4387 \$7.98

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

Now Playing

- Continued from page 22
- An "edutainment" title that allows players to compress 52 weeks of commodity trading into a one-hour exercise is being marketed by **Blue Chip Software** of Woodland Hills, Calif. Game players start out with \$10,000 with which to make purchases based on business and news information provided by the computer.

Many happy returns: **Ingram Software** has announced that all software purchased from the company is eligible for 100% returns. The Nashville-based firm reports that customers can return software on a one-for-one basis up to 90 days after date of purchase.

Compact Discs Big At Laury's

- Continued from page 20
- Area hardware dealers pose little threat of competition in the software department, says Shulman. "The dealers have little interest and stock few titles. It involves too many stock-keeping units and it's just too small a ticket. They'd rather sell a \$1,000 CD player."
- Similarly, Shulman counts such retail stock as video software, games and computer software as an unnecessary headache for Laury's. "It's an area of tremendous growth and unheard-of competition," he says. "I'd rather sell something that makes money."

New Video Releases

- Beta & VHS (Video LP) Sony Video Software \$29.95
- EAST OF EDEN**
Jane Seymour, Timothy Bottoms, Lloyd Bridges
Beta & VHS Family Home Entertainment \$69.95
- THE EVIL DEAD**
Beta & VHS Thorn/EMI Home Video \$69.95
- FOR LADIES ONLY**
Gregory Harrison
Beta & VHS U.S.A. Home Video \$49.95
- FIVE MINUTES TO LIVE**
Johnny Cash, Ronnie Howard
Beta & VHS VIP Video/Jef Films \$59.95
- THE FUNNY FARM**
Miguel Miles, Eileen Brennan, Peter Ackroyd
Beta & VHS Thorn/EMI Home Video \$59.95
- GOSPEL**
Reverend James Cleveland, Walter Hawkins
Beta & VHS Family Home Entertainment \$49.95
- THE GREY FOX**
Beta & VHS Media Home Entertainment \$69.96
- HELLS ANGELS FOREVER**
Willie Nelson, Jerry Garcia, Johnny Paycheck, Bo Diddley
Beta & VHS Media Home Entertainment \$59.95
- HERITAGE OF THE DESERT**
Russell Hayden
Beta & VHS Jef Films \$29.95
- THE HOBBIT**
Beta & VHS Sony Video Software \$34.95
- HOROWITZ IN LONDON**
Vladimir Horowitz
Beta & VHS Sony Video Software \$39.95
- JAWS TRILOGY**
Beta & VHS MCA Home Video \$39.95
- JESSIE'S GIRLS**
Sondra Currie, Regina Carroll
Beta & VHS Monterey Home Video \$59.95
- JIMMY THE KID**
Gary Coleman, Ruth Gordon, Dee Wallace
Beta & VHS Thorn/EMI Home Video \$59.95
- LA STRADA**
Anthony Quinn, Richard Basehart, Giulietta Masina
Beta & VHS Jef Films \$59.95
- LAST YEAR AT MARIENBAD**
Delphine Seyrig, Giorgio Albertazzi
Beta & VHS VIP Video/Jef Films \$59.95
- MICHAEL JACKSON: MAKING THE THRILLER VIDEO**
Beta, VHS, LED, CED Vestron Video \$29.95
- MUTINY**
Mark Stevens, Angela Lansbury, Gene Evans
Beta & VHS Jef Films \$59.95
- 1990: THE BRONX WARRIORS**
Vic Morrow, Christopher Connelly, Fred Williamson
Beta & VHS Media Home Entertainment \$59.95
- SCROOGE'S ROCK 'N' ROLL CHRISTMAS**
Beta & VHS Sony Video Software \$24.95
- THE SENSATIONS**
H.C. Fields, Dennis O'Keefe, Eleanor Powell
Beta & VHS VIP Video/Jef Films \$59.95
- SCOOBY-DOO**
Beta & VHS Worldvision 1017 \$39.95
- THE SNOWMAN**
Beta & VHS Sony Video Software \$24.95
- SOMETHING WEIRD**
Tony McCabe, Elizabeth Lee
Beta & VHS VIP Video/Jef Films \$59.95
- SPEAKING OF ANIMALS**
Beta & VHS U.S.A. Home Video \$29.95
- TEMPEST**
John Barrymore, Camilla Horn
Beta & VHS Jef Films \$59.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.



RICHES TO MORE RICHES—Motown artist Lionel Richie, left, talks with writer/director Bob Giraldi on the set of Richie's latest video, "Running With The Night."

Video Music Programming

- Continued from page 23
- Let's Active, "Every Word Means No," IRS
- Love Tractor, "Spin Your Partner," DB
- Machinations, "Pressure Sway," Oz/A&M
- Manfred Mann, "Demolition Man," Arista
- Naked Eyes, "When The Lights Go Out," EMI America
- Nena, "99 Luftballons," Epic
- New Order, "Confusion," Streetwise
- Olivia Newton-John, "Twist Of Fate," MCA
- Norm Norman, "You're A Zombie," Rocshire
- Parachute Club, "Rise Up," RCA
- Pool, "Dance It Down," Moment
- Will Powers, "Kissing With Confidence," Island
- Lionel Richie, "Running With The Night," Motown
- Paul Rodgers, "Cut Loose," Atlantic
- Saga, "Catwalk," Portrait
- Carly Simon, "Hello Big Man," Warner Bros.
- Sons Of Heroes, "Living Outside Your Love," MCA
- Sparks, "All You Ever Think About Is Sex," Atlantic
- John Kay & Steppenwolf, "Hot Night In A Cold Town," Allegiance
- Suburbs, "Love Is The Law," Mercury
- Talking Heads, "This Must Be The Place/Naive," Sire
- Taxxi, "Maybe Someday," Fantasy
- Tom Tom Club, "Pleasure Of Love," Sire
- Simon Townshend, "I'm The Answer," 21/PolyGram
- Trio, "Boom Boom," Mercury
- Tommy Tutone, "Get Around Girl," Columbia
- Monte Video, "Shoop Shoop," Geffen
- Tom Waits, "In The Neighborhood," Island
- Bob Welch, "I'll Dance Alone," RCA
- Wendy & the Rockets, "Play The Game," Oz/A&M
- Wildlife, "Somewhere In The Night," Atco
- Bill Wyman, "New Fashion," A&M

JANUARY 7, 1984, BILLBOARD

38

Billboard® Hot Country Singles™

Survey For Week Ending 1/7/84

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	13	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	34	42	5	WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	66	NEW ENTRY		YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269
2	3	12	SLOW BURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibio(Weik Group)/Chappell, ASCAP; Warner/Curb 7-29469	35	36	7	BACK ON HER MIND AGAIN —Johnny Rodriguez (R. Albright) J. Rodriguez; Rodriguez, BMI; Epic 34-04206	67	55	6	THE LADY IN MY LIFE —Tony Joe White (R. Reynolds) T. J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-04134
3	5	12	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royahaven, BMI/Dejamus, ASCAP; RCA 52291	36	27	16	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	68	72	4	THE LOOK OF A LOVIN' LADY —Wyvon Alexander (Nelson Larkin, Steve Scruggs, Jim Gervasi-Exec. Prod.) Blake Mevis, Bill Anderson; G.I.B. Music Inc./ASCAP; Gervasi SP 663 (A)
4	7	12	IN MY EYES —John Conlee (B. Logan) R. Wyrick; Intersong-USA, ASCAP; MCA 52282	37	44	5	I NEVER QUITE GOT BACK (FROM LOVING YOU) —Sylvia (T. Collins) D. Pfirmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	69	86	2	FALLEN ANGEL (FLYIN' HIGH TONIGHT) —Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall/ASCAP/Fame, BMI; RCA 13704
5	6	11	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murray, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	38	25	13	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	70	51	15	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther; Cass County/Red Cloud/Gear/Ice Age, ASCAP; Warner Bros. 7-29505
6	8	12	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	39	46	6	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	71	82	2	RIDE 'EM COWBOY —David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258
7	1	15	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	40	45	7	YOU REALLY GO FOR THE HEART —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibio(Weik Gp.) Chappell, SESAC/ASCAP; Liberty 1512	72	87	2	THE MAN I USED TO BE —Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Petewood, ASCAP; Main Street 93017 (MCA)
8	11	10	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	41	48	4	LOVELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddie Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	73	57	13	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486
9	13	8	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	42	30	20	BABY I LIED —Deborah Allen (C. Callelo) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	74	81	3	HARVEST MOON —Joe Waters (J. Waters) J. Waters; Latern Light, BMI; New Colony 831
10	4	15	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	43	52	3	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	75	68	17	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/ASCAP 52327
11	16	10	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley, (J. Stampley, Lobo) C. Vetter, D. Smith; Windsong/Lyresong, BMI; Epic 34-04173	44	49	5	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	76	NEW ENTRY		DIXIE DREAMING —Atlanta (M. Bogdan, L. McBrite) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832
12	17	9	SENTIMENTAL OL' YOU —Charly McClain (Chuck II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	45	28	16	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibio, (Weik Gp.), ASCAP; Capitol 5264	77	NEW ENTRY		THE BEST OF FAMILIES —Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007
13	9	14	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	46	53	4	ELIZABETH —Stattler Brothers (Jerry Kennedy) Norty Fortune; American Cowboy Music/ BMI; Mercury 814-881-7	78	NEW ENTRY		HANDSOME MAN —Karen Taylor-Good (T. Sparks) K. Taylor-Good, J. Sargent, B. Sargent, P. Cloar; Bil-Kar, SESAC/Sparkling Good, ASCAP; Mesa 1116 (NSD)
14	20	7	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	47	54	3	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431	79	88	2	SHOOT FIRST, ASK QUESTIONS LATER —James & Michael Younger (R. Chancey) L. Anderson; Old Friends, BMI; MCA 52317
15	21	9	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	48	32	17	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596	80	65	5	TELL MAMA —Terri Gibbs (R. Hall) C. Carter, W. Terrell, M. Daniel; Fame, BMI; MCA 52308
16	22	8	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	49	58	3	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	81	NEW ENTRY		MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)
17	23	9	RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	50	41	9	YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204	82	75	19	ONE OF A KIND PAIR OF FOOLS —Barbara Mandrell (Tom Collins) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA 52258
18	19	12	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	51	59	3	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411	83	70	6	WALKING WITH MY MEMORIES —Loretta Lynn (D. Bradley) F. Koller, M. Pace; Coal Miners/King Coal, BMI/ASCAP; MCA 52289
19	24	9	I CALL IT LOVE —Mel McDaniel (M. McDaniel) M. McDill; Hall-Clement (Weik Group), BMI; Capitol 5298	52	56	5	HAVE YOU LOVED YOUR WOMAN TODAY —Craig Dillingham (M. Sherrill) K. Robbins, D. Willis; Kent Robbins/Jack & Bill (Weik Gp.), BMI/ASCAP; MCA/Curb 52301	84	77	19	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision 103
20	10	14	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)	53	69	2	SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Rightsong, BMI; RCA 13703	85	NEW ENTRY		ANGEL IN YOUR ARMS —Robin Lee (J. Morris) C. Ivey, T. Woodruff, T. Brasfield; Song Tailors, BMI/1 Got The Music, ASCAP; Evergreen 1016 (NSD)
21	12	14	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	54	60	4	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692	86	76	5	I'D SAY YES —Paulette Carlson (N. Wilson, T. Brown) C. Waters, M. Garvin, T. Shapiro; Tree/O'lyric, BMI; RCA 13599
22	18	12	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	55	62	2	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; House Of Gold, BMI; Permian 82003 (MCA)	87	80	4	WHATCHA' GOT COOKIN' IN YOUR OVEN TONIGHT —Thrasher Bros. (Jim Foglesong) Pat McManus, Woody Bomar; Music City Music/ASCAP; MCA 52297
23	31	5	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	56	67	2	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	88	83	18	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Cross Keys (Tree), ASCAP; Epic 34-04018
24	26	12	LONESOME 7-7203 —Darrell Clanton (C. Howard) J. Tubbs; Cedarwood, BMI; Audiograph 45-474	57	64	4	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	89	74	20	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257
25	29	7	YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson; Almo/Appian/Quixotic, ASCAP; Liberty 1511	58	63	3	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	90	78	4	WEDDING BELLS —Margo Smith (Andy DiMartino, Brian Fisher) Claude Boone; Morley Music/ASCAP; Moonshine MS-3019
26	33	6	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	59	71	2	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	91	61	6	DON'T TAKE MUCH —Peter Isaacson (S. Tutt) J. Murray; Scott Tutt, BMI; Union Station 1004
27	15	11	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	60	43	18	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./ BMI; RCA 13615	92	NEW ENTRY		GRANDMA GOT RUN OVER BY A REINDEER —Elmo 'N' Patsy (Elmo 'N' Patsy) R. Brooks; Kris, SESAC; Soundwaves 4658 (NSD)
28	34	5	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	61	66	4	FOOL —Narvel Felts (Johnny Morris) Terry Skinner; Hall-Clement (Weik Gp.), BMI; Evergreen 1014 (NSD)	93	NEW ENTRY		COLORADO CHRISTMAS —Nitty Gritty Dirt Band (M. Morgan) S. Goodman; Big Ears/Red Pajamas, ASCAP; Liberty 1513
29	35	7	DRIVIN' WHEEL —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443	62	47	17	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	94	84	11	BRAVE HEART —Thom Schuyler (D. Malloy) T. Schuyler; Deb Dave/ Briarpatch, BMI; Capitol 5281
30	14	13	TAKE IT TO THE LIMIT —Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska, ASCAP; Columbia 38-04131	63	38	11	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	95	90	22	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532
31	39	6	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	64	50	17	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement (Weik Gp.) Algee, BMI; Epic 34-04082	96	91	3	I LOVE YOU BECAUSE —Roger Whittaker (C. Atkins) L. Payne; Fred Rose, BMI; Main Street 93016 (MCA)
32	37	8	MISS UNDERSTANDING —David Wills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamus, ASCAP/Royal Haven, BMI; RCA 13653	65	73	3	SWEET & EASY TO LOVE —Mike Campbell (A. Reynolds) S. Phillips; Know, BMI; Columbia 38-04225	97	96	10	SHE MEANT FOREVER WHEN SHE SAID GOODBYE —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285
33	40	6	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)					98	79	4	WHERE DID HE GO RIGHT —Roy Head (Don Gant) Walt Aldridge, Tommy Brasfield; Rick Hall Music/ASCAP; Avion AS 105
								99	85	7	IT'S ANOTHER SILENT NIGHT —Lane Brody (C. Moman) K. Bell, T. Skinner; Hall-Clement (Weik Gp.), BMI; Liberty 1509
								100	93	5	LOUISIANA ANNA —The Maines Brothers Band (J. Kennedy, R. Peoples) K. Bell, T. Skinner, J. L. Wallace; Hall-Clement (Weik Gp.), BMI; Mercury 814-561-7

○ 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).

We're Going Into 1984 With a Smash Hit!!

"HEARTACHES" # 198

By JOY FORD

© 1974 BY LANCE PRODUCTIONS INC.
Country International Records

1010 17th AVENUE SOUTH
NASHVILLE, TENNESSEE 37212

(615) 327-4656

Sherman Ford, President
Tom Dean, V.P. Promo & Sales

www.americanradiohistory.com

Country

Kat Family Pushing 'Cowboys'

Eyes Sustained Sales For All-Star Anthology Album

By EDWARD MORRIS

NASHVILLE—Atlanta's Kat Family records is looking to its new anthology album, "All American Cowboys," both to enhance its credibility as a country music label and to provide sustained sales activity.

This week, the CBS-distributed album enters the charts at 61 bullet, while its first single excerpt, David Allan Coe's "Ride 'Em Cowboy," eases into the bulleted 71 slot on the country singles listing.

Released six weeks ago, the concept album features all new cuts by Coe, Willie Nelson, Merle Haggard, Jeannie Seely, a Nelson-Seely duet, and Moe Bandy. The project takes its title and theme from one of the two Haggard selections. All the artists, except Seely, are signed to CBS labels.

According to Kirby Kinman, majority stockholder of Kat Family Records, the idea for the album was conceived by Tony Martell of CBS, the project's executive producer, and Joel Katz, entertainment business attorney and president of Kat Family. "It started out to be another outlaw theme," says Kinman, "but we finally decided that was passe."

Passe or not, Kinman readily admits that he hopes the album can be groomed into having some of the enduring sales appeal that RCA's tide-turning "Wanted: The Outlaws" LP has accumulated since it debuted in 1976. To try to make "Cowboys" a standard, Kinman says, Kat Family is ready to work the album for at least the next six months.

Kinman concedes that the album was released too close to Christmas to get it the seasonal exploitation it otherwise could have had. Except for trade ads and exposure at the recent Entertainment Expo in Nashville, the album has enjoyed minimum promotion.

All this is about to change, though,

Kinman stresses. Kat Family is now launching both an advertising and a public relations campaign on the album and it will continue to distribute the promotion buttons introduced at the Expo. The large buttons show a likeness of the album cover.

Additionally, Kat Family will distribute picture caps keyed to the album and make available a free promotional tape to radio stations. The tape, Kinman says, will be a half-hour to an hour long and will have excerpts from the album and interviews with the artists.

Several factors will determine what the next single release will be, Kinman explains. "We want to first

get above the mid-point in the charts with Coe, and then we'll probably go with either the Willie Nelson-Jeannie Seely duet ("You've Been Leaving Me For Years") or Haggard's 'All American Cowboy.'" If there is not a sufficient gap in these artists' release schedules, he adds, the label will release Moe Bandy's "Sing Her Home To Me George Jones."

Over and above the promotional ploys, Kinman says, he is banking on the hope that the American cowboy is still an appealing figure to the record buying public. "There's a little cowboy in all of us," he contends optimistically.

New Firm Aims To Put Indies' Singles In Stores

NASHVILLE—Airplay Support System, a company designed to get singles on independent labels into retail stores soon after they chart, has been established here by Glen Barber and independent record promoter Beau James. Barber owns the company, which is set up to deal with country product.

