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CROSSOVER REACTION

Country Radio May Get Personal Touch

By KIP KIRBY

This is the fifth in a five-part series surveying programmers on the direction key formats are likely to take in 1984.

NASHVILLE—The crossover impact of contemporary country music is creating a double-edged sword for country radio stations: how to retain identity and prevent multi-format airplay from burning out its sound.

The problem is one that country programmers view with increasing concern as more pop-flavored acts make their influence felt in country—and as other formats continue utilizing Nashville acts on their own playlists. As a result, many expect a trend toward more personality-oriented country radio and a decline in "continuous country" formats where

market competition is fierce.

KIKK Houston's longtime music director Joe Ladd believes that "continuous country was good for the industry, but now it's time for personality. People want to be excited; they want to be entertained." Echoes WHN New York program director Joel Raab, "I foresee a trend in both AM and FM toward more personality. People want to be in touch with personalities, not machines. I think the jukebox aspect of continuous country is going to decline."

Along with a more dynamic on-air programming approach, playlists are expected to remain fairly tight, with established artists commanding the bulk of rotation. Experts predict a more scientific use of research, too.

"Country has finally come of age," observes one program director. "We aren't anybody's 'poor relative' any more." This new sophistication is showing up in increased reliance on market studies, focus groups and consultancy firms, particularly in larger markets where there's a battle

(Continued on page 60)

Videos Serviced By Satellite Epic Opens The Era Of 'Project Songbird'

By LAURA FOTI

NEW YORK—Satellite transmission of video music clips was launched last weekend, paving the way for a more streamlined distribution process. Epic Records transmitted a compilation reel of its new clips by satellite Saturday (28), but other labels—Motown, EMI, Capitol and Atco among them—plan to utilize the technology as well.

Label representatives say satellite delivery will save them the costs of duplication, postage, record-keeping and tracking, and have the added benefit of increasing exposure for their clips. The program, dubbed "Project Songbird," is the brainchild of Tom Robbins, director of the non-profit Music Magazine Foundation in Philadelphia.

Robbins estimates that labels currently spend \$50,000 per month getting their product to television, and that "Project Songbird" could cut those costs at least in half. With satellite transmission, all outlets able to receive the signal receive a one-inch-quality reel simply by turning on their recorders at the proper time.

Robbins himself programs three

music video shows, airing on 138 syndicated television stations: "The Houghton-Worth Show," "The Gavin & Lott Show" and the upcoming daily "The Great Record Album Collection." He says that when his shows began he was spending \$2,000 a day to distribute tapes, and that satellite transmission cut his costs 80%.

Robbins took his findings to the labels, even offering to supply them with free satellite time to test the proposal. Epic was the first to take advantage of the offer. Harvey Leeds,

director of video promotion for Epic/Portrait/Associated Labels, says about a third of the more than 100 television outlets Epic supplies with clips were set up to receive the transmission, the first of a monthly series.

Epic's 50-minute transmission began with a segment from "AL-TV," the theme of this and future Epic compilations. "Weird Al" Yankovic's concept unifies the reel, and will provide filler between clips in the future. In addition, the transmission in-

(Continued on page 60)

Denon Mapping CD Price Cuts

By IS HOROWITZ

NEW YORK—Denon America will be cutting the suggested list price of its Compact Discs by \$3 in March to an interim level of \$17, with further price reductions anticipated before the end of the year.

Bob Heiblum, director of sales and marketing, says the March price reduction will bring the dealer cost of Denon CDs down to "close to \$10" from the present \$12. March will also see the firm's Japanese plant increase CD capacity by 50% to approximately 450,000 units a month.

With step-ups in plant capacity and marked improvement in pressing yields, Heiblum expects an "across-the-board" price break this year. Significant manufacturing economies are already being realized, he says, and automation is helping to keep labor costs at relatively low levels compared to LP production. Raw material costs are also said to be on the modest side.

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LAID BACK is charging on to Urban Contemporary and Progressive formats on an electronic "White Horse." Produced by Laid Back/The Seven Dwarfs, "White Horse" b/w "Sunshine Reggae" is available on 7" (7-29365) and 12" (0-2C178) Sire Records. (Advertisement)

—Inside Billboard—

• **PIRATED PRODUCT** accounted for \$915 million in lost revenues for the worldwide record industry in 1982, according to a presentation made at Midem by the International Federation of Phonogram & Videogram Producers. Coverage of this and other Midem stories begins on page 3.

• **A VIDEO CLIP PRECEDENT** has been set by RCA, which has become the first record company in Nashville to charge local television stations and clubs for the use of promotional videos. The new policy goes into effect immediately. Country, page 39.