According to James, there is a lag of 12 to 15 weeks between the release of a single and the time it gets into the marketplace via regular distributors. Most distributors, he maintains, do not pick up independent singles until they hit the top 75 to 50 slots, and reporting stations generally do not assign chart numbers until there is some local sales activity on the singles.

Airplay Support System, on behalf of its clients, calls stores in the reporting stations' markets to alert them to the fact that the stations are playing the records involved. The company then mails four free copies of each single being worked to the stores and advises them of the distributors in their area who handle the

product. Finally, the company writes to the reporting station to confirm that the record stores have the copies on hand.

"By establishing a regular relationship with these stores," says James, "we can pinpoint any distributor problems early in the life of a record."

James says he has compiled a list of stores each reporting station deals with on a daily basis—"not just a list of reporting stores." He notes, for example, that he deals with 32 stores in the Houston area.

So far, only two singles have been worked by Airplay Support System: Darrell Clanton's "Lonesome 7-7203" on Audiograph and Wyvon Alexander's "The Look Of A Lovin' Lady" on Gervasi. Clanton is at 26 bullet this week, and Alexander is at 72 bullet.

The cost of the service is \$1,000 for the first four weeks, including telephone and mail expenses, and thereafter \$25 for each station adding the record.

CONLEY MOVES Signs Regency Booking Pact In Bid To Expand His Audience

By KIP KIRBY

NASHVILLE—The title of Earl Thomas Conley's current album is "Don't Make It Easy For Me." Judging from the success he's had during the last year, there's evidence the artist isn't heeding his own admonition.

Since signing with RCA in 1980, following the surprise No. 1 success of "Fire And Smoke" on independent Sunbird Records, Conley has had three other No. 1 hits; "Don't Make It Easy For Me" is lodged in the upper five of the Hot Country LP chart. He spent much of 1983 on the road opening for Hank Williams Jr. in sold-out auditoriums. And in September, manager Georgeann Galante ended his association with Nashville's Lavender Agency for a booking agreement with Regency Artists of Los Angeles.

Galante says she moved Conley outside Nashville for his booking because "we'd gone as far as we could with Earl here locally." She says she chose Regency on the strength of its diversified roster (mostly pop), its television and film contacts and its touring packages. Regency's clients include Olivia Newton-John, Kenny Loggins, Bob Hope and Men At Work, as well as another developing country artist, Gary Morris.

Conley's 1984 game plan hinges on meticulous attention to packaging, says Regency's Strickland. Despite the artist's radio acceptance, his

name is still not widely known to mass audiences and requires steady building through personal appearances. "A lot of acts are having trouble selling 8,000- to 10,000-seat halls these days," Strickland observes. "Our feeling is that it's better to create excitement by selling out a 3,000- to 5,000-seat club and turning people away than to play a large arena that's half empty."

Conley's music, most of it original, tends to be a mixture of progressive and traditional country with a raw

Southern edge and the artist's own introspective outlook. His road shows use a six-piece backup band, including brother Fred on harmonies.

Both Galante and Strickland envision Conley's package match as a Waylon Jennings, David Allan Coe or Juice Newton. The numerous Hank Williams Jr. dates Conley opened this year were highly successful, and they will continue doing dates together in 1984.



PIP PIP HOORAY—At least that's what Gladys Knight seems to be saying to Earl Thomas Conley at a recent taping of "Solid Gold" in Los Angeles. Surrounding them are, of course, the Pips.



MARLBORO APEX—Ronnie Milsap, Barbara Mandrell and Ricky Skaggs sing "Battle Hymn Of The Republic" as a finale of the recent Marlboro Country Music Tour '83 in Greensboro, N.C.

'Waylon' A Vivid Picture Of An Unclassifiable Artist

"Waylon: A Biography," by R. Serge Denisoff. Univ. of Tennessee Press, \$16.95.

In many ways, Waylon Jennings is the prototype of the unfettered pop music artist—the kind whose music writes its own definition and seeks its own corners of acceptance. Jennings got his professional start as a rock 'n' roller under the severe tutelage of Buddy Holly. After Holly's death, Jennings switched effortlessly to a country music mode and then burst back again into the pop music mainstream in the mid-'70s as the boldest voice of the distinctive (if overhyped) "outlaw" movement.

In the actual execution of his art and in the public's perception of it, Jennings became an artist unconfined by category—although he was never the tradition-be-damned trailblazer his champions still portray him to be.

How he evolved from talented sideman to Waylon Jennings to Waylon is the concern of this finely detailed and eminently readable book. Dr. Denisoff, a professor of sociology at Bowling Green State Univ., has clearly amassed and arranged a lot of new material on Jennings, much of it significant and all of it interesting.

The book is at its best when Denisoff chronicles Jennings' formative years in Texas and Arizona. Holly emerges not only as an important musical influence but also as an example of professionalism and artistic integrity. Jennings' considerable success as a radio personality and, later,

as one of the top club performers in Phoenix helps us understand how he got the confidence and grit to challenge Nashville's most cherished notions about the proper way to stardom.

Denisoff is equally effective in his treatment of Jennings' search for an artistic identity during his frustrating tenure at A&M Records and his early years at RCA. Less satisfying—because it is less detailed—is the section which discusses the post-outlaw Waylon. Throughout the book, though, is a nice blend of industry gossip and hearsay that always gives Jennings a believable milieu to move about in.

There are a few distressing errors. Denisoff calls NARAS "a very powerful union," apparently confusing it with the AFM. He says that Earl Scruggs was "Music City's only participant" in one of the massive Vietnam War protests in Washington. (Charlie Daniels, admittedly a relatively unknown then, accompanied Scruggs to and at the demonstration.) Denisoff puts a freeway around Nashville in 1965 where there wasn't one at the time. And he locates Nashville's famous Tootsie's Orchid Lounge at the corner of Sixth Ave. instead of Fifth. Additionally, there are several gratuitous publicity photos in the book that do nothing at all to illuminate the text.

But these blemishes are more than overcome by Denisoff's fluid style, sweeping research and fastidious documentation. Of particular value are the bibliography, discography and extensive index.

EDWARD MORRIS

CMF Gets Presley CDs

NASHVILLE—A set of Elvis Presley Compact Discs has been presented by RCA Records to the Country Music Foundation, including copies of the label's three-volume limited edition "Elvis—Legend."

William Ivey, director of the Country Music Foundation, received the donations from Robert Summer, president of RCA Records, at a reception held in RCA's historic Studio B, the site where Presley recorded many of the songs featured on the CDs.

RCA commissioned the manufacture of 5,000 copies of the Presley first edition collectors' set. Only 500 of these will be available in the U.S., with the other 4,500 marketed throughout international territories. Each numbered set contains 20 songs per disk.

Says Summer, "We believe this Compact Disc set is the first numbered limited collectors' edition in the music industry." Other country-oriented CDs now issued by RCA include Alabama's "The Closer You Get," Ronnie Milsap's "Greatest Hits" and Kenny Rogers' "Eyes That See In The Dark."

Billboard® Hot Country LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	16	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA	36	35	36	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA
2	2	41	ALABAMA The Closer You Get, RCA AHL1-4663 RCA	37	56	3	CONWAY TWITTY Merry Twismas From Conway Twitty & His Little Friends, Warner Bros 23971 WEA
3	3	10	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	38	47	3	EXILE Exile, Epic B6E-39154 CBS
4	4	40	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	39	44	5	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 CBS
5	8	8	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	40	40	11	DAN SEALS Rebel Heart, Liberty LT-51149 CAP
6	5	24	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	41	52	6	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
7	6	10	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	42	48	4	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS
8	9	13	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	43	43	3	B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 CBS
9	10	9	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	44	37	94	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
10	7	13	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	45	42	8	JOE WATERS Harvest Moon, New Colony NC-831 IND
11	11	15	JOHN CONLEE In My Eyes, MCA 5434 MCA	46	38	6	SHELLY WEST Red Hot, Viva 23983 WEA
12	13	6	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	47	55	27	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
13	12	48	MERLE HAGGARD AND WILLIE NELSON ● Pocho And Lefty, Epic FE 37958 CBS	48	50	7	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
14	16	9	WAYLON JENNINGS Waylon & Company, RCA AHL1-4826 RCA	49	39	146	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
15	15	8	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	50	46	14	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA
16	19	9	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	51	41	8	GEORGE JONES Jones Country, Epic FE-38978 CBS
17	14	6	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	52	53	93	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
18	18	7	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP	53	45	65	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
19	17	12	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	54	49	15	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS
20	20	7	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	55	58	6	GAIL DAVIES What Can I Say, Warner Bros 23972 WEA
21	21	16	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	56	60	119	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
22	31	6	EMMYLOU HARRIS White Shoes, Warner Bros 23961 WEA	57	57	4	JOHN DENVER It's About Time, RCA AFL 14870 RCA
23	24	9	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	58	59	14	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
24	27	34	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compalet CPL 1-1004 POL	59	54	31	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
25	28	63	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	60	62	17	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
26	22	9	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	61	NEW ENTRY		VARIOUS ARTISTS All American Cowboys, Kat Family FZ-38126 CBS
27	25	70	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	62	NEW ENTRY		REBA MCENTIRE Behind The Scene, Mercury 812-781-1 POL
28	26	24	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP	63	63	2	VARIOUS ARTISTS A Country Christmas-Vol. 2, RCA AYLI-4809 RCA
29	30	6	TOM JONES Don't Let Our Dreams Die Young, Mercury R14-448-1 POL	64	64	2	S'VEE WARINER Midnight Fire, RCA AHL1-4859 RCA
30	32	5	JIM GLASER The Man In The Mirror, Noble Vision NV 2001 IND	65	65	2	VARIOUS ARTISTS A Country Christmas-Vol. 1, RCA AYLI-4812 RCA
31	23	18	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	66	69	27	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
32	29	35	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	67	66	167	KENNY ROGERS ▲ Greatest Hits, Liberty 100 1072 CAP
33	34	33	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	68	68	113	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS
34	33	14	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	69	61	186	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
35	36	15	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	70	67	295	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
				71	51	14	TERRI GIBBS Over Easy, MCA 5443 MCA
				72	72	15	LEE GREENWOOD Inside Out, MCA 5304 MCA
				73	70	62	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA
				74	71	9	DAVID ALLAN COE Hello In There, Columbia FC-38926 CBS
				75	75	11	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Nashville Scene

He Knows Who Bugged Stallone

By KIP KIRBY

A couple of columns ago, we ran a blind item asking what rising country male artist threw a party in a local Nashville hotel and kept Sylvester Stallone up all night with the noise. We said we weren't going to tell you, but promotion man Hylton Hawkins of Parliament Records stopped by our office the other day with the correct identity of the artist. So if you're still curious, call Hylton. Parliament, by the way, is a new independent label based in Nashville, whose first signing is Billie Jo Spears.



Tom Jones has just returned from a successful three-month tour of Europe and Asia. Feb. 9, he opens at Caesar's Palace, where he'll perform songs from his current PolyGram album, "Don't Let Your Dreams Die Young." BBC Radio is airing a January 60-minute special taped during Jones' Royal Albert Hall appearance in London. Meanwhile, not to be outdone, PolyGram pal Mac Davis hosted his own special (television, that is) on Dec. 23. Titled "The Mac Davis Christmas Special," the NBC show featured Ronnie Milsap, Barbara Mandrell and Gladys Knight & the Pips. Davis' last Christmas special was in 1981.

Newcomer Kathy Mattea is thrilled with the reception her debut single, "Street Talk," has been getting. She's been doing a series of promotion appearances, including the syndicated "This Week In Country Music" and "The Family Brown Show" (in Canada). In late January, Mattea will perform three shows at the annual San Antonio River Festival, which regularly draws around a quarter of a million people.

★ ★ ★

Becky Hobbs, newly signed to Capitol/Liberty Records, was astonished to learn she'd won \$2,000 for a song she wrote with Candy Parton, "Fool For The Feelin'," judged the winner in the American Song Festival's professional country category. Hobbs was surprised since she didn't realize co-writer Parton had even entered the tune into competition. Hobbs is no stranger to the American Song Festival, however; in 1978, she took top honors in the event's easy listening category.

Sylvia headlined the first annual Junior Chamber of Commerce Clinic Bowl concert Dec. 2 at Nashville's War Memorial Auditorium. The Junior Chamber of Commerce asked the Nashville Music Assn. for help in securing a performer for this show to

benefit Vanderbilt Hospital. Sylvia agreed to entertain, and Tandy Rice, chairman of Top Billing International, MCed the evening.

Condolences to Willie Nelson, whose mother died recently of cancer in Yakima, Wash. . . Alabama held its "Christmas For Kids Day" celebration across from the Fan Club offices in Ft. Payne on Dec. 17. At the day-long festivities, the group discussed apportionment of its June Jam II profits and distributed gifts to the several thousand children present . . . Ronny Robbins, who's been doing his best to keep the spirit and family name alive after his father Marty's untimely death last December, is slated for a "Good Morning America" appearance Jan. 6.

★ ★ ★

Burrito Brother John Beland learned that he was the proud father of a new baby daughter while between performances with duet partner Gib Guilbeau in Michigan Dec. 9. By coincidence, Beland's other two daughters were both also born while he was onstage. Daughter Sarah arrived while Beland and Guilbeau were playing with Arlo Guthrie in 1971, and Jessie was born when Beland was onstage as Mac Davis' guitarist six years later. Beland's latest arrival (his first with wife Janice, whom he married shortly after moving to Nashville) precedes by only three weeks the Burritos' debut release for MCA/Curb Records. The single is a John C. Fogerty classic, "Almost Saturday Night."

★ ★ ★

Kenny's No Gambler: And neither is CBS; which remembers quite well its success with "The Gambler," part one, back in 1980—the highest rated made-for-tv movie of that year. "The Gambler: Part Two," or (as it was more correctly titled in its recent incarnation) "Kenny Rogers as The Gambler: The Adventure Continues," hit the jackpot on both broadcast nights, leading CBS to the top of the Nielsen heat for the week.

★ ★ ★

The harmonies behind Conway Twitty on "Heartache Tonight" belonged to the Osmond Brothers, who were recording next door to Conway the night he cut the Eagles remake. Jay Osmond is a sophomore at Brigham Young Univ. working on a degree in communications, which sometimes plays havoc with his performing schedule. When the group co-headlined at the Frontier Hotel in Las Vegas in December, Jay had to do his regular shows and cram for a final at the same time. That's communications, all right—and concentration!



SHARED HUMOR—Conway Twitty and host Ralph Emery enjoy a mutual laugh while on the air for "Nashville Now," the Nashville Network's live nightly cable talk show.

When the Oak Ridge Boys' saxophonist fell ill during the group's recent Vegas engagement over Thanksgiving, who showed up to sub on a few numbers but Lee Greenwood! Greenwood was appearing on the bill, anyway, and made his living for years in Las Vegas playing sax (two at a time), among other instruments.

★ ★ ★

In the "Great Ideas of the Month" department, two Belmont College students in Nashville have come up with a great idea for party-happy revelers. The students have formed "Sober Chauffeur," a company which, for \$30, will come to wherever you are and drive you home—in your own vehicle. This avoids penalties under Tennessee's new stiff drunk-driving laws (a mandatory 48-hour jail term and \$200 fine for first offense charges). Sober Chauffeur says it accepts checks, cash and credit cards. And since you're driven home in your own car, there's no foggy fumbling in the old memory bank the morning after trying to remember where you left the wheels!

Bandana, Warner Bros.' talented five-piece band, showcased at the Stockyards in Nashville in mid-December, performing a collection of their chart hits, including "The Killin' Kind," "I Can't Get Over You (Getting Over Me)" and "Outside Lookin' In."

We like this summation by DJ Chris Charles, who hosts the United Stations' "Weekly Country Music Countdown." It appeared in "Country Rhythms" magazine, and reflects his opinion on the differences between country and rock performers:

"I'm amazed at how nice people in country music are . . . With rock, there's no feeling that they're 'doing this for rock,' instead they're doing it for themselves. With country, the artists want to help you spread the word about country music . . . They want to do it 'for country.'"

Despite the undeniable fact that country music has now become huge business bringing lucrative incomes, it does seem true that country performers are generally quick to perform benefits and involve themselves in charitable causes and willing to limit their contract rider requests to reasonable demands.

★ ★ ★

Is there room for the "western" in "country and western" music? Not these days, if you use the charts and radio as a barometer. Yes, if you listen to New York DJ Paul Aaron. Aaron hosts a weekly radio show, "Cowboy Joe's Radio Ranch," on National Public Radio. Aaron was in Nashville just before Christmas to tape a segment with Riders In The Sky for their "Tumbleweed Theatre" tv show on the Nashville Network cable channel.

Aaron believes that western music is seriously underrated, and that its fans need to be more vocal about expressing their interest in hearing it. His show originates on Manhattan's WKCR and is aired on WXPR in Rhinelander, Wis. and KANZ in Garden City, Kan. However, as to whether people really want to listen to several hundred different versions of Aaron's all-time favorite tune, "Ragtime Cowboy Joe," that could be another question altogether!

For The Record

Due to a typesetting error, a bullet was omitted from Ronnie Milsap's "Show Her" at number 13 on the Dec. 24 Hot Country Singles chart. We apologize for any inconvenience this may have caused.

Latin

Menuo Fever Grips New RCA Division VP

By ENRIQUE FERNANDEZ

NEW YORK—Mario DeLaHiguera, RCA Records' newly appointed division vice president for Latin music in the U.S., is high on Menuo. "We've placed Menuo in American stores, and they're selling," he says. "Everybody knows them; even my non-Latin neighbors are watching their tv show."

DeLaHiguera, whose appointment was effective last month, claims that RCA sold 250,000 copies of their first Menuo LP, "A Todo Rock," in its first month of sales in the U.S. and

Puerto Rico.

DeLaHiguera is eagerly awaiting the young Puerto Rican supergroup's first English-language LP, which will be released to coincide with their Valentine Day's appearance at Radio City Music Hall. Produced by the group's founder, Edgardo Diaz, the album will include the theme from the film "Cannonball Run II," sung by new bilingual member Robby Rosa.

The movie theme plus another cut, yet to be determined, will comprise the label's efforts for crossover airplay. DeLaHiguera hopes to reach both top 40 and urban contemporary stations with these singles.

The English-language album will include the same mix of ballads and rock as the Spanish product. Is there a risk of losing the loyal Latin market

by going bilingual? Not likely, opines DeLaHiguera: "The traditional Menuo buyers are the bilingual under-16 kids. They'll buy either English or Spanish."

Along with the album, RCA plans to release two videos, both produced by Paquito Cordero, who also produces the Menuo tv show.

But DeLaHiguera is not resting on Menuo's laurels. Instead, he's planning to do something that he claims has never been done: make an international U.S. Latin star. "We're looking for someone new, who is not yet known, and we're going to turn that artist into a star in this country, and then we're going to sell that star in Latin America and Spain."

DeLaHiguera's search is concentrated on someone who can sing both ballads and soft rock. "Instead of having other countries send me artists," he explains, "I'm going to send artists to them."

The young U.S. Latin label is also looking for someone to head a&r. DeLaHiguera, who reports to Adolfo Pino, RCA vice president for Latin America and Spain, comes to the U.S. Latin division from his post as director of distribution and inventory for the major.

DeLaHiguera sees an upswing in the Latin market. He credits the Menuo phenomenon for some of this growth, as well as the changes brought about by the growth of the U.S. Hispanic population.

"I see what's going on right now as a cross-cultural phenomenon. The U.S. is becoming more aware of its Hispanic community and, consequently, of Latin music. And there are many Americans, who are not Latin descent, but who have studied Spanish in school and are interested in all facets of Latin culture, including music," he notes.

It's this new awareness that has

prompted major rackjobbers like Handleman, Pickwick and Western Merchandisers to buy RCA's Latin product. The label is also selling to AFFES, which distributes records among the Armed Forces in the U.S. and abroad.

Signs of this cross-cultural phenomenon are RCA's plans to record American artists in Spanish and the label's release of Mexican singer Emmanuel's first English-language LP, slated for the end of 1984. Another artist crossing language borders for RCA is Brazilian singer Perla, who records in Spanish.

RCA International, as the major's U.S. Latin division is called, lists Argentina's Sylvania de Lorenzo, Mexico's Marco Antonio Muniz and Spain's Sergio Estivales and Jeanette among its current top sellers. In addition, the label distributes A&M's Latin product, including records by Herb Alpert, Sergio Mendez, Lani Hall and Antonio de Jesus.



CLINICALLY SPEAKING—Paquito D'Rivera conducts an advanced saxophone techniques clinic at the Berklee College of Music in Boston.

Survey For Week Ending 1/7/84

Billboard® Special Survey Hot Latin LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	0	JOSE JOSE Secretos, Ariola 6000	1	3	ANTONIO DE JESUS Juntos, AM 7005
2	0	VARIOS ARTISTAS Lo mejor del ano, CBS 10341	2	1	JOSE JOSE Secretos, RCA 6000
3	4	EL GRAN COMBO La universidad de la salsa, Combo 2034	3	2	MENUDO A todo rock, RCA 7241
4	0	OSCAR D'LEON El sabor de Oscar, TH 2270	4	8	LOS BUKIS Mi fantasia, Profono 3122
5	1	MENUDO A todo rock, RCA 7241	5	4	LOS DIABLOS Endiabladamente romanticos, Girol 1003
6	5	WILFRIDO VARGAS El africano, Karen 75	6	5	JUAN GABRIEL Todo, Pronto 0706
7	10	PIMPINELA CBS 11317	7	9	JULIO IGLESIAS En concierto, CBS 50334
8	12	VARIOS ARTISTAS Entre amigos, Collectors Gold 527	8	6	JOSE FELICIANO Me enamore, Profono 1002
9	0	ORQUESTA COSTA BRAVA De costa a costa, Profono 3114	9	0	ROCIO DURCAL Entre tu y yo, Ariola 6006
10	6	MENUDO 14 exitos navidenos, Profono 1405	10	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305
11	0	VARIOS ARTISTAS 24 cumbias bailables, Alhambra 90101	11	10	MENUDO 14 exitos navidenos, Profono 1405
12	0	CONJUNTO LIBRE Ritmo sonido y estilo, Montuno 522	12	0	PALOMA SAN BASILIO Grandes exitos, CBS 80370
13	15	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	13	12	LOS YONICS Y siguen, Atlas 60254
14	7	BONY CEPEDA El manadamas, Algar 38	14	0	LOS CAMINANTES Especialmente para usted, Luna 1098
15	11	JOSE FELICIANO Me enamore, Profono 1002	15	0	FRANCISCO Carino mio, Atlas 60245

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	3	ROCIO DURCAL Entre tu y yo, Ariola 6004	2	3	JUAN GABRIEL Todo, Pronto 0706
3	7	ROCIO JURADO Por que me habras besado, RCA 7243	3	2	MENUDO 14 exitos navidenos, Profono 1405
4	2	JOSE FELICIANO Me enamore, Profono 1002	4	4	YOLANDA DEL RIO Me enganaste, RCA 7227
5	13	VARIOS ARTISTAS Lo mejor del ano, CBS 10341	5	0	ANTONIO DE JESUS Juntos, AM 7005
6	5	MILLIE Y LOS VECINOS Avantgarde, Algar 39	6	0	LOS BUKIS Muy romanticos, Profono 3102
7	6	CELIA CRUZ 14 grandes exitos, Profono 1404	7	10	JULIO IGLESIAS En concierto, CBS 50334
8	0	HUGO BLANCO De fiesta, WS Latino 4162	8	6	LA MAFIA Mafiamania, Cara 053
9	11	WILFRIDO VARGAS El africano, Karen 75	9	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305
10	4	MENUDO A todo rock, RCA 7241	10	0	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
11	0	CRYSTAL Suavemente, Musart 1849	11	13	MENUDO De coleccion, Profono 1601
12	0	CHARANGA CASINO Hey, SAR 1037	12	14	LOS CHAMACOS Baby Dolls, Diana 1013
13	0	SOPHY En Nueva York, Velvet 6032	13	8	LOS YONICS Con amor, Profono 3100
14	0	MENUDO 14 exitos navidenos, Profono 1405	14	0	MENUDO Una aventura llamada Menuo, Profono 9094
15	14	EL GRAN COMBO La universidad de la salsa, Combo 2034	15	11	ROCIO DURCAL Entre tu y yo, Ariola 6004

Miller Seeking Young Bands For Sponsorship

NEW YORK—Miller Brewing Co. is looking to sign "five or six" Latin bands for a year-long sponsorship contract. Gary Reynolds Associates, a Milwaukee-based company that handles Miller's sponsorship programs, including the Miller Rock Network and the college-oriented Miller Rock Series, is searching the California, Texas, Florida and New York areas for popular young bands that will reach the 18- to 24-year-old Hispanic market.

The Miller program will tie in with the bands' existing performance schedules and in addition will give them an opportunity to perform at special events developed by Miller for the Hispanic audience. Interested parties are encouraged to contact Gary Reynolds Associates, P. O. Box 14636, Milwaukee, Wisc. 53214; (414) 529-5500.

Notas Feliciano Aims At Iglesias

After a 15-year hiatus, Jose Feliciano returned to his musical roots two years ago with the Motown Latino album "Escenas de Amor," a 1982 Grammy nominee in the Latin category. The Puerto Rican singer/guitarist's two careers—as an American and Latin recording artist—had peaked in the late '60s, when he recorded his famous Latinized, romantic versions of rock classics like "California Dreaming" and "Light My Fire."

His Latin songs of the period were characterized by a modern approach to the traditional romantic genre, the bolero. "I had started to modernize the bolero," Feliciano explains today, pointing out that it was this kind of new approach to traditional romantic material that led to the current boom in Latin pop. Now that he's back in the Latin field, Feliciano has a simple goal: "I want to sell more records than Julio Iglesias."

The Feliciano style concentrates on his soul-inflected voice and florid acoustic guitar accompaniments. It's not easy to maintain that approach, however, in the light of his label's penchant for full orchestral accompaniments. "I want to record it my way," asserts Feliciano, "so I'm always struggling with them. Fortunately, my producer Leonard Schultz understands Latin music well, and he knows where to introduce the orchestral touches."

During his leave from Hispanic recording, Feliciano continued to tour in Latin America. In February, following this month's appearance at New York's Felt Forum, he will play Puerto Rico and possibly South America.

"I'm proud that in my home country, Puerto Rico, they're backing me up," says Feliciano, adding that one of the cuts from his most recent "Me enamore" album, "Ay cariño," is salsa, a genre that enjoys tremendous popularity in the island. For his Felt Forum appearance Feliciano plans a half-English, half-Spanish program, which he feels is representative of the composition of his public.

Feliciano began his career in New York's Greenwich Village clubs in the '50s, where he was discovered by RCA Records. Though known primarily as a singer and guitarist, Feliciano has mastered other Latin American string instruments, like the Puerto Rican cuatro, the Venezuelan cuatro, the Cuban tres, the harp and the bass. His versatility extends to Latin percussion, including congas, timbales and bongos.

When asked why he doesn't perform with these instruments, Feliciano replies: "If I were to travel with all my instruments, I would need a truck." A guitar and one of the most identifiable vocal styles in pop music, in either Spanish or English, are all Feliciano travels with.

INTERNATIONAL MUSIC INDUSTRY CONFERENCE
May 13-17, 1984
Kilarny, Ireland

JANUARY 7, 1984, BILLBOARD

Survey For Week Ending 1/7/84

Puerto Rico Top LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	3	WILFRIDO VARGAS El africano, Karen 75
2	0	VARIOS ARTISTAS Aqui esta el merengue, Karen 77
3	1	JOSE JOSE Secretos, Ariola 6000
4	5	EL GRAN COMBO La universidad de la salsa, Combo 2034
5	8	EDNITA NAZARIO Padosa 1021
6	4	JOSE FELICIANO Me enamore, Profono 1002
7	0	NANO CABRERA Dale que date, Sonovision 504
8	0	HUGO BLANCO De fiesta, WS Latino 4162
9	0	TONY CROATTO Y tu pueblo, Velvet 6029
10	0	LOS CANTORES DE SAN JUAN 15 exitos navidenos, Carattini 090
11	12	JOSE LUIS RODRIGUEZ Ven, CBS 30305
12	0	LUCCITA BENITEZ Criollo folklore, Grabaciones Lobo
13	2	MENUDO A todo rock, Padosa 7241
14	0	OSCAR D'LEON 15 exitos, TH 2263
15	0	ORQUESTA LA SABROSA 12 hits del merengue, Salsoso 1001

PolyGram Reports A Boom Year

Sales Jumped 28%, Says Label President Erdmann

By KIRK LaPOINTE

MONTREAL—PolyGram Canada, following up its most successful year, had an even bigger year in 1983 with a whopping 28% sales increase over 1982, company president Peter Erdmann reports.

Included in that 28% sales rise—roughly double the anticipated 15% hike for the Canadian industry overall—will be massive cassette sale figures more than 70% above their 1982 levels, Erdmann says. "From every standpoint, the year has been highly successful," he notes, citing sales of

more than 725,000 units of the "Flashdance" soundtrack as the company's biggest retail item of the year.

Company vice president Dieter Radecki says PolyGram has moved more than 35,000 Compact Discs in their first four months on the market. The firm's 200 titles on the Canadian market total nearly two-thirds of the available 350 releases on CD.

"This was the year home taping was suddenly not as acute as before," Erdmann says. "The cassette merchandising was better, and the tape itself was more accessible to consum-

ers in the stores. They can finally touch them." PolyGram is closely watching the success in Europe of loosely-packaged cassette singles and mini-albums as a possible method to launch new artists, the two executives say.

PolyGram moved aggressively toward signing domestic talent during the year, but it was not as successful in that area as had been expected. It inked such established artists as Triumph and Dan Hill, released debuts from Prototype and Lisa Price, and was helping to oversee a Canadian signing by its U.S. parent, the Dice, to be produced by Chris Kimsey, who has also worked with the Rolling Stones.

Hill, in particular, turned out to be a disappointment. Despite critical acclaim for his comeback album, "Love In The Shadows," Erdmann admits there is "a trade resistance" to the project, even though it is a departure from Hill's recent commercially lackluster efforts.

The firm is hoping to bypass traditional industry lines through a video production that will serve almost as a direct sales vehicle.

Erdmann, like others in the Canadian industry, is looking to the development of a music channel in the country this year as a potential bonanza. But, even though it would appear to be in his interests, he would like Canadian content quotas for such a channel to be softened. He thinks the time has come for a similar relaxing of federal rules mandating 30% CanCon for AM radio.

Erdmann also wants next year's Juno Awards to better reflect the successes of foreign artists in Canada. He says those acts are largely responsible for bringing consumers back into the record stores—often to buy Canadian disks—but aren't properly recognized by the industry at the awards.



**INTERNATIONAL
MUSIC INDUSTRY
CONFERENCE**
May 13-17, 1984
Killarney, Ireland

Officials Quash Concerts

At Ottawa Congress Centre

OTTAWA—Local politicians on the board of directors of the newly built Capital Congress Centre have quashed attempts by promoter Dennis Ruffo to use the plush 4,000-capacity ballroom as a concert venue.

A Dec. 15 audience for the Big Country show held there was well-behaved. But politicians say the image of the ballroom will be tarnished if concerts are allowed, and forced the postponement or cancellation of a concert scheduled for last Friday (30) featuring Canadian artists the Spoons

and Boys Brigade and a Jan. 13 date featuring Billy Idol.

The move has prompted angry reaction from the community and charges of discrimination from Ruffo, who says the officials' fears are groundless.

Using the facility as an occasional venue was viewed by some as a major step forward for the Ottawa-area music industry, which had long lacked a medium-sized hall in which to showcase burgeoning acts. In the past, groups were forced to play the 400-seat club Barrymore's or the 9,000-seat Civic Centre. The 2,500-seat National Arts Centre is rarely available because of commitments to orchestral or operatic presentations.

A low-key show featuring the Parachute Club and the highly-publicized concert with Big Country were considered to be the tests for permanent use of the hall.

Andy Haydon, chairman of the regional council, has said, "You don't play hockey in your living room." Haydon and others say they are worried that it would be next to impossible to prevent liquor sales to minors at shows. But their arguments deflated when Ruffo offered to scrap liquor sales for the Dec. 30 show. The politicians, as part of the center's board, declined the offer.

The move by the politicians was unusual in the face of support for such events by the hall's own general manager, George McCabe, who said the Big Country date was without incident. A New Year's Eve dinner and dancing show featuring a ballroom orchestra was not involved in the controversy.

Cantel Granted First Mobile Radio Phone Net

MONTREAL—Cantel Cellular Radio Group has been selected to operate the country's first cellular mobile radio telephone network.

Communications Minister Francis Fox has announced that Cantel will serve 23 cities across Canada in the radio telephone system in what is expected by Fox to be a \$10 billion world market by the 1990s. About \$500 million will be spent in Canada alone on creating the system, with an additional \$300 million spent by users of the mobile phone service. Novatel Corp. will make cellular radio equipment in Toronto and Montreal to serve the network, which will be launched by 1985.

Canadian and U.S. authorities also signed an agreement last month to cooperate on a space program to launch two or three mobile satellites for similar communications in rural areas in the two countries.

Maple Briefs

Hard work was being done recently to complete by Christmas a new deal for **Island Records**, moving the label to MCA from WEA Music for distribution in Canada. Neither side would say at presstime whether the finishing touches had yet been put on the pact, but neither would they deny one was in the works.

★ ★ ★

Beginning Feb. 6, CBC-FM extends its broadcast hours and becomes a 24-hour service. Responding to an internal report earlier this year that complained the music format was too rigid, the station's early-hour programming will be pop and rock, with other repeated shows in the 1-6 a.m. slot.

★ ★ ★

Perhaps a fortnightly pay-tv shakeout column should be started. This time we report that the Quebec

government and the national pay service, **Premier Choix**, have combined forces to take over the Quebec regional pay licensee, TVEC, to form one national French service. The move requires federal regulatory approval.

★ ★ ★

Belated mention is due to two major appointments. **Graham Powers** is in as **MCA Records Canada's** vice president of marketing. He's the former CBS vice president who earlier this year helped to found Aaronson Powers Weir & Associates, the Toronto-based promotion and marketing firm. And **Ken Bain** has been moved up at **RCA Records Canada** as its new national promotion director, a post created to replace the regional structure the company used to have in place.

★ ★ ★

The Canadian Recording Industry

Assn. could not confirm it, but CBS executives say **Michael Jackson's** "Thriller" has been certified diamond in December as the latest million seller. The disk is reportedly past the 1.1 million mark in Canada and could even move to the 1.5 million plateau by the end of the Christmas season.

★ ★ ★

K-tel International, which has sold more than 150,000 units of its "Electric North" compilation featuring such artists as **Loverboy** and **Bryan Adams**, has issued a \$79.95 suggested list price video of the same name that features much of the same material.

★ ★ ★

Maple Briefs features short items of interest on the Canadian music scene. Submissions should be made to Kirk LaPointe, 43 Sweetland Avenue, Ottawa, Ontario, Canada, K1N 7T7.

TOKYO CRACKDOWN

Piracy Raids Hit Video Stores

TOKYO—In a series of raids on electrical stores, videotape rental outlets and a trader suspected of making pirated video software, Kawasaki City police and the Kanagawa Prefecture confiscated 1,500 apparently illegal videotapes.

Premises searched included Satsuma Electric Appliances and its affiliated company Satsuma Denki National Lease, seven rental shops in Kawasaki City and the allegedly pirate operation. According to the National Police Agency, this is the first time that stores have been raided in connection with suspected violation of the Japanese copyright law.

Police say Satsuma Electric Appliances, faced with dipping sales because of discounting-type promotions

by the supermarkets, decided to get into the videocassette rental trade, which is increasingly popular here. The company set up the affiliate firm in August, 1982.