• **ABC HAS BOUGHT KIXX** Denton, Tex. for \$9 million, the third highest price paid to date for a Dallas-area station. The station had been the subject of sale rumors for some time. Radio, page 12.

• **LEGISLATIVE ACTION** on pending home taping bills in the wake of the Supreme Court's Betamax decision has been virtually nonexistent. Staffers on the committees working on such legislation say there has been little discussion of renewed efforts to move them forward to passage. Page 3.

• **BURKHART/ABRAMS** is working on a new project that may broaden its sphere of influence. The radio consultancy, best known for its work with album rock stations, is helping to develop a new sound for Inner City Broadcasting's urban property in Detroit, WLBS. Radio, page 12.

• **RECORD/TAPE CHAINS** and department stores are likely to account for a large percentage of software sales for IBM's new home computer, PCjr, by the end of this year. This projection and others emerged during a series of seminars in San Francisco sponsored by the research firm Future Computing. Page 3.



Join us again as EBN/OZN take to the perilous streets of New York to meet the people of the "Other World." Follow our heroes as they encounter the "Bag Lady" (ED-4950) the 12" and video from EBN/OZN from the forthcoming action packed album "Feeling Cavalier" (1-60319). Also includes "AEIOU sometimes Y" on Elektra Cassettes and Records. Look for the "Bag Lady" video directed by Luis Ara. Screenplay by OZN.

(Advertisement)



dear enemy

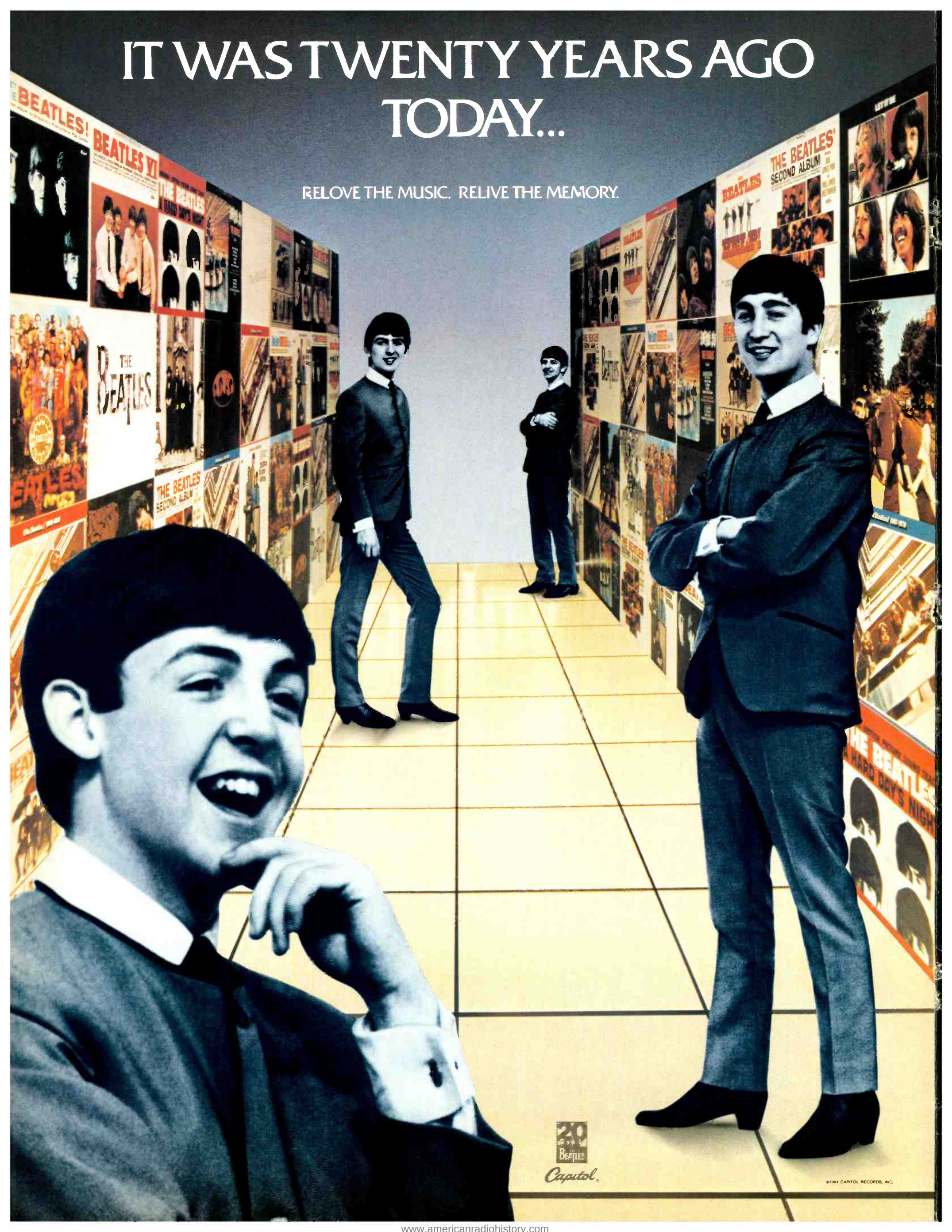
THE DEBUT ALBUM FROM ONE OF AUSTRALIA'S FINEST NEW BANDS.