The authorities now say that Denki National League gave guidance on opening and operating video rental outlets and supplied them with pirated videocassettes. The seven rental stores, according to prosecutors, were buying up pirate videos of movies, including the highly popular "Kamata Koshinkyoku" ("Kamata March"), for half the normal list price of \$80.

In addition to the confiscated videotapes, police seized 16 video decks they say were used in manufacturing the pirate software.

Jamaican Campaign Aims To Stop 'Flagrant' Piracy

LONDON—Byron Lee, president of Jamaica's Dynamic Sounds record company, is spearheading a new campaign aimed at stamping out piracy in the West Indies. He says the Caribbean record industry is suffering badly from "flagrant, blatant counterfeiting."

Lee, in London for top-level talks with IFPI, adds: "We figure the Jamaican record industry has declined by some 50% in terms of trade deliveries. Some of this cutback is due to consumers re-routing money into video, but most of the problem stems from piracy. Retailers still make the volume, but they're selling counterfeit or pirate tapes."

The antipiracy campaign is built around the issuing of Anton Piller "search-and-seize" warrants, legal documents which have proved a key factor in the successful fight against British pirates spearheaded by BPI and IFPI. "These are legally serious orders which help emphasize the danger to our industry. They empow-

er us to search premises, seize and destroy equipment and then take action against offenders," says Lee.

Lee says many shops in Jamaica operate in-store taping facilities for customers who pick various tracks from different albums for compilation. "Call in on Monday morning, with a list of Sunday's new top 10, and you have a compilation tape in a couple of days." But he stresses that commercial pirates are heavily into the West Indian market, using high-speed duplicators with an output of 800-1,000 cassettes a week.

Alongside the "search-and-seize" campaign, Lee is backing an education program to tell the public of the problems of piracy, with support already promised from the Jamaican ministry of culture. And a new copyright law, five years in the making, is now near, he says, adding that, with IFPI backing, the West Indian industry will push for a royalty on blank tape as part compensation for losses from home taping.

Festival Turns Spotlight On Romanian Rock Scene

By OCTAVIAN URSULESCU

BUCHAREST—Romania's biggest rock showcase, the three-day Vilcea Rock Constellations '83 in late December, showed how quickly domestic pop/rock product and performance is catching up with the Western world.

The festival, promoted by Florin-Silviu Ursulescu, was staged in the Rimnicu-Vilcea Sports Hall. It featured virtually all the major names of Romanian rock. The absentees were mainly involved in touring abroad, itself a sign of the pop scene's growing impact.

The sound and lighting, provided by the group Sfinx for general use by all the acts, was considered to be up to the highest international equipment standards.

An outstanding example of the way the music itself is developing was the performance of Bucharest group Florian Din Transilvania, fronted by composer/pianist/singer Mircea Florian. The group earned the top Grand Prix award with its unusual brand of electronic new wave music. It was built on eye-catching theatrical imagery, which is not surprising; Florian is one of the leading Romanian theatre composers.

There was also a section for group creativity within Romanian musical styles. The first three prizes in this category went to Accent, Magazinul

De Muzica and Mass Media. Performance prizes went to Krypton, Lotus and Hardton. The 'critics' award went to Incognito, a young Bucharest-based band.

The festival was subtitled "The World's Youth Wants Peace," and each competing group was obliged to perform a song based on that theme. Competition was generally so strong that established bands like Grup 2005 and Sah-Mat failed to make the awards list.

Song Contest Set For Finland

HELSINKI—In a bid to boost the market share of domestic Finnish music production compared to the non-stop flow of international material, Mainos-TV-Reklam, the national commercial tv network, has linked with Aani-ja Kuvatalennetuottajat, the local IFPI group, to launch a new song contest, dubbed "Kevaän Saavel" ("Melody Of Spring").

There will be four heats, all televised, with a May finale which is expected to pull a tv audience of two million. For the past 15 years, Mainos-TV has run its "Autumn Melody" contest, timed to help sales in the festive season; the new event is seen as a boost for the normally sluggish spring and summer months.

Billboard® Hits Of The World™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 12/24/83

SINGLES		
This Week	Last Week	
1	1	ONLY YOU, Flying Pickets, 10 Records
2	3	MY OH MY, Slade, RCA
3	4	VICTIMS, Culture Club, Virgin
4	2	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
5	25	MARGUERITA TIME, Status Quo, Vertigo
6	5	HOLD ME NOW, Thompson Twins, Arista
7	8	TELL HER ABOUT IT, Billy Joel, CBS
8	11	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
9	6	LET'S STAY TOGETHER, Tina Turner, Capitol
10	7	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI
11	14	WHAT IS LOVE, Howard Jones, WEA
12	9	MOVE OVER DARLING, Tracey Ullman, Stiff
13	12	THRILLER, Michael Jackson, Epic
14	10	UPTOWN GIRL, Billy Joel, CBS
15	23	2000 MILES, Pretenders, Real
16	24	MANY RIVERS TO CROSS, UB40, DEP International
17	20	READ 'EM AND WEEP, Barry Manilow, Arista
18	16	THAT'S ALL, Genesis, Charisma
19	30	STRAIGHT AHEAD, Kool & Gang, De-Lite
20	35	MERRY X'MAS EVERYBODY, Slade, Polydor
21	15	CLUB FANTASTIC MEGAMIX, Wham!, Innervision
22	NEW	PIPES OF PEACE, Paul McCartney, Parlophone
23	13	CALLING YOUR NAME, Marilyn, Mercury
24	17	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
25	18	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
26	NEW	WHAT ARE WE GONNA GET 'ER INDOORS, Dennis Waterman/George Cole, EMI
27	28	RAT RAPPING, Roland Rat, Magnet
28	19	RIGHT BY YOUR SIDE, Eurythmics, RCA
29	29	THE WAY YOU ARE, Tears For Fears, Mercury
30	22	NEVER NEVER, Assembly, Mute
31	21	WATERFRONT, Simple Minds, Virgin
32	NEW	SWEET SURRENDER, Rod Stewart, Warner Bros.
33	37	COLD AS CHRISTMAS, Elton John, Rocket
34	NEW	CHRISTMAS COUNTDOWN, Frank Kelly, Ritz
35	32	KARMA CHAMELEON, Culture Club, Virgin
36	NEW	I CAN HELP, Elvis Presley, RCA
37	NEW	CHRISTMAS SPECTRE, Jingle Belles, Passion
38	26	BARK AT THE MOON, Ozzy Osbourne, Epic
39	NEW	SINGALONG-A-SANTA AGAIN, Santa Claus & Christmas Trees, Polydor
40	27	OBLIVIOUS, Aztec Camera, WEA

ALBUMS

1	1	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
2	2	NO PARLEZ, Paul Young, CBS
3	3	COLOUR BY NUMBERS, Culture Club, Virgin
4	5	THRILLER, Michael Jackson, Epic
5	4	STAGES, Elaine Paige, K-tel
6	13	FORMULA 30, Various, Decca
7	9	CHAS 'N' DAVE'S KNEES UP, Rockney
8	6	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
9	11	CAN'T SLOW DOWN, Lionel Richie, Motown
10	10	GENESIS, Charisma
11	8	FANTASTIC, Wham!, Inner Vision
12	12	TOUCH, Eurythmics, RCA
13	16	AN INNOCENT MAN, Billy Joel, CBS
14	25	THE ESSENTIAL JEAN-MICHEL JARRE, PolyStar
15	24	PIPES OF PEACE, Paul McCartney, Parlophone
16	17	LABOUR OF LOVE, UB40, DEP International
17	7	UNDER A BLOOD RED SKY, U2, Island
18	NEW	GREEN VELVET, Various, Ronco
19	34	THE BEST OF PHIL SPECTOR/CHRISTMAS ALBUM, Various, Impression
20	19	TRACK RECORD, Joan Armatrading, A&M
21	27	BACK TO BACK, Status Quo, Vertigo
22	29	THE MUSIC OF RICHARD CLAYDERMAN, PolyStar
23	15	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis

24	22	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
25	20	GREATEST HITS, Marvin Gaye, Telstar
26	14	CHART HITS '83 VOL. 2, Various, K-tel
27	36	GREATEST HITS, Michael Jackson & Jackson 5, Telstar
28	21	THANK YOU FOR THE MUSIC, Abba, Epic
29	28	SILVER, Cliff Richard, EMI
30	18	VOICE OF THE HEART, Carpenters, A&M
31	35	TOO LOW FOR ZERO, Elton John, Rocket
32	26	SNAP!, Jam, Polydor
33	23	THE HIT SQUAD-HITS OF '83, Various, Ronco
34	32	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
35	37	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
36	NEW	THE VERY BEST OF NEIL DIAMOND, K-tel
37	30	IMAGINATIONS, Various, CBS
38	NEW	PORTRAIT, Diana Ross, Telstar
39	33	UNDERCOVER, Rolling Stones, Rolling Stones
40	31	THE BOP WON'T STOP, Shakin' Stevens, Epic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/26/83

SINGLES		
This Week	Last Week	
1	1	COME BACK AND STAY, Paul Young, CBS
2	3	GUARDIAN ANGEL, Masquerade, Metronome
3	4	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
4	5	25 YEARS, Catch, Metronome
5	2	ALL NIGHT LONG, Lionel Richie, Motown
6	6	?(FRAGEZEICHEN), NENA, CBS
7	NEW	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
8	7	SHADOW ON THE WALL, Mike Oldfield, Virgin
9	8	ONLY FOR LOVE, Limahl, EMI
10	10	PULSTAR, Hypnosis, ZYX/Mikulski
11	14	THIS IS NOT A LOVE SONG, Public Image, Virgin
12	16	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone/EMI
13	15	LUNATIC, Gazebo, Baby/EMI
14	9	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
15	13	MAMA, Genesis, Vertigo/Phonogram
16	11	KARMA CHAMELEON, Culture Club, Virgin
17	17	WHY ME?, Irene Cara, Epic/CBS
18	12	ROCKIT, Herbie Hancock, CBS
19	18	FAR FROM OVER, Frank Stallone, RSO/DGG
20	NEW	UPTOWN GIRL, Billy Joel, CBS

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	9	TABALUGA, Peter Maffay, Metronome
3	8	VENEZIA 2000, Rondor Veneziano, Baby/EMI
4	3	GENESIS, Vertigo/Phonogram
5	4	FLASHDANCE, Soundtrack, Casablanca/Phonogram
6	5	HILFE, Otto Kommt, Ruesel/EMI
7	2	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI
8	10	AUS BOEHMEN KOMMT DIE MUSIK, Peter Alexander, Ariola
9	6	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
10	7	CRISES, Mike Oldfield, Virgin
11	17	BERUEHRUNGEN, Gitte Haenning, Global/Ariola
12	11	90125, Yes, Atco/WEA
13	NEW	WEIHNACHTEN MIT ROGER WHITTAKER, Aves/Intercord
14	12	COLOUR BY NUMBERS, Culture Club, Virgin
15	18	EIN TRAUM VON LIEBE, Richard Clayderman, K-tel
16	14	GAZEBO, Baby/EMI
17	13	STAYING ALIVE, Soundtrack, RSO/DGG
18	19	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
19	15	MELODIEN, DIE MAN NIE VERGISST, Bert Kaempfert, Polydor/DGG
20	NEW	TRAUMSCHIFF-MELODIEN, Francis Lal, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/26/83

SINGLES		
This Week	Last Week	
1	1	ALL NIGHT LONG, Lionel Richie, Motown
2	2	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA

3	3	UPTOWN GIRL, Billy Joel, CBS
4	8	TWIST OF FATE, Olivia Newton-John, Intersession
5	7	LISTENING, Pseudo Echo, EMI
6	4	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone
7	6	RECKLESS, Australian Crawl, EMI
8	9	ORIGINAL SIN, Inxs, WEA
9	5	RED RED WINE, UB40, DEP International
10	11	CHANGE IN MOOD, Kids In The Kitchen, White
11	10	KARMA CHAMELEON, Culture Club, Virgin
12	15	CRYSTAL, Elton John, Rocket
13	13	UNION OF THE SNAKE, Duran Duran, EMI
14	14	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
15	NEW	IN A BIG COUNTRY, Big Country, Mercury
16	12	GIVE IT UP, KC & Sunshine Band, Epic
17	20	COMPUTER ONE, Dear Enemy, Capital
18	16	MODERN LOVE, David Bowie, EMI America
19	19	AUSTRALIANA, Austen Tayshus, Regular
20	NEW	COME SAID THE BOY, Mondo Rock, WEA

ALBUMS

1	1	THRU THE ROOF '83, Various, CBS
2	2	1983...SUMMER BREAKS, Various, EMI
3	3	COLOUR BY NUMBERS, Culture Club, Virgin
4	17	PHALANX, Australian Crawl, EMI
5	12	JULIO IGLESIAS IN CONCERT, CBS
6	7	LET'S DANCE, David Bowie, EMI America
7	5	TOO LOW FOR ZERO, Elton John, Rocket
8	6	AN INNOCENT MAN, Billy Joel, CBS
9	8	THE BRITISH POP COLLECTION, Various, EMI
10	18	THRILLER, Michael Jackson, Epic
11	9	THE PARTY TAPES, Various, PolyStar
12	16	CAN'T SLOW DOWN, Lionel Richie, Motown
13	15	RAIDERS OF THE POP CHARTS, Various, K-tel
14	11	UNDERCOVER, Rolling Stones, Rolling Stones
15	14	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA
16	4	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
17	10	INFIDELS, Bob Dylan, CBS
18	13	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
19	20	TRACK RECORD, Joan Armatrading, A&M
20	NEW	CHRISTMAS REVERIES, Richard Clayderman, WEA

JAPAN

(Courtesy Music Labo)
As of 12/26/83

SINGLES		
This Week	Last Week	
1	1	LOVE IS OVER, Ouyun Fifi, Polydor/Burning-JVK
2	2	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
3	3	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
4	6	GIMONFU, Naoko Kawai, Nippon Columbia/Geiel-TV Asahi-Kitty
5	5	CAMOUFLAGE, Yoshi Kashiwabara, Nippon Phonogram/Yamaha
6	7	ADESUGATA NAMIDA MUSUME, Kyoko Kozumi/Burning
7	8	SASAME YUKI, Hiroshi Itaki, Tokuma/RFMP TV Asahi Sound 1
8	4	LOVING, Toshihiko Tahara, Canyon/Johnny's
9	10	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun
10	9	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
11	13	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
12	19	YUME SHIBAI, Tomio Umezawa, King/Kitty
13	14	LAST CHRISTMAS EVE, Eikichi Yazawa, Warner-Pioneer/Sunrise
14	16	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
15	11	TOKINI AIWA, Iyo Matsumoto, Victor/Nichion-Bond
16	NEW	TASOGARE DANCING, Miki Asakura, King/Nichion
17	20	SAY SAY SAY, Paul McCartney & Michael Jackson, Toshiba-EMI/Nichion
18	NEW	AISHUU NO WINDING ROAD, Yokohama Ginbae, King/Crazy Rider

19	15	STARDUST TRAIN, Hidemi Ishikawa, RVC/Geiel-TV Asahi
20	18	ANOKO, Miyuki Nakajima, Canyon/Yamaha

ALBUMS

1	2	CANARY, Seiko Matsuda, CBS/Sony
2	1	VOYAGER, Yumi Matsutoya, Toshiba-EMI
3	3	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
4	NEW	WHISPER, Kyoko Kozumi, Victor
5	5	COLOUR BY NUMBERS, Culture Club, Victor
6	13	STAYIN' ALIVE, Soundtrack, Polydor
7	9	TIMELY, Anri, For Life
8	NEW	SERVICE, Yellow Magic Orchestra, Alfa
9	4	SAND CASTLE, Shougo Hamada, CBS-Sony
10	6	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
11	NEW	SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI
12	10	PAGE ONE, Alfee, Canyon
13	16	VISITOR, Takao Kisugi, Kitty
14	14	YUKINO CONCERTO, Chiemi Hori, Canyon
15	11	FROM T.N., Tsuyoshi Nagabuchi, Toshiba-EMI
16	12	UNDERCOVER, Rolling Stones, Toshiba-EMI
17	7	KAZENO OMOKAGE, Masashi Sada, Free Flight
18	15	ATMOSPHERE, Akira Terao, Toshiba-EMI
19	20	ELECTRIC UNIVERSE, Earth Wind & Fire, CBS-Sony
20	18	YES-YES-YES, Off Course, Toshiba-EMI

ITALY

(Courtesy Germano Ruscitto)
As of 12/19/83

SINGLES

This Week	Last Week	
1	1	FLASHDANCE, Irene Cara, PolyGram
2	3	LA DONNA CANNONE, Francesco de Gregori, RCA
3	2	PARIS LATINO, Bandalero, Virgin
4	4	KARMA CHAMELEON, Culture Club, Virgin
5	10	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
6	6	A ME MI TORNA, Gigi Sabani, Baby
7	7	MANIAC, M. Sembello, PolyGram
8	9	CERALACCA, H. Parisi, PolyGram

9	5	MOONLIGHT SHADOW, Mike Oldfield, Virgin
10	19	HAPPY CHILDREN, P. Lion, Disco Magic
11	13	NEW DIMENSION, Imagination, Panarecord
12	8	JOHN & SOLFAMI, C. D'Avena, Five
13	NEW	ALL NIGHT LONG, Lionel Richie, Ricordi
14	17	MY LOVE WON'T LET YOU DOWN, Nathalie, RCA
15	14	LUNATIC, Gazebo, Baby
16	NEW	THE WOMAN IN YOU, Bee Gees, PolyGram
17	NEW	BALLET DANCER, Twins, Fonitcetra
18	NEW	GIDDYAP A GOGO, Ad Visser & D. Sahuleka, CBS
19	11	ROCKING 'N' ROLLING, Scialpi, RCA
20	12	DEVI DIRMI DI SI, Mina, PDU

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 12/24/83

SINGLES

This Week	Last Week	
1	3	YOU ARE, Dolly Parton, RCA
2	1	HEY YOU, Rock Steady Crew, Virgin
3	2	OWNER OF A LONELY HEART, Yes, Atco
4	4	HAPPY STATION, Fun Fun, Dureco
5	7	LOVE ME JUST A LITTLE BIT MORE, Dolly Dots, WEA
6	NEW	REGGAE NIGHT, Jimmy Cliff, CBS
7	9	PLEASE DON'T MAKE ME CRY, UB 40, Virgin
8	8	2000 MILES, Pretenders, WEA
9	NEW	RUNNING WITH THE NIGHT, Lionel Richie, Motown
10	NEW	THRILLER, Michael Jackson, Epic

ALBUMS

1	1	KINDEREN VOOR KINDEREN, Turning Point
2	4	90125, Yes, Atlantic
3	3	CAN'T SLOW DOWN, Lionel Richie, Motown
4	2	UNDERCOVER, Rolling Stones, Rolling Stones
5	7	NO PARLEZ, Paul Young, CBS
6	6	LABOUR OF LOVE, UB 40, Virgin
7	5	COLOUR BY NUMBERS, Culture Club, Virgin
8	8	VOOR JOU, Andre Hazes, EMI
9	9	DESIRE, BZN, Mercury
10	10	DISPLAY, Dolly Dots, WEA

U.S. Base In Greece Has Ear To Sounds Of Home

By JOHN CARR

ATHENS — The radio station serving U.S. military personnel stationed in Greece feels it could use more listener feedback in drawing up playlists to please more people.

AFRS, located inside the U.S. Air Force logistics base at Hellinikon, near Athens, also has a small but dedicated core of Greek enthusiasts of American country music who cannot find that material on their own national stations.

U.S. Air Force Sgt. Bob Dyster, who runs AFRS, says he would like to expand the present small broadcast radius. But his main concern now is to get more of a response from the several thousand American military personnel and dependants living here. "We have a distinct lack of feedback, and more listener surveys will be needed in future," he says.

AFRS Athens carries out a comprehensive listener survey once a year, though programming formats are revised four times a year. So far, oldies and the Billboard Hot 100 vie for first place among listeners sampled. Country and rock programs take third and fourth places respectively. The prevailing age group among U.S. military personnel stationed in Athens is 26-40.

"We have a smattering of a call for jazz," says Sgt. Dyster. And that call is satisfied by the one-hour weekly show "All That Jazz," sent over from military entertainment headquarters in Los Angeles.

Record buyers on the base, says Dysart, so far have not complained of not finding new material in the base retail outlet, though there is a time lag of "maybe a few weeks" between the airing of a hit and its appearance in the base store.

Computer Magazine Coming To Holland

AMSTERDAM—CW Communications, a Dutch-based affiliate of the U.S. International Data Group, is launching a Dutch-language version of the weekly magazine Computer World Jan. 1.

With an initial printing of 20,000 copies, the Dutch version is to be titled Computerworld Nederland. This the 44th language in which the magazine is printed. CW's first computer magazine, Micro/Info, was recently launched here.

Billboard Singles Reviews

©Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



recommended

QUIET RIOT—Bang Your Head (Mental Health) (3:53); producer: Spencer Proffer; writers: C. Cavazo, K. DuBrow, F. Banali, T. Cavazo; publisher: The Grand Pasha, BMI; Pasha ZS4 04267 (c/o CBS). In case anyone failed to feel the noise the first time around, L.A.'s ace metal-lurgists offer more of the same.

also received

UPBEATS—So Free (3:53); producer: Glen Statiras; writer: Glen Statiras; publisher: Genelle, BMI; Laser 987. Contact: (912) 382-6257.

EVASIVE ACTION—We Bad (3:55); producer: J. Sferlazzi; writer: Jack Sferlazzi; publisher: not listed; Majestic MR-8303. Contact: Rt. 1, Box 1490, Anthony, Fla. 32617.

MAYOR AARON BROUSSARD AND THE "LOUISIANA ALL-STARS"—Night Owl (timing not listed); producers: Eugene Foster, Bill Johnston; writer: Bobby Lovelace; publisher: Redstick, BMI; Dese Days Rivertown (no number). Contact: (504) 486-8990.

GARY REVEL—River Bottom Road (2:45); producer: Peter Doell; writers: G. Revel, M. Head; publisher: Jongleur, ASCAP; Top's TPS 102. Label based in Los Angeles.

ALL SYSTEMS GO—Get Wasted! (2:25); producer: not listed; writers: R. Jarosz, M. Wood; publisher: Dunkley, BMI; Dunkley Detroit DDR 1028. Label based in Southgate, Mich.

CAPTAIN RAT & THE BLIND RIVETS—The Fightin' Illini In Pasadena (2:25); producers: Captain Rat & the Blind Rivets; writers: Christian, Altfeld, Vear; publisher: Screen Gems-BMI; Pogo PS-001. Contact: (312) 337-2208.



picks

INDEEP—The Record Keeps Spinning (5:26); producer: Mike Cleveland; writer: Mike Cleveland; publishers: Fools Prayer/Young Lions/Cal-Gene, BMI; Sound Of New York SNY 5109 (12-inch single). Engaging beat-box minimalism; very professional, but with no loss of street smarts.

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

recommended

ZAPP—Spend My Whole Life (4:12); producer: Roger Troutman; writers: Larry Troutman, Roger Troutman, Billy Beck; publisher: Troutman's, BMI; Warner Bros. 7-29380. Traditional r&b ballad makes a change from the group's usual uptempo electronics.

OUTPUT—Move For Me (3:56); producer: David Reeves; writer: J. Prister; publishers: Davy-D/Street Tuff, ASCAP; Tuff City/CBS Associated ZS4 04229. Midtempo dance-plus-rap from a group that's seen top 30 Black chart action under the name Secret Weapon.

also received

AZYMUTH—Make Mine Guarana (So Bebo Guarana, Mas) (4:15); producer: not listed; writer: Jose Roberto Bertrami; publisher: Jazz Carnival, BMI; Milestone 314.

KENNY JOHNSON—From The Very Start (3:46); producer: S. Bosye Hastye; writers: B. Parker, B. Pritchard, K. Johnson, B. Hastye; publisher: Neonate, BMI; Neonate NR-1001. Contact: (213) 836-5745.

AL LINDSEY—Always On My Mind (4:10); producers: Dave Myles, Al Lindsey; writers: Al Lindsey, James Fordham; publisher: Sounstyles, BMI; Ren-city 310050 (12-inch single). Contact: (313) 923-0138.

SPYDER C—Unity (In The Place To Be) (5:40); producer: Spyder D; writer: Duane Hughes; publishers: Sugar Biscuit, ASCAP/Spydo, BMI; West End WES 22167 (12-inch single).

BYRD & RAPHAEL—My Back's Up Against The Wall (5:55); producers: Byrd, Raphael; writer: C. Byrd; publisher: Coin-A-Phrase, BMI; RBR R 3579 (12-inch single). Contact: Allegiance Records, Hollywood.



picks

JANIE FRICKE—Let's Stop Talkin' About It (3:15); producer: Bob Montgomery; writers: R. Bourke, R. Van Hoy, D. Allen; publishers: Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317. The instrumentation and choral backing are sassy, assertive and vibrant, as Fricke demands that love be practiced rather than preached about.

JOHN ANDERSON—Let Somebody Else Drive (2:33); producers: John Anderson, Lou Bradley; writers: Mack Vickery, Merle Kilgore; publishers: Tree/John Anderson, BMI; Warner Bros. 7-29385. Anderson's hand-dog vocals give a bluesy tinge to the old admonishment: If you drive, don't drink.

KENDALLS—Thank God For The Radio (2:53); producer: Blake Mevis; writers: M.D. Barnes, R.J. Jones; publisher: Blue Lake, BMI; Mercury 816 056-7. The Kendalls' mournful harmonies have never sounded better than on this tribute to the romantic offices of radio.

recommended

RAY STEVENS—My Dad (4:09); producers: Jerry Kennedy, Ray Stevens; writer: D. Gonyea; publisher: Red Ten-nis, BMI; Mercury 818 057-7.

also received

DENNY R. MYRICK—Mr. And Mrs. Untrue (3:34); producer: Eugene Foster; writers: T. Wine, I. Levine; publisher: Big Apple, BMI; MCI 103. Contact: (205) 649-5534.

ALL NIGHT LONG—Just Another Bar Room (3:46); producers: R. Dawson, J. Robeson; writer: J. Robeson; publisher: Peduncie, ASCAP; Schizophonic 0003. Contact: (703) 941-1521.

HOLLY NEAR—Once Or Twice (3:47); producer: June Millington; writer: Holly Near; publisher: Hereford, ASCAP; Redwood 507. Contact: (415) 428-9191.

JULIE ANN VATH—I Won't Cry No More (2:55); producers: Joe King, Dave Raynor; writer: J. Vath; publisher: Joe King, BMI; King J 1021. Label based in Seattle, Wash.



also received

DAVID BAILIE—I Wanna Get To Know You (3:50); producer: not listed; writer: D. Bailie; publisher: DMB, BMI; DMB 101782. Contact: (904) 285-7622.

GABRIEL—I'm Never Going To Feel That Feeling Again (3:58); producer: G. Macciola; writer: G. Macciola; publisher: Slack, BMI; Slack (no number). Contact: (401) 232-5024.

RIK TINORY—Here's To You L.A. (3:05); producer: not listed; writer: Rik Tinory; publisher: Old Boston, BMI; RTP International RTP-92183. Contact: (617) 383-9494.



picks

FRANKIE GOES TO HOLLYWOOD—Relax (7:20); producer: Trevor Horn; writers: Gill, Johnson, O'Toole; publisher: Copyright Control; Island DMD 691 (12-inch single). Relax! Fat chance. Mostly-instrumental dance track includes synthesized effects that evoke something between inclement weather and nuclear holocaust.

recommended

PIPEDREAM—Quicksand (5:45); producer: Kandor Walter Kahn; writers: Holland, Dozier, Holland; publisher: Jobete, BMI; Zoo York 4W9-04270 (c/o CBS) (12-inch single). Martha & the Vandellas' 1964 hit, polished up for the '80s.

SOPHIE ST. LAURENT—Sex Appeal (5:56); producers: Paul Klein, Anand Maharaj; writer: J. Landon; publisher: Fudge, BMI; Savoir Faire SF 202 (12-inch single). Catchy rhythm and synth work paired with precise vocals. Contact: Quality Records, New York.

also received

LEGEND—Whip Your Hips (5:35); producer: Aubrey Taylor; writer: Malvin Campbell; publisher: Pamela, BMI; Zoo York 4W9-04300 (c/o CBS) (12-inch single).

JOYCE THORNE—Street Dancer (He's A) (5:30); producers: Byrd, Raphael; writer: C. Byrd; publisher: Coin-A-Phrase, BMI; RBR R 3580 (12-inch single). Contact: Allegiance Records, Hollywood.



DEAD OR ALIVE—What I Want (4:30); producer: Zeus B. Held; writers: T. Lever, W. Hussey, S. Coy, P. Burns, M. Percy; publisher: Chappell, ASCAP; Epic 34-04309. Liverpool-based band suggests a touch of Billy Idolatry; energetic synth-rock with wildman vocals from singer Pete Burns.

Billboard Album Reviews

©Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



MILES DAVIS—Heard 'Round The World, Columbia C2 38506. Producers: Kiyoshi Itoh, Rudy Wolpert. Davis' celebrated "E.S.P." quintet is caught in full flight during concerts recorded in Tokyo and Berlin. Although Sam Rivers replaces Wayne Shorter on tenor sax during the former date, and there's some duplication in material, the performances (released abroad, but issued here for the first time) and sonics are top notch.

Billboard's Recommended LPs

pop

JOHN GREAVES—Accident, Europa JP 2010. Producers: John Greaves, Armand Frydman. Bizarre, often haunting mixture of conventional pop melodies, unorthodox instrumental textures and enigmatic lyrics from a veteran of the British progressive rock scene.

VISAGE—Fade To Grey/The Singles Collection, Polydor 815 347. Producers: Various. Dance rock with a pronounced world-weariness dominates this anthology devoted to a new music supergroup before the fact.

SPOTLIGHT—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/JAZZ 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 Sulherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7346). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

JOHN LENNON/YOKO ONO—Heart Play (unfinished dialogue), Polydor 817 238. Producer: Not listed. Spoken word tribute to the slain Beatle via excerpts from the Playboy interview with Lennon and Ono shortly before his death.

THE CHIEFTAINS—The Year Of The French, Shanachie SH 79036. Producer: Paddy Moloney. The Irish sextet teams with the RTE Concert Orchestra for this package, culled from the score to a recent Irish television series. It's an exquisite marriage of traditional and classical.

RENEGADE—Rock'n'Roll Crazy!, Allied Artists AA 354AB. Producer: Kim Richards. Young L.A. quartet debuts with a familiar, hard guitar assault, celebrating rock itself. Contact: Box 3524, Los Angeles, Calif. 90605.

black

MARY WELLS—The Old, The New & The Best Of Mary Wells, Allegiance AV-44. Produced by Wayne Henderson. Former Motown star re-records her hits to occasionally good effect.

jazz/fusion

STEVE KHAN—Eyewitness, Antilles AN 1018 (Island). Producers: Steve Khan, Doug Epstein. Fusion guitarist pares down his studio band to let his alternately breezy and biting playing breathe. Crossover fare in a winning, intimate vein.

ART PEPPER/GEORGE CABLES—Tete-a-Tete, Galaxy GXY-5147 (Fantasy). Producers: Ed Michel, Laurie Pepper. The late alto sax master and his favorite pianist explore seven standards in a duet format, digitally recorded just before Pepper's death. Sweet and spare.

VARIOUS VOCALISTS—Singin' Till The Girls Come Home, Columbia FC 38508. Producers: Various. Previously unreleased tracks from stellar sessions teaming Tony Bennett with Stan Getz and Herbie Hancock; Carmen McRae with Louis Armstrong, and Jon Hendricks with Pony Poindexter. The Gordons, Mose Allison and Lambert, Hendricks & Ross complete this gem from the Contemporary Masters series.

KENNY BURRELL—Bluesin' Around, Columbia FC 38507. Producers: John Hammond, Bob Porter. First release for Burrell performances cut in 1961 and '62, including dates with Illinois Jacquet, Eddie Bert and Jack McDuff. Strong playing, solid production values.

DR. JOHN—The Brightest Smile In Town, Clean Cuts CC 707. Producers: Jack Heyrman, Ed Levine. Second solo piano outing by the notorious Mac Rebennack adds some bluesy vocals, but the centerpiece is his fluid Crescent City style on acoustic piano.

LEE RITENOUR—On The Line, Elektra/Musician 60310. Producer: Lee Ritenour. Smooth, easygoing funk-jazz from the guitarist and a familiar L.A. supporting cast; recorded "live in the studio" (without an audience).

GARNER, HINES, JOHNSON, HODES—Classic Pianos, Doctor Jazz FW 38851 (Reissue). Producer: Bob Thiele. Three certified giants of the keyboard and one better-than-average Chicago stylist in outstanding solo and small-group recordings from the '40s.

classical

MOZART: VIOLIN CONCERTOS, NOS. 3 & 5—Itzhak Perlman, Vienna Philharmonic, Levine, Deutsche Grammophon 2532 080. This is the first of a new collaboration between Perlman and Levine that will see the release of all the Mozart concertos for violin, with other repertoire probable later. It's a painting of talent that promises (and delivers here) generous artistic and commercial dividends.

YOU KNOW, ROBERTS,
IT WASN'T MY IDEA
TO HIRE YOU.

I'M NOT IN BUSINESS
TO DO FAVORS. I'VE GOT
BUILDINGS TO PUT UP.

OH, I TOOK YOU ON, SURE,
BUT I NEVER BELIEVED
YOU COULD MAKE IT.



BACKBREAKING WORK,
ROTTEN WEATHER...
LOTS OF GUYS JUST
CAN'T CUT IT.

BUT YOU DO GOOD
WORK, ROBERTS.

AND STARTING MONDAY,
I KNOW YOU'LL BE
A GOOD FOREMAN.

ALL I EVER
NEEDED WAS
A CHANCE.



EVERYBODY DESERVES A CHANCE TO MAKE IT ON THEIR OWN.

The National Urban League is dedicated to achieving equal opportunity. And there are things you can do to help.

The League's many job training programs are an excellent personnel resource. And our volunteer programs always need the management and technical skills of people like you.

To find out more about how you and your company can get involved, please mail this coupon today.

National Urban League
500 East 62nd Street
New York, N.Y. 10021

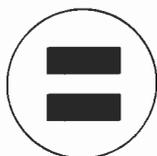
I want to help. Please send me more information.

Name _____

Address _____

City _____

State _____ Zip _____



National Urban League

Photo News



ANOTHER ASSOCIATE—Gloria Gaynor's "I Am What I Am" is the first release on the new joint venture between Joel Diamond's Silver Blue Records and CBS Associated Labels. Gaynor is surrounded at the signing celebration in New York by, from left, Epic/Portrait/Associated Labels senior vice president and general manager Don Demsey; her manager Linwood Simon; consultant Joe Kolski; Joel Diamond; CBS Associated Labels vice president Tony Martell; E/P/A East Coast product management director Dan Beck; and T.C. Thompkins, E/P/A vice president of black music promotion.



COUNTRY STYLE—Following the opening night reception at Entertainment Expo '83, a President's Hour was held which saw many Music City executives manning their booths for an hour. Pictured in the Country Music Assn's booth are CMA executive director Jo Walker-Meador, right, and Tandy Rice, who organized the hour.



ANDY'S HAREM—Andy Gibb hosts the \$1 Million Penthouse Pet Of The Year Pageant at the Sands Hotel & Casino in Las Vegas, Thanksgiving night.