RANSOM NOTE



IT WAS TWENTY YEARS AGO TODAY...

RELOVE THE MUSIC. RELIVE THE MEMORY.



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News

IFPI Offers Piracy Breakdown Unauthorized Sales Estimated At \$915 Million For '82

By PETER JONES

CANNES—In showcasing an exhibition of pirated product on its stand here at Midem, the International Federation of Phonogram & Videogram Producers (IFPI) also presented a country-by-country breakdown of the balance of pirated product as compared with legitimate software in the international record market in 1982.

World sales that year, according to the IFPI statistics, totalled 680 million singles, 900 million albums and 570 million cassettes, for a total retail sales figure of \$11.2 billion. Total pirate sales for the year were 270 million units, with a monetary value of some \$915 million.

In monetary terms, North American territories topped the list with some \$400 million worth of pirate sales, followed by Asia and Australasia with \$190 million. Western Europe, taking in the U.K., followed the Mediterranean, Middle East and African region (\$160 million) with a fourth-place total of \$100 million. Latin America registered pirate sales of \$65 million.

But in unit terms, Asia and Australasia topped the table with 100 million units, with North America and the Mediterranean/Middle East/African group at 60 million units. The Latin America pirate turnover was 25 million units, with Western Europe fifth on the list at 23 million.

Says the IFPI breakdown: "We appreciate that statistics about piracy can only be estimates, but our figures are believed to be the best available." The figures take in pirate, bootleg and counterfeit material. In Peru, for instance, 100% of the material in

question is pirated, while in West Germany 90% of the unauthorized recording is counterfeited, according to IFPI.

Three elements stand out for 1982, says IFPI: a record industry market in recession, diminished album sales and growth in cassette sales.

In 1982, Finland was the only country covered by the IFPI survey to show all record category sales up compared with the previous year. The Netherlands was one of the few countries where cassette sales did not rise, with the unit tally staying at four million. In Japan, a sales dip of nearly 6% in singles and 9% in albums was "more than made up by a tremendous 58% surge in cassette sales."

And the Swedish market is shown

to have taken a line of development different from that of most other territories, with 1982 singles sales up 26.8% on 1981, and albums up by just 1%, while cassettes were down by 30%.

The U.S., with an estimated piracy rate of 10%-20%, matches Japan's 58% upturn in cassette sales, according to the 1982 figures. But a 6.8% drop in singles and an 11.3% drop in LPs are reflected in the total retail sales of \$3.95 billion. In Britain, LP sales in 1982 were down 9.6%, compared to a 1.6% upturn in singles sales and an 8.9% increase in album action.

Peru and Greece emerge with the worst piracy records in 1982, with 60%-80% of the total market in the hands of illegal operators.

Little Action In Congress Follows Betamax Decision

By BILL HOLLAND

WASHINGTON—If the Betamax decision affirming the legality of non-commercial home videotaping (Billboard, Jan. 28) is to be viewed as a judiciary effort returning the ball back to the legislature for Congressional action, the force of the Jan. 17 Supreme Court vote might have sent the issue flying out of the ballpark, judging from the responses last week on Capitol Hill.

In short, very little has happened since the decision in the way of movement on home taping bills pending in the House and Senate, and staffers on the committees working on such legislation still say there has not been much discussion on renewed efforts to move the bills forward to passage. But there have been a few developments.

Rep. Robert Kastenmeier, chairman of the House subcommittee on courts, civil liberties and the administration of justice, announced Thursday (26) the third and final day of hearings on the Consumer Video Sales-Rental Amendment, H.R. 1029, for Feb. 23. Kastenmeier has completed hearings on the Record Rental Amendment, H.R. 1027 Dec. 14. The Senate version, S. 32, was passed June 28.

Sources say the chairman will probably wait until all the hearings are completed before going to markup. No markup dates have been set by Kastenmeier in the February schedule.

The announcement follows last week's statement by the chairman that the motion picture industry and the music industry "have other avenues to pursue" in moving on legislation related to taping (Billboard, Jan. 28). Kastenmeier also said at that time that there is "virtually no chance" that the House would move to pass the Edwards home taping-royalty fee bill H.R. 1030, opposed by the manufacturers of cassette machines and blank tape.

There continues to be little headway in the Senate with Sen. Charles

(Continued on page 58)



GOLDEN ANNIVERSARY—ASCAP president Hal David, right, presents WNEW New York vice president and general manager Jack Thayer, left, with a poster commemorating the station's 50th anniversary while ASCAP's public relations director Karen Sherry looks on. Unveiled during a cocktail party in New York, the poster was autographed by several ASCAP stars, including Stephen Sondheim, Meredith Willson and Marilyn and Alan Bergman.

New CBS CD Policy Eliminates Prepacks

By IS HOROWITZ

NEW YORK—CBS Records has scrapped its prepack requirement for Compact Disc purchases. Accounts may now order any combination of titles at their option so long as each order comprises at least 12 pieces.

At the same time, CBS is readying a consumer survey on CD for early implementation. The results, covering a number of demographic and attitude elements, will be made known to the industry generally, probably at the Consumer Electronics Show in June.

Dealer reports that CBS had recently held back on CD deliveries are being attributed to a rethinking of marketing policies. Jerry Shulman, director of product development, says that growing supplies of CDs and a better fix on sales projections have enabled the label to move to a more liberal ordering format sooner than was originally planned.

Allocation restrictions have also been dropped, says Shulman, and product is now generally available. He reports that the label is currently servicing more than 750 accounts, including racks and one-stops. More than 350,000 CDs are said to have been brought into the country since CBS launched its marketing program last June.

The company's returns formula is now in effect, Shulman informs, and accounts will be able to exchange up to 10% of purchases made between

Jan. 2 and April 1. There will be a 10% exchange allowance each quarter. Defectives, however, may be returned for full credit without limit, he adds.

There is no early intent to reduce CD prices, which will remain at \$12 wholesale, Shulman states. CBS has no suggested list. He would not speculate on how long this price would hold, but added that as with any new product, policies cannot be "chiseled in stone."

The CBS questionnaire on CD is being prepared in cooperation with the Compact Disc Group, although costs are being borne by the label (Billboard, Jan. 28). Other companies, through the Group, are being encouraged to suggest questions for the survey. Hardware manufacturers will make available warranty cards giving the names of persons purchasing CD players for survey purposes.

Polling will also cover names assembled from other pertinent lists, and CBS will be adding an 800 telephone number on the back of its CD packages inviting consumers to call in and participate in the survey. Other labels are being asked to add the number to their product as well.

Questions asked will cover the usual demographic gamut, such as age, sex and region. They will also delve into music preferences, reasons for purchase and degree of satisfaction with the format.

Publishers Asked To Contribute To Antipiracy Fight

CANNES—Music publishers worldwide have been urged to contribute to half a million dollars, which is being called a modest sum, towards the antipiracy campaign of the International Federation of Phonogram & Videogram Producers (IFPI), notably in Southeast Asia.

The appeal was made by the IFPI's regional director for Asia and the Pacific, James S. Wolsey, who is based in Singapore, one of the biggest

(Continued on page 58)

Sales Boom Seen For IBM PCjr Software

By FAYE ZUCKERMAN

SAN FRANCISCO—Record/tape chains and department stores should account for a large percentage of software sales for IBM's new home computer, PCjr, by the close of the year. By then it's expected that more than 87,000 pieces of software for the ma-

chine will have been sold, catapulting its software offering into an estimated \$57 million industry.

In total, more than 250,000 PCjrs should be sold this year, with some 175 different software titles available by the second quarter. These projections came to light during presentations by several computer firms at a series of seminars here sponsored by Future Computing, a research firm based in Richardson, Tex., Jan. 19-20. Future estimates that PCjr hardware sales will vault to \$250 million by 1985.

Software manufacturers including Designware, Broderbund, Sierra On-Line and Imagic have published software for the PCjr, and will launch their offerings soon after it arrives at retail outlets. These software makers have already established wide distribution among record/tape retail outlets.

Imagic, formerly exclusively a maker of video games, plans to target its home computer software for PCjr to the same record outlets that now sell its video games. Company president Bruce Davis reports that few changes will be made in the company's distribution strategy. The company has PCjr titles readied for shipment.

IBM reportedly rolled out an initial shipment of the machine Jan. 20. Joe Harmon, vice president of merchandising for the four-unit Comp-Shops, was slated to receive about 10 machines for each of his stores. The Texas chain will be receiving 15 machines for each store in March.

Harmon believes that more families will be frequenting his store, which typically caters to the small business market. "I think IBM planned that machine for home use," he notes.

Dean Martin of Select, a California software firm, pointed out that the PCjr costs less than an IBM typewriter. He observed that consumers are still wary of home computers, and added that he hopes PCjr provides some market stability and clears up consumer confusion.