ROCK PROJECT—Former Aerosmith guitarist Joe Perry is on his own now with the Joe Perry Project, who are currently on tour promoting their debut MCA album "Once A Rocker, Always A Rocker." Pictured after a show at Los Angeles' Country Club are MCA national album promotion director John Schoenberger, left; the rocker; and the label's a&r director, Michael Goldstone.



AND THE WINNERS ARE—Winners of the second annual SongSearch competition get happy during the awards ceremony in Hollywood, sponsored by Songwriters Resources & Services and the Los Angeles Songwriters Showcase. Shown from left in the front row are Randell Porter, Songsearch coordinator, Heidi Hirsch, Cary Banks and Steven Roberts. From left in the back row are Mark Hancock, Alan Roy Scott, Mark Graham, Lenny Macaluso, SRS Executive director Barbara Marcus, Skip Adams and Billy James of the SRS staff.



HONORED SCRIBE—Bob Doerschuk, left, assistant editor of Keyboard magazine poses as the proud winner of ASCAP's Deems Taylor award for excellence in music journalism. Pictured at a reception in New York are, from left, Ren Grevatt of Ren Grevatt Associates and ASCAP president Hal David, who made the presentation.

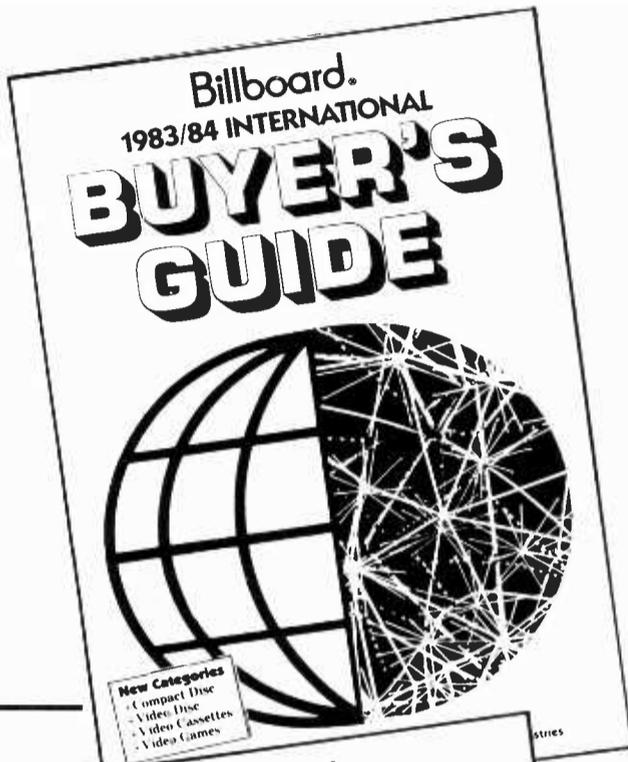


LUCKY BREAKS—After a show at New York's Ritz, RCA act the Breaks join representatives from Bugle Boy Clothing to celebrate their new deal as national "spokesband" for the company's line of apparel. Pictured from left are Bugle Boy's John Delaney, group member Rob Caudill, Bugle's Ken Blumstein, and the rest of the Breaks: Russ Caudill, Susanne Jerome-Taylor, Tom Ward and Pat Taylor.



THE DINER GANG—Kool & the Gang confer on the set of their new video, "Joanna," which is the first single from their De-Lite/PolyGram album "In The Heart." Pictured from left are the group's Robert "Kool" Bell and Curtis Williams; producer Jon Weaver; PolyGram's video vice president Len Eband; and James Taylor of Kool & the Gang.

AVAILABLE NOW! The 1983/84 edition of three of Billboard's most popular and widely used directories:



1983/84 International Buyer's Guide

A special 25th Anniversary Edition—bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Industry Services & Organizations
- Equipment Manufacturers
- Suppliers

AND NEW THIS YEAR. —manufacturers, wholesalers, hardware, software and accessories for, Compact Disc, Video Disc, Video Cassettes, Video Games

A complete International Guide to the Music and Home Entertainment Industries.

Our Silver Anniversary Edition price is \$35.00.

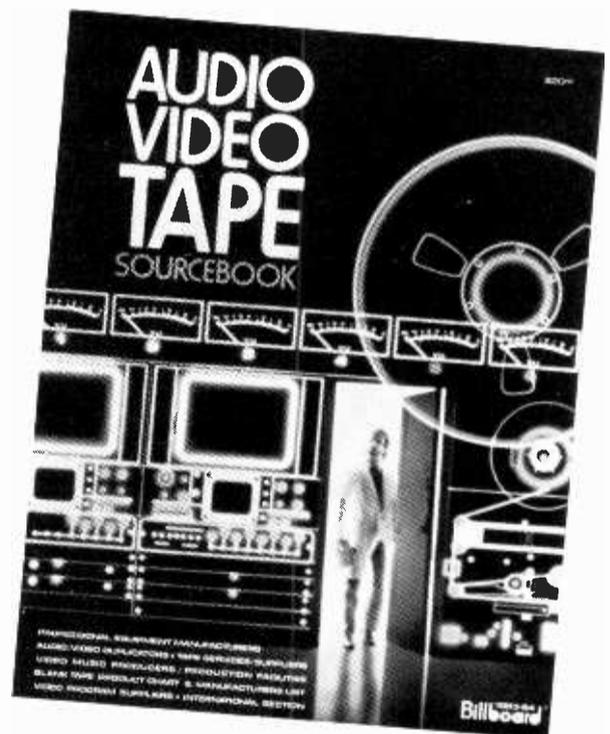


International Recording Studio and Equipment Directory

The professional's guide to recording and mastering studios, professional recording equipment manufacturers, blank loaded and bulk tape products—in the U.S. and around the world. Price \$20.00

1983/84 Audio/Video/Tape Source Book

Billboard's complete guide to thousands of products, services, company listings, including: Pro equipment, blank tape, bulk tape, video cassette components, pre- and post-production facilities, tape and record services, assembly and packaging equipment, materials, supplies and much, much more... Price \$20.00



COMING IN MARCH 1984—THE COUNTRY MUSIC SOURCE BOOK

Get your directory copies now by returning the coupon below today!

Mail to: Billboard, 1515 Broadway, New York, N.Y. 10036

Please send me:

____ copies 83/84 International Buyer's Guide
Price \$35.00

____ copies 83/84 International Recording Studio and Equipment Directory
Price \$20.00

____ copies 83/84 Audio/Video/Tape Directory
Price \$20.00

____ My check enclosed

____ Please charge my

American Express

Card Number _____

VISA

Card Expires _____

MasterCard

MasterCard Bank # _____

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

Please add \$3.00 for postage and handling for the Buyer's Guide, \$2.00 each for IRESD, AVT.

Market Quotations

As of closing: 12/20/83

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	10	276	54½	54	54%	+ ¾
49½	30%	American Can	4	835	48½	47%	47%	+ ½
17%	8½	Armstrong Int'l	11	19	11½	11½	11½	+ ½
81%	55	CBS	10	1008	65	63	63½	- 1¼
65	16	Coleco	7	4353	23%	22	22%	- 1
9%	6½	Craig Corporation	—	3	7¾	7¾	7¾	+ ¼
84%	47½	Disney, Walt	18	1240	51½	50%	50%	+ ½
6¼	3%	Electrosound Group	—	5	5½	4%	4%	- ¼
31½	16½	Gulf + Western	8	2006	30%	30%	30%	- ½
38½	18	Handleman	16	239	37%	35½	37%	+ 2½
12¼	6	K-Tel	—	26	7	7	7	unch
81%	47½	Matsushita Electronics	19	84	84¼	80¼	81%	+ 2
16%	5	Mattel	—	1735	5¼	5	5%	unch
42%	32½	MCA	11	729	39%	38½	39	+ ½
90½	72%	3M	15	924	84%	84	84	- ¾
150	82	Motorola	24	1310	134%	131½	131%	- 2
79%	47	No. American Phillips	12	60	76¼	75¼	76¼	+ ½
15¼	2½	Orrox Corporation	—	957	5%	5	5%	+ ¼
29½	18	Pioneer Electronics	—	36	29	28%	29	+ ½
37½	13¼	RCA	18	3101	34¼	33%	33%	+ ½
16%	12%	Sony	35	6074	15½	15%	15%	+ ½
36½	25%	Storer Broadcasting	—	254	34%	34¼	34%	+ ¼
6%	2%	Superscope	—	27	4	4	4	unch
57	38	Taft Broadcasting	14	53	49½	48%	49½	unch
35¼	79%	Warner Communications	—	1790	23%	22%	23%	+ ½
17%	8¼	Wherehouse Entertain.	17	113	15¼	15	15	- ¼

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1½	Josephson Int'l	43000	14¼	14½
Certron Corp.	4700	3½	3¾	Recoton	5300	8¾	8%
Data Packaging	500	6¼	6¾	Schwartz Bros.	—	2¼	3½
Koss Corp.	2200	3%	4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

LIGHT SIGNATURES INC.

Anti-Counterfeiting Firm Sold

LOS ANGELES—Light Signatures Inc. (LSI), the developer of a counterfeiting detection system used on albums from Arista and Chrysalis, is being acquired by Telecredit Inc. here. A computerized service company, Telecredit is involved with credit transactions for banks and merchants.

The agreement, whereby Telecredit will acquire all outstanding equity interests in LSI, pegs the purchase at about \$15 million, consisting primarily of some 650,000 new shares of Telecredit common stock. That firm already owns a substantial minority position in LSI, for which it paid approximately \$4 million.

The acquisition, scheduled to conclude early this month, awaits completion of a definitive agreement between the two parties. Final valuation of the transaction will depend on the market value of Telecredit common stock at that time.

Organized in 1981, LSI has devel-

oped its patented computer-generated light verification system for use with labels and/or packages on products from Levi Strauss, Anheuser-Busch, Puritan Fashions, Nike and others, in addition to the two record labels. Special equipment used to "signaturize" and then screen such products is manufactured for LSI by Recognition Equipment Inc.

Telecredit and LSI are reportedly exploring additional applications for the technology, including protection of valuable documents such as stocks and bonds, credit cards and identification cards.

PolyGram Cuts Digital Classics List Price By \$1

Continued from page 3
greater sales required on full-price merchandise.

John Harper, division vice president of sales and marketing, adds that the price cut became a more practical alternative with the gradual amortization of developmental costs for the digital process, and the continuing strength of the American dollar. Another factor cited is the recent removal of import duties on recordings. All full-price PolyGram LPs are manufactured in Germany or Holland.

Harper sees no returns problem generated by the price change. He notes that all PolyGram returns credits are calculated on an average of prices paid by accounts, a computerized tally that's constantly updated.

Unaffected by the price cut are London's complete opera packages, which were brought down to the \$11.98 per disk level two months ago. In a related action, however, Deutsche Grammophon Basics and Doubletime cassettes were reduced in price from \$7.98 to \$6.98, the price level for equivalent product on the other PolyGram labels.

News

Pavillion Establishes Unit For College-Age Promotion

By RADCLIFFE JOE

NEW YORK—In a move aimed at capitalizing on the dance music resurgence in this country, Pavillion Records is forming a new division, Alternative Music Radio, aimed at promoting dance music records to college stations and school-age consumers.

According to John Luongo, president of Pavillion, the new division will operate in tandem with Pavillion Promotions, which was started to promote dance music to record pools, record retail outlets and dance-oriented radio stations. It will also interface with the Gavin alternative radio stations.

Luongo says that college stations have the potential of impacting significantly on the dance music industry and that acting as a liaison between the record labels and the college stations, Alternative Music Radio "will help more dance music records make it to the charts."

Luongo expects that product now handled by Pavillion Promotions from such labels as Columbia, Epic, RCA, Elektra, Chrysalis, Island and PolyGram will also be promoted through Alternative Music Radio.

In the past year, Pavillion Promotions has been involved in the chart successes of such records as "Blind Vision" by Blancmange, "A-E-I-O-U" by EBN/OZN, "Potential New

Boyfriend" by Dolly Parton, "Don't Say No To Me" by Lulu Temple, "Street Beat" by Toni Basil, "Shy Boy" by Bananarama, "Love Never Fails" by the Greg Kihn Band, "Human Touch" by Rick Springfield, "Mario" by Bow Wow Wow and "Save The Overtime" by Gladys Knight & The Pips. Pavillion Promotions, started by Luongo in 1977, is run by Ray Alessi and Cookie Rufino.

In the past year, Luongo has also started Mixed Up Music, a division of Pavillion formed to produce and mix dance music records, and AMI Records, for the development and recording of acts which Luongo describes as not fitting into any established musical mold. AMI, a partnership venture with Stephen Machat, features such groups as the Dub Set and EBN/OZN. AMI is distributed by Arista Records, while CBS handles Pavillion.

Luongo, one of the pioneers of the American dance music business, started the Boston Record Pool in the early '70s and published Boston's Nightfall magazine. He was also involved with the music programming of such dance-oriented Boston-area radio stations as WBOS. He started Pavillion Promotions in 1977, and created Pavillion Records four years ago.

Industry Events

Jan. 7-10, 12th Winter Consumer Electronics Show, Las Vegas Convention Center, Hilton Hotel Pavilion and Grand Ballroom, Hotel Riviera, Sahara Hotel.

Jan. 8-10, California Broadcasters Assn. midwinter conference, Sheraton Plaza, Palm Springs, Calif.

Jan. 16, 11th annual American Music Awards, Shrine Auditorium, Los Angeles.

Jan. 18-20, Texas Cable Show, San Antonio Convention Center, San Antonio.

Jan. 20-22, National Assn. of Music Merchandisers (NAMM) winter market show, Anaheim Convention Center, Anaheim, Calif.

Jan. 23-27, Midem '84, Palais Des Festivals, Cannes.

Jan. 24-27, Box Office Management International fifth anniversary conference, Biltmore Hotel, Los Angeles.

Jan. 30-Feb. 1, National Religious Broadcasters Media Expo '84, Sheraton Hotel, Washington, D.C.

Feb. 4-8, Music Fair, Frankfurt, Germany.

Feb. 7-8, Arizona Cable Television Assn. annual meeting, Phoenix Hilton, Phoenix.

Feb. 8-10, Institute for Graphic Communication Optical & Videodisc Systems conference, Pier 66, Ft. Lauderdale, Fla.

Feb. 10-14, 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.

Stereo TV Due By Year's End?

Continued from page 4

tail figures for such integrated models, says WTTW's Jim Swick, will be "largely a matter of how much the stereo manufacturers think they can get for them."

Wagner and partner Jim Simanton, now chairman of Telesonics, approached WTTW with an experimental model in 1975. The FCC granted the station an experimental license in 1977, giving Telesonics and WTTW the green light to develop their project. WTTW, notes Swick, was one of the first television stations to pioneer radio simulcasting in the early '70s.

Lifelines

Births

Girl, Kathryn Alexandria, to Joann and Art Shulman, Dec. 4 in Chicago. He is director of the four Laury's stores there.

★ ★ ★

Boy, Jesse Dylan, to Janice and Larry Wyrostek, Dec. 7 in Pittsburgh. Both are employees at the National Record Mart there.

Marriages

Mario Lefebvre to Denise Loisselle, Dec. 17 in Montreal. He is marketing representative for Epic/Portrait/Associated Labels there.

★ ★ ★

Keith Richards to Patricia Hansen, Dec. 18 in Cabo San Lucas. He is a Rolling Stone.

★ ★ ★

Jacquelyn Strickland to Robert

Deaths

Ham, Nov. 22 in Oklahoma City. She is on the board of directors of FICAP.

Jimmy Nolan, 47, of a heart attack Dec. 18 in Atlanta. He was lead guitarist for Johnny Otis and later for the James Brown Show. He first gained notice for his work on Otis' "Hand Jive" and was featured on several of Brown's albums, including "Sex Machine," "Popcorn" and "Revolution Of The Mind."

★ ★ ★

Marshall Brown, 62, Dec. 13 at his home in Manhattan. A trombonist and teacher, he started the Newport Youth Band, which was a training ground for many young jazz stars in the '50s and '60s. He is survived by his wife Carol, two children and a sister.