Although Broderbund has produced some PCjr software, Doug Carlston, chairman of the firm, said he normally waits for a computer maker to command a share of the market before starting software development. "Any software firm that tries to lead the hardware makers deserves to go down the tubes," he commented.

Accessory sales for PCjr in 1984 are predicted to generate more than \$12 million, reports Future Computing. By 1986, accessories are seen becoming a \$24 million industry.

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Beatlemania Remembered

Next week's issue of Billboard will celebrate the 20th anniversary of the Beatles' arrival in America on Feb. 7, 1964. A special, four-page section will reproduce the magazine's original coverage of Beatlemania from 20 years ago, with news, features, reviews and charts. Get ready to get back!

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SLOW MONTH *Little Superstar Album Product On Labels' February Schedule*

By PAUL GREIN

LOS ANGELES—February is traditionally a slow month for superstar album releases, and this year is no exception. Only three albums are due in this month by acts that hit gold or platinum with their previous releases—the Alan Parsons Project's "Ammonia Avenue" on Arista, the Scorpions' "Love at First Bite" on Mercury and Queen's "The Works" on Capitol.

Capitol has the trade's most star-studded February release schedule. Besides the Queen album—the band's first for the label after a decade on Elektra—Capitol will release Thomas Dolby's "The Flat Earth," his followup to the top 20 "Golden Age of Wireless," and April Wine's "Animal Grace." April Wine's last album, "Power Play," was a disappointing chart performer, but its previous release, "The Nature Of The Beast," went platinum.

The Alan Parsons Project has reached platinum with its last two albums, "The Turn Of A Friendly Card" and "Eye In The Sky." Its new "Ammonia Avenue" is due Feb. 23, the same day Arista is set to release the Thompson Twins' "Into The Gap" and Jeff Lorber's "In The Heat Of The Night."

Besides the Scorpions' "Love At First Bite"—that band's followup to the gold "Blackout"—PolyGram has set February release dates for Golden Earring's "N.E.W.S." and Mac Da-

vis' "Soft Talk." Golden Earring is coming off the hit album, "The Cut."

The month's top black music release figures to be Stacy Lattisaw & Johnny Gill's "Perfect Combination," due on Cotillion Feb. 20. The Atlantic family of labels' other key February releases include Roger Daltrey's "Parting Should Be Painless" and Vanilla Fudge's "Mystery."

February's top country releases include Razy Bailey's "Midnight Hour" on RCA and Don Williams' "Best of . . . Vol. 3" on MCA.

A&M's key releases are both in the modern music realm: Simple Minds'

"Sparkle In The Rain," due Feb. 7, and the Alarm's "Declaration," due Feb. 20. Warner Bros. will also be well represented in pop and new music via Laurie Anderson's "Mister Heartbreak," Madness' "Keep Moving" and Modern English's "Ricochet Days," all due Feb. 17.

Elektra/Asylum's key releases include Steel Pulses. EMI America's release is highlighted by Talk Talk. CBS' includes Johnny Mathis. It's not known if the release near Valentine's Day of that quintessential romantic ballader is by coincidence or design.

Vidclip Censorship in Ontario

TORONTO—The Ontario Censor Board has ordered record companies to submit rock videos for screening beginning April 1 if they are intended for distribution to clubs, theatres or high schools. The Canadian Recording Industry Assn. (CRIA) has been told by the Board that it must comply with the Ontario Theatres Act and submit the videos for rating according to film standards.

The move may prompt the Censor Board to prevent the showing of videos that it considers excessively violent or sexually explicit to groups that include children.

Although the board has had jurisdiction over video tape since 1975, it has only now reacted to the growth

of the rock music video industry and considered screening video clips. About 25 have already been cleared for distribution, but the April 1 date will signal the point at which all videos must be cleared.

Record executives are worried that the new crackdown will impede the quick distribution of videos and prompt other provincial censors to force compliance.

The Canadian Radio-Television & Telecommunications Commission (CRTC) has jurisdiction over the broadcast of videos on television, but the provincial Censor Board can intervene whenever videos are shown in a public place.

KIRK LaPOINTE



TOMMY AND TWIGGY—Broadway's "My One And Only" stars Tommy Tune and Twiggy buy tickets for the songwriters Hall of Fame Awards gala April 15. Selling the first two tickets is Hall of Fame president Sammy Cahn.

Executive Turntable

Record Companies

Skip Miller is promoted to senior vice president and director of operations for Motown in Los Angeles and will now oversee marketing, promotion, press/publicity and artist relations. He was vice president of promotion . . . In New York, three promotions are made at Chrysalis: Jeff Aldrich to senior vice president, a&r, from a&r vice president; Paul Hutchinson to senior vice president of finance and operations from finance vice president; and Ann Munday to senior vice president, Chrysalis Music. She was vice president and general manager of Chrysalis Music.



Miller



Hutchinson



Aldrich



Munday

Bernie Meagher assumes the newly created position of inventory director for Atlantic and Elektra Records, and Cordelia Perkins fills a new post for the labels as director of operational accounting. Both are based in New York. Meagher was manager of inventory, and Perkins was manager of operational accounting . . . Lawrence Kenswil is appointed associate director of business and legal affairs for MCA Records in Los Angeles. He was an associate with the law firm of Mitchel, Silberberg & Knapp.

Randy Lavigne is promoted to product manager for RCA Records Nashville. She was advertising administrator . . . Peter Pan Industries, Newark, N.J., appoints Skip Sklanowsky Western regional sales manager. He was district sales manager for Minnetonka . . . In Canoga Park, Calif., Sparrow Distribution appoints Dwayne Strickland Western regional sales manager. She was Southwestern regional sales manager, a post now filled by Dusty Wells. Wells was a buyer for the Christian Supply Center chain . . . Rick Blaskey becomes director of international artist development for Arista U.S. product, working out of London. He was artist development manager for Arista/Ariola U.K.

Publishing

Expanding its professional department, Famous Music adds Alan Melina as creative director of contemporary music, based in Hollywood, while Marvin Goodman and Kate Douvan join the company as creative directors of pop music in New York. Melina was general manager of Chappell International, Goodman served as East Coast general manager of ATV Music, and Douvan was with MCA Music . . . Anita Hugin is upped to vice president of the Picalic Group of Companies in Nashville. She was secretary/treasurer . . . Elizabeth Elster Granville leaves her post as BMI vice president in New York. She will join the New York law firm of Kronish, Leib, Shainswit, Weiner & Hellman as a partner to head the entertainment and communications division.

Video/Pro Equipment

Don Mirisch is named vice president, business affairs, for Embassy Home Entertainment in Los Angeles. He had held a similar post at PolyGram Pictures & Television . . . Vestron Video, Stamford, Conn., makes the following promotions in its sales department: Kathy Callahan to regional sales director, Southeast, from regional sales manager; Dick Pinson to director from manager of West Coast regional sales; Fred Toedtman to director from manager of Midwest regional sales; and Michael Karaffa to director from Northeast regional sales manager.

Gerald Bixenspan is named director of research and sales development for Worldvision, New York. He was programming director for Avery-Knodel Television. In addition, John Riggio is upped to director of creative services for Worldvision. He was director of domestic sales.

(Continued on page 57)

TWO FIRMS IN BUSINESS

New Albums For Sale On Tube

By JOHN SIPPEL

LOS ANGELES—Hot Rock Inc., which began tv marketing of first-line albums last July using a toll-free 800 number to capture orders, claims that after six months in business it is slightly ahead of its first-year goal of \$6.7 million in sales.

The firm, located in Woburn, Mass., was joined in the television armchair-merchandising arena last week by Rockbox, helmed here by former Warner Bros. Records producer manager Tim Devine. The new company says it had a seven-hour phone backup on its 800 line when it ran two two-minute spots daily over the Jan. 20-22 weekend.

Hot Rock's David Ishag says the

firm is the brainchild of three former Harvard Business School classmates: himself, Michael Wigley and Gerardo DeLaVega. Hot Rock's staff of 90 people fulfills 1,200 to 1,500 orders daily, Ishag says. The average order is for 2.5 albums. Ishag estimates that 75% of the orders are for the top 100 albums on Billboard's chart, while 90% are for the top 100.

Hot Rock's 30- and 60-second tv commercials were produced with the cooperation of Dee Trattman of Milaney-Grant through Compton Advertising. Compton remains Hot Rock's ad agency.

The spots run three times a day for a total of three minutes on MTV and are also shown on many cable and syndicated music shows. Ishag says

that Hot Rock pays a national ad rate to all. He predicts that the firm's annual ad budget could be as high as \$2 million for 1984.

Ishag adds that a study he has made indicates that the Hot Rock commercials stimulate business in stores, too.

The Woburn warehouse stocks from 1,300 to 1,500 different album titles in both LP and cassette format. Ishag anticipates an increase in titles, noting that he hopes to add specials in jazz and country soon. Hot Rock, which ships via UPS, currently features 20 specials at a time, with three spotlighted in each ad. The spots focus on the music and the artist rather than the price.

"The \$8.98 list album specials are all at \$6.98, but we do sell other albums as high as \$8.98," Ishag says. The tv campaign has recently been augmented by mailed flyers.

Rockbox, the new firm, intends to offer prerecorded video, both disks and cassettes, at an expected \$2 below list price, along with current \$8.98 albums at \$6.99. Rockbox charges \$1.50 for each unit as handling and shipping charges, while Hot Rock gets \$1.50 for the first unit and \$1 for each additional unit in the package. Both firms assert that they have open-to-buy terms from the branch-distributed labels and use either direct or one-stop buys for independent labels.