Bubbling Under The HOT 100

- 101-WHITE LINES (DON'T DO IT), Grand Master Flash & Melle Mel, Sugar Hill 465
- 102-JOYSTICK, Dazz Band, Motown 1701
- 103-JUST LET ME WAIT, Jennifer Holliday, Geffen 7-29432
- 104-BAD GIRLS, Don Felder, Elektra 7-69784
- 105-CUT LOOSE, Paul Rodgers, Atlantic 7-89749
- 106-HERO, Gladys Knight & The Pips, Columbia 38-04219
- 107-I AM WHAT I AM, Gloria Gaynor, Silver Blue 220
- 108-BOYS, Mary Jane Girls, Gordy 1704 (Motown)
- 109-SHOW HER, Ronnie Milsap, RCA PB 13658
- 110-MAKE BELIEVE IT'S YOUR FIRST TIME, The Carpenters, A&M 2585

www.americanradiohistory.com

Bubbling Under The Top LPs

- 201-NICK HEYWARD, North of a Miracle, Arista AL 8-8106
- 202-BILLY JOEL, Cold Spring Harbor, Columbia PC 38984
- 203-MIDNIGHT OIL, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, Columbia BFC 38996
- 204-ZZ TOP, Deguello, Warner Bros. HS 3361
- 205-THE JAM, Snap, Polydor 81S-537-1 (PolyGram)
- 206-ECHO & THE BUNNYMEN, Echo & the Bunnymen, Sire 1-23987 (Warner Bros.)
- 207-ELVIS PRESLEY, Elvis—A Legendary Performer—Volume IV, RCA CPL 1-4848
- 208-RIOT, Born in America, Quality QU5 1008
- 209-SOUNDTRACK, Christine, Motown 6086 ML
- 210-HEADPINS, Line of Fire, MCA/Solid Gold SGR-9031

FOR WEEK ENDING JANUARY 7, 1984

Billboard TOP LPs & TAPE

© Copyright 1983 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	55	MICHAEL JACKSON Thriller Epic QE 38112 CBS		▲	8.98	BLP 4	36	36	9	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		71	69	19	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 20
2	2	9	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA		8.98	BLP 1	37	38	60	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 50	72	74	13	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 19
3	3	15	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	●	8.98		38	32	23	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			73	77	4	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98	
4	4	28	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		39	40	23	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 3	74	64	15	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98	
5	6	38	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			40	41	6	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 8	75	76	7	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 29
6	7	6	YES 90125 Atco 90125	WEA		8.98		41	42	8	EDDIE MURPHY Comedian Columbia FC-39005	CBS			BLP 16	76	71	21	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
7	9	10	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS				42	35	38	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		77	79	66	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
8	8	21	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			43	46	13	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		78	83	19	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 48
9	14	7	BARBRA STREISAND Yentl Columbia JS 39152	CBS				44	45	47	JOURNEY Frontiers Columbia QC 38504	CBS	▲			79	91	5	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 45
10	10	8	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98		45	31	33	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		80	68	25	SPANDAU BALLET True Chrysalis BGV-41403	CBS			
11	5	7	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA		8.98		46	49	8	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98		81	87	53	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
12	12	5	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP		8.98		47	47	13	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		82	85	28	LOVERBOY Keep It Up Columbia QC38703	CBS	▲		
13	15	10	JOHN COUGAR MULLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98		48	43	29	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		83	75	10	EDDIE MURPHY Where's The Party Columbia FC 38862	CBS			
14	11	16	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	49	51	5	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 13	84	88	18	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98	
15	13	11	GENESIS Genesis Atlantic 80116	WEA		8.98		50	52	8	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA		8.98		85	86	14	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	
16	16	38	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		51	54	7	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 18	86	78	33	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
17	17	49	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		52	48	13	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		87	70	20	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 6
18	18	12	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98	BLP 40	53	53	8	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		88	89	17	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
19	19	8	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS				54	56	6	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				89	84	12	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 12
20	21	21	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		55	50	24	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		90	82	7	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 25
21	23	13	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				56	58	37	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		91	105	36	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
22	24	9	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 18	57	57	28	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		92	81	18	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
23	20	8	BOB DYLAN Infidels Columbia QC-38819	CBS				58	59	12	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 5	93	93	43	U2 War Island 90067 (Atco)	WEA	●	8.98	
24	25	37	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 61	59	72	7	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 12	94	97	7	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 28
25	26	5	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS				60	61	64	LIONEL RICHIE Lionel Richie Motown 5007 ML	MCA	▲	8.98	BLP 49	95	92	20	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 11
26	22	16	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98		61	60	42	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	96	96	19	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 27
27	29	6	38 SPECIAL Tour De Force A&M SP 4971	RCA		8.98		62	62	35	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		97	90	11	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 38
28	28	24	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 2	63	66	14	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98		98	102	8	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 10
29	30	6	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA		9.98		64	67	9	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 14	99	101	18	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
30	33	14	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				65	65	5	ADAM ANT Strip Epic FE 39108	CBS				100	95	26	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 52
31	34	6	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA		8.98		66	73	31	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98		101	103	31	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98	
32	27	10	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		67	80	85	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			102	106	80	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
33	44	5	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		68	121	3	LUTHER VANDROSS Busy Body Epic FE 39196	CBS			BLP 22	103	104	64	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
34	39	12	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS				69	55	18	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 7	104	98	20	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
35	37	8	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98		70	63	22	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 17	105	110	38	EDDIE MURPHY Eddie Murphy Columbia FC 38180	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).

DISTRIBUTED THROUGH JEM

New Label Is Formed By Utopia

By SAM SUTHERLAND

LOS ANGELES—In an entrepreneurial gamble aimed at boosting their share of profits, the four members of Utopia have launched their own record company. The band's next album, "Oblivion," ships this week on the new label, distributed through a special arrangement with Jem Records.

According to Eric Gardner of Panacea Entertainment, the group's management firm, the decision to create a label resulted from a review of prior sales for albums by the band. During its contract with Bearsville, which signed the band through leader and label act Todd Rundgren, tallies on six Utopia albums ranged from 80,000 to 300,000 units.

The band's most recent, eponymous album for Network, distributed through that label via its short-lived Elektra deal, sold a reported 120,000. But Gardner contends its momentum was blocked by Elektra's reorganization and relocation in New York.

BMI's Cramer Speaks At B'nai B'rith Dinner

NEW YORK—Ed Cramer, president of BMI, will be guest speaker at this month's meeting here of the performing arts lodge of B'nai B'rith.

Members and prospective members are invited to attend the meeting Monday (9) at the Sutton Place Synagogue, 225 E. 51st St. Before Cramer's talk at 7 p.m., a buffet supper will get underway at 6, followed by the regular business meeting at 6:30.

Gardner invokes standard industry practice in major label deals when extracting the profit potential that could open up via the new setup. "Under a standard major label deal, with an advance of \$200,000 and a 15% royalty, we'd see between \$1 and \$1.10 per unit once free goods and packaging allowances are factored in," he reports. "To get in a profitable situation, that means we'd have to sell at least 200,000 albums before seeing any income."

When the Network deal folded, Gardner says he huddled with band members and reviewed the probable mechanics of any new label contract. Since Rundgren's own Utopia Sound Studios would provide a cost-effective production base, Gardner reasoned that even minimal domestic sales of 80,000 would realize triple the profit potential.

"The arm-twisting with the band came over the loss of sizeable front money," he admits. "I was able to convince them to forego quick money in their pockets." He adds that the Jem deal covers just the U.S. and Canada, leaving Utopia free to license the album overseas for what he expects will be a six-figure advance.

Jem is reportedly setting up a marketing fund, recoupable from the band. Gardner has brought in independent marketing, promotion and publicity firms to work the album during its critical early months, and an "extensive" three-week television advertising push is being readied for the 12 markets where Utopia has historically been strongest.

Merchandising aids including posters and jackets are being channeled to accounts through Jem. Panacea has also enlisted an independent

video promotion firm to service outlets.

An added marketing thrust will come via Sony, which has Video 45s by both Rundgren and Utopia. Sony has bankrolled insertions for the albums, plugging the video product, while the band will appear in television commercials promoting Sony's music video product. Utopia will also be making instore appearances at video outlets in conjunction with concert appearances, with Sony, Jem and Utopia to coordinate those promotions.

A video clip is already in production, and Gardner says MTV plans to shoot an additional news piece on its production. Clip is slated to start airing over the music video service next Wednesday (10).



A FUNKY AFFAIR—Mercury/PolyGram act Con Funk Shun celebrates its latest album, "Fever," at a restaurant in Brooklyn. Pictured in the back row from left are the band's Cedric Martin; PolyGram's dance music promotion director Dennis Gordon; the group's Felton Pilate; urban/black music promotion vice president Tommy Young; local promotion man John Weston; and Paul Harrell of Con Funk Shun. Seated from left are Jerome Gasper, the label's urban/black a&r director; urban/black music senior vice president Harold Childs, and the group's Karl Fuller.

Cable Watch

• Continued from page 6

of those who make the programming decisions."

The others also trust that judgment, but some would still like to have a say as well. Mark Goodman says, "Now, especially, we want to be a step ahead musically, to be opinion leaders. If I say I enjoy something, I'd like people to check it out."

"I'm not in on the programming meetings, but I have a big mouth, and when I get on a crusade I'd like to think I have an effect," Goodman adds. Two groups he has advocated MTV's playing are the Eurythmics and the Parachute Club.

"When I was in radio (at WMMR Philadelphia and WPLJ New York) I

wanted to get involved in programming, and I did. Now I'd like to be involved in choosing videos and long-form programming, and the overall look of the channel. But they have an idea of me as talent, and it's hard to get around that."

Goodman's main interest is in preserving the "rawness" of MTV. "I don't want us to get too slick," he says. As for the type of music being played, he feels "the format is right on the money. It would be a mistake to be too broad."

J.J. Jackson is a veteran radio programmer and DJ himself, with stints at WBCN Boston and KLOS Los Angeles. He is, he says, "not involved on a day-to-day basis as far as what's on the air. I try to sit in on acquisitions meetings, although I haven't had the time lately."

Jackson and the other VJs do meet weekly with MTV production personnel John Sykes, Julian Goldberg and Alan Newman, and all look forward to the hiring of the infamous "sixth VJ." Interviews, auditions and applications have been proceeding for about a year now, but the channel is apparently still not close to making a decision.

A sixth VJ would free up the current five to do more of what they enjoy the most. For some that's personal appearances, for others interviews

with artists. Jackson, for example, says he would like to think of himself as "the Charles Kuralt of MTV," doing in-depth interviews and providing background on such events as the recent Ronnie Lane benefit.

"I like to be on the road," Jackson says. "There is plenty of rock happening in cities like Omaha, and reporting on it takes some of the emphasis away from Los Angeles and New York. All kinds of great rock has been coming from Boston for 15 years."

Eventually, Jackson would like to have his own show, on MTV or elsewhere. "I'd rather be on MTV," he says, "because that's where it's all happening."

Blackwood and Quinn say interviews are among the most enjoyable aspects of their job as well. "I like to talk to artists about their videos," Blackwood says. "Most musicians are not actors. How do they feel about video? I'd like to do more interviews because I enjoy meeting new people and finding out how they decided to pursue the road they have."

Blackwood sees her career moving beyond MTV, noting that "a couple of things are happening" on the acting front. She adds, "MTV will continue to grow and expand, with more shows and specials. We'll be branching out more, while keeping the same thread. I hope our (the VJs') involvement will expand too."

Alan Hunter explains, "When MTV started, we had no idea of what it would become. When I got the job, I said, O.K., now explain it to me. Everything they told me would happen has happened—and beyond what we all anticipated. It's strange to be in other parts of the country and go into a Wendy's and get recognized."

Hunter, like the others, mentions homeworking as one of the most time-consuming aspects of the job. "It's hard to keep up with all the new bands. You're always in school. I have a three-ring notebook, and I watch as much of MTV as I can without feeling like it's the only thing in my life."

As an actor, Hunter says, "I'd be lying if I said MTV is the only thing I ever want to do. It's great now and will continue to be great. But I'd like to do both—acting off-Broadway at night, getting involved in films, and so on. Being on MTV has opened doors. It's good exposure, but then you have to prove you can be more than a VJ."

Perhaps Goodman sums it up the best: "In 20 years, I'm guaranteed to be the answer to a trivia question."

Chartbeat

• Continued from page 6

hit for Paul McCartney (counting 33 with the Beatles) and the 24th for Michael Jackson (counting 10 with his brothers). While those superstars have the most staggering current hit totals, five other acts in the top 10 have had at least a dozen top 10 hits.

"Undercover Of The Night" is the 21st top 10 hit for the Rolling Stones; "I Guess That's Why They Call It The Blues" is the 18th for Elton John, and "Twist of Fate" is the 15th for Olivia Newton-John.

"All Night Long (All Night)" is the 14th top 10 hit for Lionel Richie (counting nine hits with the Commodores), and "Say It Isn't So" is the 12th for Daryl Hall & John Oates.

"Call It The Blues" is an especially welcome hit for Elton John. It's his

first top 10 hit since "Little Jeannie" in mid-1980, and his first top 10 hit co-written with Bernie Taupin since "Sorry Seems To Be The Hardest Word" in late 1976.

The song is thus Elton's first top 10 hit since joining Geffen Records in 1981. He's come close to the top 10 with "Empty Garden," "Blue Eyes" and "I'm Still Standing," but seemed unable to make it all the way back until this third release from "Too Low For Zero" changed his luck. The song was the first single to be released from the album in the U.K., where it was also a top 10 hit.

★ ★ ★

Dance Fever: Daryl Hall & John Oates' "Say It Isn't So" may be runner-up for the fourth straight week on the Hot 100, but it's No. 1 for the

third week on the dance/disco chart. It's the duo's second No. 1 dance hit, following "I Can't Go For That (No Can Do)," which was No. 1 on the pop, black and dance charts two years ago.

What seems to be holding "Say It Isn't So" back in total sales is its lack of a strong black base; on this week's black chart, it holds at number 46. By comparison, the current No. 1 pop smash by Michael Jackson & Paul McCartney has climbed as high as number two black.

The dance chart continues to be perhaps the best predictor of future pop success. The last three No. 1 dance hits are all streaking up this week's Hot 100. Madonna's "Holiday," which hit No. 1 dance in September, climbs to number 27 this week; Shannon's "Let The Music Play," which topped the dance chart in October, jumps to 38; and the Romantics' "Talking In Your Sleep," which moved to the top of the dance chart in December, explodes this week to number six. Ignore the dance chart at your own peril.

★ ★ ★

We Get Letters: Several readers wrote in to comment on the recent item on songs with German lyrics on the Hot 100. (The item was keyed to Nena's current hit, "99 Luftballons.") Wolfgang Kreh of Munich, Germany (who ought to know), Larry Butler of Warner Bros. and Ellis Widner of the Tulsa Tribune all reminded us about Ivo Robic's "Morgen," a hit from 1959. Readers also brought up Joe Dowell's "Wooden Heart" and Lolita's "Sailor (Your Home Is The Sea)," both of which mixed German and English.

www.americanradiohistory.com

JEROME S. WOLF

Certified Public Accountant

Business Management
Accounting
Taxes

Santa Monica, California
(213) 395-8663

DESIGN
ARTS and
Advertising

We create great ads, album covers, tape labels, catalogs — You name it. We also set type make stats, and can even do the printing in our own plant. Let us show you what creativity & service mean.

 **Lee Myles Associates, Inc.**
160 East 56th Street Dept. A3
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

TOP LPs & TAPE

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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)	109	7	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS				136	116	8	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
107	111	96	DEF LEPPARD High & Dry Mercury SRM-14021 (Polygram)	POL	▲	8.98		(137)	139	7	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	
108	107	12	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98		(138)	140	7	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 36
109	108	13	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS				139	138	23	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
110	112	167	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 67	140	143	14	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
(111)	126	4	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 33	141	146	42	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL		8.98	
(112)	115	6	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 15	142	141	17	HEART Passionworks Epic QE-38800	CBS			
113	113	29	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		143	149	48	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 13
(114)	130	41	JULIO IGLESIAS Julio Columbia FC38640	CBS	●			144	142	25	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
(115)	136	130	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			145	128	16	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
(116)	127	4	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)			8.98		146	147	7	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
(117)	122	8	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 22	147	148	6	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 24
118	114	91	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		148	129	8	BRIAN MAY & FRIENDS Starfleet Project Capitol ST-15014	CAP		5.98	
(119)	134	79	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			(149)	174	3	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 51
120	123	47	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		(150)	161	6	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		8.98	CLP 16
(121)	137	4	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98		151	133	22	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			
122	94	13	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98		152	150	126	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
123	125	8	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 17	153	156	55	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
124	99	9	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98		154	154	7	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
125	117	43	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98		155	153	35	MARY JANE GIRLS Mary Jane Girls Gordy 60400Z (Motown)	MCA		8.98	BLP 23
126	118	17	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98		156	145	39	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
127	131	84	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		157	160	4	SOUNDTRACK Rumble Fish-Stewart Copeland I.R.S. SP6-4983 (A&M)			6.98	
128	100	23	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98		158	162	113	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
(129)	NEW ENTRY		PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS				159	165	135	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
130	119	9	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 31	(160)	NEW ENTRY		TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS			
131	120	8	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98		161	163	14	X More Fun In The New World Elektra 60283	WEA		8.98	
132	124	30	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 53	162	169	8	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
(133)	144	96	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 44	163	166	48	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
134	132	47	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98		164	170	146	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 49
135	135	6	MELISSA MANCHESTER Emergency Arista AL8-8094	RCA		8.98		165	167	6	SOUNDTRACK All The Right Moves Casablanca 814449-1 (Polygram)	POL		8.98	
								(166)	175	3	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 32
								167	168	61	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 25
								168	171	501	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
								169	173	8	SIMON TOWNSHEND Sweet Sound 21, 815708-1 (Polygram)	POL		8.98	
								170	176	19	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 34
								171	158	13	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98	
								172	157	18	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 41
								173	151	13	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS			
								174	178	6	STREETS Ist Atlantic 80117	WEA		8.98	
								175	177	127	JOURNEY Escape Columbia TC 37408	CBS	▲		
								176	172	36	NIGHT RANGER Dawn Patrol MCA 5460	MCA		8.98	
								177	180	39	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 66
								178	179	39	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
								179	187	87	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
								(180)	185	4	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	
								181	184	95	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 52
								(182)	188	3	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
								183	186	3	ANNE MURRAY Greatest Hits Capitol ST-12110	CAP		8.98	
								(184)	NEW ENTRY		MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS			
								(185)	193	3	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS			
								(186)	NEW ENTRY		CHRISTOPHER CROSS Another Page Warner Bros. 1-23757 (WEA)			8.98	
								187	191	12	ZZ TOP Best Of ZZ Top Warner Bros. BSK 3272	WEA		8.98	
								(188)	NEW ENTRY		Z.Z. HILL I'm A Blues Man Malaco 7415 (IND)			8.98	
								189	164	11	MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	WEA		8.98	
								(190)	NEW ENTRY		GEORGE CLINTON You Shouldn't Of Bit Fish Capitol ST-12308 (CAP)			8.98	
								191	152	13	DOKKEN Breaking The Chains Elektra 60292	WEA		8.98	
								192	155	14	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 42
								193	159	23	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 47
								(194)	NEW ENTRY		ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016 (MCA)			8.98	
								(195)	NEW ENTRY		REAL LIFE Heart Land MCA/Curb 5459 (MCA)			8.98	
								196	189	63	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
								197	196	26	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98	
								198	183	11	ANITA BAKER The Songstress Beverly Glen BG 10002	IND		8.98	BLP 19
								199	182	14	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
								200	195	17	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 35

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	73
AC/DC	99
Bryan Adams	134
Air Supply	20
Alabama	61, 133, 164
Alcatrazz	194
Aldo Nova	109
Deborah Allen	150
Adam Ant	65
Asia	104
Atlantic Starr	98
Anita Baker	198
Pat Benatar	21
George Benson	132
Big Country	26
Black Sabbath	108
Blue Oyster Cult	106
Angela Bofill	94
David Bowie	42, 124
Jackson Browne	76
Tom Browne	147
Peabo Bryson/Roberta Flack	70
Jimmy Buffett	85
Irene Cara	79
Kim Carnes	131
Carpenters	46
Stanley Clarke/George Duke	146
George Clinton	190
Con Funk Shun	112
Elvis Costello	151
Christopher Cross	186
Culture Club	7, 81
Rodney Dangerfield	36
Billy Joel	111
Dazz Band	111
Elton John	66
Journey	44, 175
DeBarge	58
Def Leppard	17, 107, 141
John Denver	171
Kiss	47
Dio	113
Dokken	191
Doors	32
Duran Duran	12, 120, 127
Bob Dylan	23
Earth, Wind & Fire	40
Sheena Easton	88
English Beat	116
Eurythmics	86
Fixx	45
Jane Fonda	67
Michael Franks	189
Gap Band	69
Genesis	15
Merle Haggard/Willie Nelson	143
Daryl Hall & John Oates	10, 196
Herbie Hancock	96
Heart	117
Emmylou Harris	117
Heart	117
Z.Z. Hill	188
Jennifer Holiday	89
Moody Blues	54, 139, 153
Julio Iglesias	114
James Ingram	64
Iron Maiden	101
Eddie Murphy	1, 115
Rick James	87
Al Jarreau	177
JoBoxers	122
Rodney Dangerfield	36
Billy Joel	111
Elton John	66
Journey	44, 175
Evelyn Champagne King	149
Kiss	47
Klique	192
Kool & The Gang	49
Krokus	178
Ozzy Osbourne	178
Ray Parker, Jr.	51
Alan Parsons Project	53
Teddy Pendergrass	160
Pink Floyd	168
Robert Plant	65, 125
Pointer Sisters	75
Police	4, 118, 159, 163, 179
Prince	37
Richard Pryor	130
Queensryche	126
Quiet Riot	5
Rainbow	74
Real Life	195
Re-Flex	182
Lionel Richie	2, 60
Paul Rodgers	137
Kenny Rogers	14, 22, 110
Rolling Stones	11
Hank Williams, Jr.	34
Romantics	3
Linda Ronstadt	

OUT-OF-COURT SETTLEMENT

Aretha, Arista End Animosity

NEW YORK—Aretha Franklin and Arista Records have resolved their legal differences in an out-of-court settlement.