Rockbox fulfills through a distribution center in Oakland overseen by Rene Boisvert, a concert promoter.

Supporting key staffers at Rockbox are Rick Zeff, former marketing director for the Licorice Pizza chain here, who is marketing vice president, and Peggy Dold, a former CBS customer merchandising coordinator most recently with BAM magazine as an account executive, who will open a New York office for Rockbox there within two months. She will work as ad director, developing budgets from vendors.

'Substantial' Earnings Jump Reported By RCA Records

NEW YORK—RCA Records in 1983 made "substantial" gains in earnings while generating a "modest" increase in sales.

The label's business climate last year is part of parent RCA Corp.'s fourth-quarter and year-end report, which cites overall record sales and higher earnings for the last quarter of the year and the full year.

RCA's corporate financial statements traditionally hold back on precise figures for its record division. But a spokesman for the label comments, "This year I would love to give [out] those numbers." The label's worldwide sales are estimated at \$600-\$700 million.

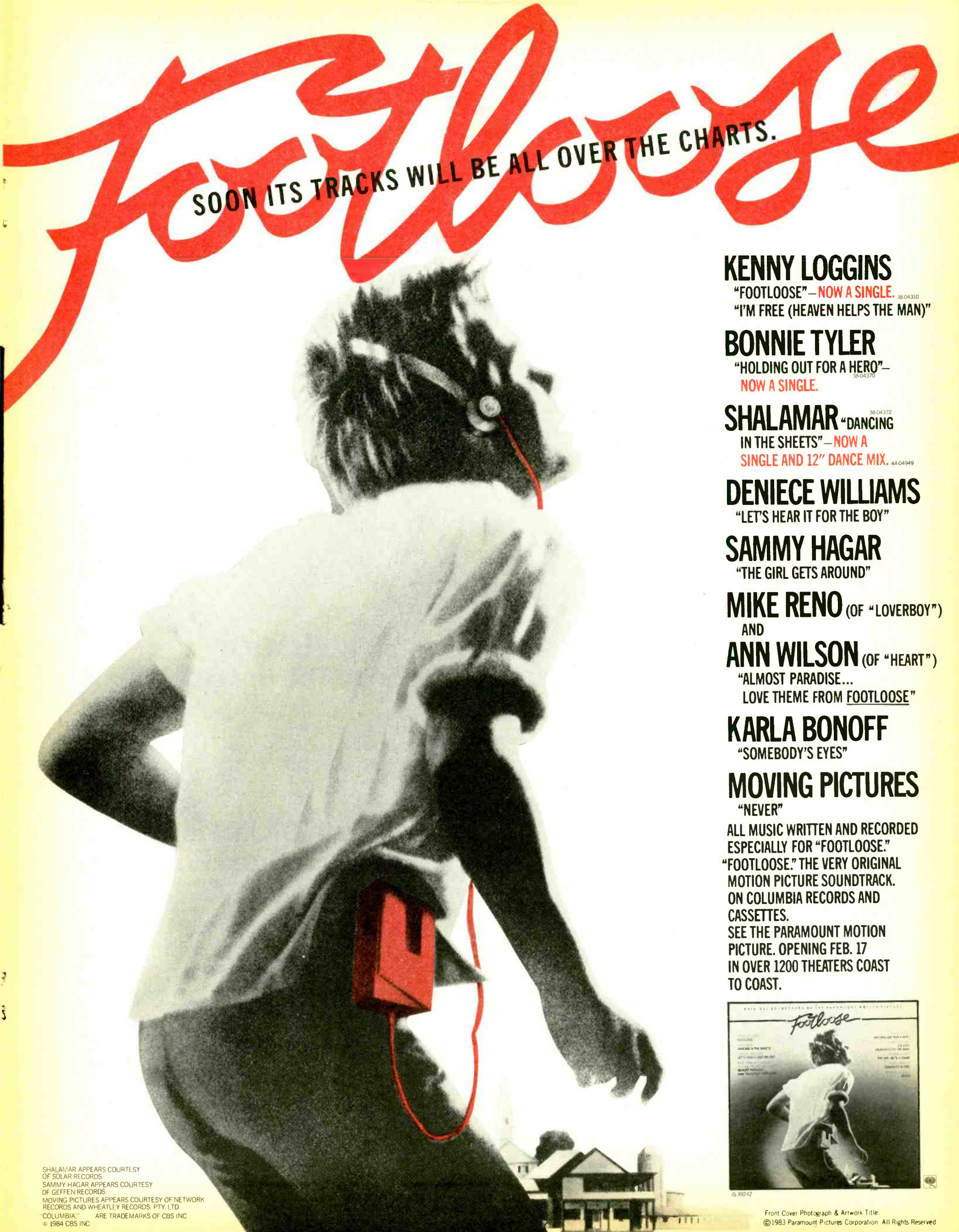
The financial statement credits the label's bottom line success to a "strong marketplace performance of artists on the RCA label and RCA-distributed labels in the U.S. market, and reduced overhead." RCA's own repertoire plus those from distributed labels such as A&M and Arista pro-