The singer had charged that Arista failed to credit her royalty account with 600,000 copies of her "Aretha" and "Love All The Hurt Away" albums (Billboard, Oct. 29). Arista, in its counterclaim, sought immediate repayment of five loans to Franklin totalling \$325,000 between February, 1980 and October, 1982, as well as the return of a \$100,000 advance after Franklin allegedly agreed to record a live album but failed to schedule the necessary concert date (Billboard, Nov. 26).

Franklin will deliver the live al-

bum "as soon as a suitable producer and venue are found," says Roy Lott, vice president of business affairs for Arista. He adds that the singer will also record another two studio albums for the company.

Franklin, whose attorney, Andrew Feinman, declined further comment on the terms of the settlement, was hit last month with a tax bill totalling more than \$100,000 from the state of New York. According to the suit, filed in Oakland County, Mich., Circuit Court, the singer owes \$46,000 representing income accumulated between 1972 and 1977, and \$56,000 in penalties and interest. Franklin lives in Bloomfield Hills, Mich.

LEO SACKS

Stellar Talent Lineup For Martin Luther King Gala

WASHINGTON—Lena Horne, Ray Charles, Irene Cara, Phyllis Hyman, Joan Baez and a host of other major stars from the worlds of music, movies and tv will be on hand at the Kennedy Center here Sunday (8) at a gala celebrating the memory of the Rev. Martin Luther King Jr.

The two-hour production is being

videotaped for prime-time national television syndication a week later near or on the Jan. 15 birthday of the slain civil rights leader, a day which is now a national holiday.

The tribute is a benefit for the Martin Luther King Jr. Center For Non-Violent Social Change, based in Atlanta, which also houses the world's largest collection of resource materials on the American civil rights movement.

Also scheduled to appear at the gala are actors Louis Gossett, Ben Kingsley, Robert Guillaume and Robert Hooks, among others. Alex Hailey is supervising the script for the program, which will trace King's career and contributions.

President Reagan, members of Congress and all the 1984 Democratic presidential candidates have been invited to the affair, as have prominent political, civil rights and business leaders. Tickets are \$100 for tier seats, \$250 for orchestra seats and \$2,500 for box seats.

Appearing a week later, on Jan. 15, at the nearby Capitol Centre, will be Stevie Wonder, a prime mover in the campaign to have King's birthday declared a national holiday. The Wonder concert is being billed as a "people's concert," and tickets are going for \$14, a figure that sources say is below the normal price for comparable dates. It is not clear whether Wonder will also make an appearance at the Kennedy Center affair.

Bergamo Exits MCA Distrib

LOS ANGELES—Al Bergamo has departed his post as head of MCA Distributing in an apparent clash with new management at the MCA Records Group. The veteran distribution executive's resignation was effective Dec. 16.

Although MCA issued no formal explanation for Bergamo's departure, both Bergamo and sources close to the Universal City firm acknowledged poor chemistry between the distribution arm president and a new senior management team at MCA Records headed by Irv Azoff.

Bergamo, a CBS veteran who took the helm of MCA Distributing Corp. in a late '70's reorganization, has announced no future plans. No formal replacement has been named, although reliable sources say John Burns, the division's vice president for branch distribution, is Bergamo's likely successor.

RECORDS, TAPES SEIZED

Pirate Raids In Toronto, Okla.

NEW YORK—Illegal sound recordings and equipment seized by the Toronto metropolitan police department last month yielded approximately 15,000 allegedly pirate and counterfeit Italian-language records and cassettes, according to the anti-piracy unit of the Recording Industry Assn. of America (RIAA) here.

Joel Schoenfeld, the RIAA's special anti-piracy counsel, reports that the merchandise, valued at \$600,000, was seized when search warrants were executed at the Caffe Bar One, 807 St. Clair Ave. West, and at Barone Distribution, 11 St. Regis Ave., in Toronto. The raids, conducted Dec. 12, netted product by CBS International artist Julio Iglesias, according to authorities.

No arrests were made. Schoenfeld

says that the investigation is continuing.

In a related development, more than 6,000 allegedly pirated cassettes were recently seized by agents from the Oklahoma City office of the FBI. According to Schoenfeld, a six-month undercover investigation into piracy there resulted in the seizure of masters and duplicating equipment from the Pioneer Cassette Manufacturing Co. at 116 N.E. 37th St. in Oklahoma City on Dec. 12. The tapes included performances by such artists as Air Supply, Hank Williams Jr. and Jose Luis Rodriguez.

Joe Harvey Patrick of Shawnee, Okla., was arrested later that day by FBI agents as he attempted to sell over 6,000 allegedly counterfeit recordings priced at \$2 each. He was charged with copyright infringement.

Inside Track

Merry Christmas: Despite the severest cold in years in the upper Midwest, it appears certain that this Yuletide will surpass by far each of the past three subpar holiday seasons. Last-minute checks with one-stops, racks and chains indicate that plants ran out of some key hit items, and truckers couldn't handle all the last-minute rush from U.S. retail businesses.

J.C. Penney confirms it's bowing out of the home computer hardware trade, attributing its retreat to kamikaze pricing patterns, poor quality products and problems in securing adequate stock levels from manufacturers. Among the most dramatic effects of the move was the giant chain's decision to return its entire stock of Adam home computer systems to Coleco. The 600-store chain then alerted 500 customers who'd placed orders on Adams that they would not be receiving the units. A Penney spokesman asserts that the chain will continue selling computer software and video games, noting that those vendors have been "much easier to work with."

Meanwhile, Coleco's Adam continued to generate fresh controversy as Consumer Reports reported on its own problems with the system. In attempting a product rating for its January issue, the magazine was thwarted when it purchased four defective units from three different retailers. Concluded Consumer Reports, "If we can find a working machine, then we will attempt to compare it to other low-cost computers in our February issue."

Expect Eric Paulson's new Navarre Distribution, Minneapolis, to take a giant step forward as the combination distributor/one-stop acquires the Commodore hardware/software line for exclusive upper Midwest representation. . . . Following a two-week hiatus to some clement clime, Al Bergamo will be back at his Universal City MCA Distributing office for several weeks, "cleaning up his desk." Bergamo has nothing definite jobwise in mind and told Track he could be persuaded to leave his record business career (separate story, this page).

Sick Call: Motown-sales topper Dick Sherman back at his desk after hernia surgery, which the loquacious one claims resulted from his "putting it in the hoop" for LIU Coach Clair Bee and the Gotham Knicks decades ago. Diane Anderson, spouse of Norm, head of ASI, the Springfield, Ore., mini-conglomerate, in for surgery, and Mrs. George (Alta Distributing) Souvail back at home after an extended hospital stay. . . . Track likes the follow-through of the Strawberries chain, which instructs its clerks to tell New England CD purchasers they can be advised by phone of new releases if they provide their name and number.

Look for Dave Burke of Recordland, the Cleveland-based retail chain, to provide his definitive computerization procedures for several industry clients shortly after the first of the year. . . . Track found two Heilicher/Pickwick veterans. Merrill Kirsch and Kenny Hegstrom operate Kirsch-Hegstrom, Minneapolis, a stocking distributor for a passel of phone answering service and security devices. Kirsch, 23 years in the industry, was last a Pickwick rack sales exec. Hegstrom, 33 years, was home electronics boss in Minneapolis.

Taft Broadcasting sold off its four amusement park holdings for \$167.5 million, while Mattel peddled its Western Publishing wing for \$75 million. . . . The SLDIC and the FBI are investigating the now defunct Cleveland

Community Savings & Loan bank, which is accused of violating its loan limit by more than \$10 million and making loans of more than \$15 million without collateral. One of a number of loans being studied was to Progress Record Distributing, Cleveland, which is down for \$7.75 million from CCS&L. . . . The Federated Group, the Southern California hi-fi specialist chain, is renting videocassettes for 98 cents daily. . . . Musicland, the industry's largest retail chain, is testing home computer software in its California outlets.

American Can has confirmed that Jim Moran, president of the Pickwick rack division, is negotiating to acquire that segment. It will be the very popular leveraged buyout. Can says it may participate in the financing, with an option to acquire an equity interest in the new enterprise. No changes are anticipated in the operation when the deal transpires. . . . Tor Books' "lead" title for January is a paperback of music publicist Walter Wager's "Designated Hitter." . . . Stevie Wonder didn't forget the early kindnesses of Phil Jones, one-time Motown marketing exec, now with Fantasy Records, Berkeley. Wonder sent Jones tickets for his recent Bay Area gig, at which he publicly acknowledged Jones' buying him candy bars when he was a fledgling artist.

Smart Politicking: Assemblyman Gray Davis mailed letters to record labels last week, urging them to register for California trademarks in order to be protected under his recently passed statute, which requires convicted pirates to pay treble their profits and court costs and attorneys' fees. . . . CBS and Comsat exploring possibility of a merger for direct-to-home broadcast satellite business. . . . Track wishes well to "Mr. Red Seal," RCA Records' manager of public affairs Sim Myers, feted at RCA HQ in Gotham Dec. 20 on his early retirement. After 21 years, he'll hie to the West Coast in February with a parting gift from the label, a VCR.

Joe Fields of Muse Records has acquired the Savoy jazz catalog of about 600 masters under a new entity, SJ Records. Some months ago, Prelude Records got the gospel portion of the Savoy line, which had been under the aegis of Arista Records.

What's happening to the national indie label distribution network headed by John Salstone of M.S. in Chicago? A press conference slated for late last month in New York never materialized, and neither Salstone nor Irv Biegel, who's supposed to head up the new operation, are returning phone calls. . . . Art Collins, vice president of Rolling Stones Records, which is marketed by Atlantic, says that he is "outraged" by Atlantic's decision to raise the list price of three albums, including the Stones' "Undercover," to \$9.98. "We have no way of preventing it, but we certainly would have opposed it," he says. Collins says he was "out of the country" when the increase took place.

Ruffing's Music, longtime Pomona, Calif., music retailer, filed for bankruptcy last week. Present owners D.V. and Karen Daniel listed liabilities of \$573,280 and assets of \$328,280. . . . The U.S. Information Agency videotapes ASCAP's first Washington, D.C. songwriting seminar Jan. 31 at the Patrick Henry Building. On the dais will be president Hal David, subject of a USIA profile, Roberta Flack, Phil Ramone, Ralph MacDonald and Sadao Watanabe.

Edited by JOHN SIPPEL

Declining Profits Cited In P&S Bankruptcy Case

By JOHN SIPPEL

LOS ANGELES—Eroding profit margins evidently forced Stan Lewis' Shreveport, La., mini-conglomerate into federal bankruptcy action, an analysis of P&S Enterprises' comprehensive financial affairs statement indicates.

Unusual in the filing are complete federal corporate income tax reports for 1979-81, rare for a bankruptcy inclusion.

Lewis, an industry veteran who built individual independent distribution, retail and one-stop entities within P&S, filed returns that show his gross profits dwindled in 1981 to 13.6%, well under the 17.3% minimum reckoned necessary. A check of one-stops discloses they need from 10% to 14%; independent distributors, 13%-17%, and retail, 20%-30%. Averaged out, the three show an essential 17.3% gross profit must be generated on the average.

According to the three annual tax returns, gross yearly receipts for P&S were \$12,495,244; \$13,952,417 and \$13,490,285 for 1979, 1980 and 1981,

respectively. Cost of goods sold were \$10,528,618; \$11,462,008 and \$11,652,438, leaving gross profits for the same years of \$1,971,625 (15.7%), \$2,490,409 (17.8%) and \$1,837,847 (13.6%).

The three tax returns show no payment of federal tax for any of the years covered. Lewis himself is shown as having been paid \$23,900, \$27,166 and \$30,600 for the consecutive years.

The schedule shows P&S's debts to be an estimate \$5,232,666. Assets are listed at \$3,411,695.

The long-established Shreveport firm's liabilities fall into secured and unsecured creditors. Of the \$1,140,000 owed secured creditors, Pioneer Bank & Trust is owed \$965,000 against "accounts receivable and inventory of Stan's Record Shop, Jewell (sic) Record Corp. and Stan's Record Service incurred Sept., 1983." Columbia Broadcasting System, down for \$175,000, has "assignment of accounts receivable Stan's Record Shop incurred 1973."

Property holdings of \$595,000 and a \$40,000 leasehold improvement ac-

count for \$685,000 of the cumulative assets.

Among accounts receivable are: Stan's Downtown, \$13,682; Stan's St. Vincent, \$12,225; Bennet's, \$15,218; Boss Ugly Bob's, Memphis, \$51,307; Cambridge One-Stop, Framingham, Mass., \$79,956; RPM, St. Louis, \$32,726; MJ Wholesale, Houston, \$11,991; Nottingham Industries, \$234,333; No Name Records, Berkeley, Calif., \$44,861; One-Stop Records, Atlanta, \$30,303; Out Of The Past, Darby, Pa., \$21,549; Southwest Wholesale, San Antonio, \$28,408; WW Dist., Owensboro, Ky., \$15,968; Western Merchandisers Retail, \$41,500; Jimmy's One-Stop, Nashville, \$20,660; Schwartz Bros. Dist., \$19,392; and Jewel, \$22,219.

For The Record

NEW YORK—Price of the new Sony remote control assembly, the RM-3310, which permits the linkup of two multi-track, PCM-3324 digital tape recorders, is \$13,000. Cost of the unit, to be marketed early this year, was incorrectly given in a recent story (Billboard, Dec. 17).



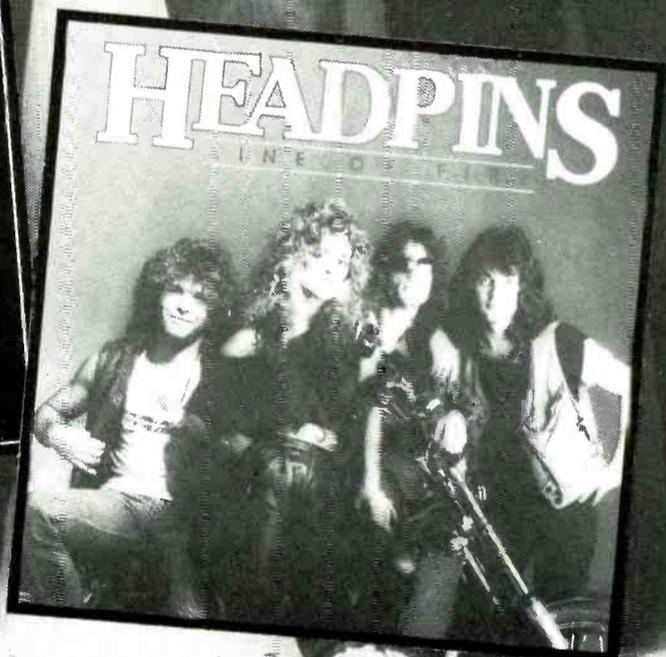
HEADPINS

LINE OF FIRE

"JUST ONE MORE TIME"

The song: exploding on more than 100 AOR stations.
The single: now targeting Top 40.
Take cover.

More firepower from the album,
"LINE OF FIRE"



Management: S... Feldman & Associates
Vancouver, B.C.

MCA RECORDS

The Album: Already DOUBLE PLATINUM in Canada!

The Video: Now showing on MTV!

The Tour: USA, January/February, with **QUIET RIOT!**

The POP: 3x3's & hot posters from your MCA Merchandiser!



VAN HALEN



THE YEAR OF THE ALBUM. 1984. FEATURING THE SINGLE "JUMP"

7-29384



PRODUCED BY TED TEMPLEMAN • ON WARNER BROS. RECORDS AND CASSETTES • © 1983 VAN HALEN PRODUCTIONS • © 1983 WARNER BROS. RECORDS INC.