duced major sellers by the Police, Daryl Hall & John Oates, Alabama, Air Supply, Rick Springfield, Kenny Rogers, Dolly Parton and Eurythmics. The latter group is regarded as the RCA roster's biggest international attraction.

While the report notes that RCA's consumer electronics division set new sales records in the quarter and the full year with its line of VCRs, video-disk players and tv sets, it says Video-Disc losses for the year were about the same as in 1982.

For the three-month period ending Dec. 31, the company's earnings rose 45% to \$78.4 million, compared with \$54 million in the fourth quarter of 1982. Sales rose 17% to a new high of \$2.48 billion, from \$2.12 billion a year before.

For all of 1983, RCA's earnings totaled \$240.8 million, compared to \$222.6 million in 1982. Sales rose to \$8.98 billion from \$8.02 billion.



Footloose

SOON ITS TRACKS WILL BE ALL OVER THE CHARTS.

KENNY LOGGINS

"FOOTLOOSE"—**NOW A SINGLE.** 38-04310
"I'M FREE (HEAVEN HELPS THE MAN)"

BONNIE TYLER

"HOLDING OUT FOR A HERO"—
NOW A SINGLE. 38-04370

SHALAMAR

"DANCING IN THE SHEETS"—**NOW A SINGLE AND 12" DANCE MIX.** 44-04949

DENIECE WILLIAMS

"LET'S HEAR IT FOR THE BOY"

SAMMY HAGAR

"THE GIRL GETS AROUND"

MIKE RENO (OF "LOVERBOY")

AND

ANN WILSON (OF "HEART")

"ALMOST PARADISE...
LOVE THEME FROM FOOTLOOSE"

KARLA BONOFF

"SOMEBODY'S EYES"

MOVING PICTURES

"NEVER"

ALL MUSIC WRITTEN AND RECORDED
ESPECIALLY FOR "FOOTLOOSE."
"FOOTLOOSE." THE VERY ORIGINAL
MOTION PICTURE SOUNDTRACK.
ON COLUMBIA RECORDS AND
CASSETTES.
SEE THE PARAMOUNT MOTION
PICTURE. OPENING FEB. 17
IN OVER 1200 THEATERS COAST
TO COAST.



SHALAMAR APPEARS COURTESY
OF SOLAR RECORDS.
SAMMY HAGAR APPEARS COURTESY
OF GEFEN RECORDS.
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New Musical Finally Gets Ellie Greenwich Onstage

NEW YORK—It took Bottom Line co-owner Allan Pepper a long time to talk former Brill Building songwriter Ellie Greenwich into going on stage and performing. "He kept talking to me about doing a show dedicated to my music," says Greenwich, writer of such '60s classics as "Leader Of The Pack," "Be My Baby," and "Chapel Of Love." "I finally decided it might be a good idea."

A two-act musical revue based on Greenwich's songs, "Leader Of The Pack," sold out six performances at the Bottom Line here, Jan. 19-21, and was recorded for an album on Portrait Records (review, page 38).

According to Pepper, who produced the show, "'Leader' will definitely have another life, but I don't exactly know what form it will take. There is a chance we'll bring it back to the Bottom Line, but we are also seriously considering taking it to a theatre in the Broadway area."

The musical utilizes 33 Greenwich compositions. The first act uses her well-known oldies in dramatic

sketches about her life as a Brill Building songwriter, while the second act leans primarily on new material in more of a concert setting. Appearing on stage were Greenwich, ex-Crystals lead singer Darlene Love, Ula Hedwig, Karla DeVito, Hank Martin, Bobby Jay and Rory Dodd.

The musical is part of a general resurgence of interest in Greenwich's music. The last 12 months have seen the release of the MGM/UA "Girl Groups" video, on which Greenwich makes a significant contribution, and recordings of her songs by Nona Hendryx, Cyndi Lauper and Ellen Foley.

"This is just part of a cycle that is constantly happening in popular music," says Greenwich. "This new wave is really old wave. The kind of simple, direct songs we wrote then still have great appeal."

Greenwich is aggressively pushing her songs for the first time in many years. She has installed an eight-track studio in her Manhattan apartment to that end. **NELSON GEORGE**



ELLIE'S HONORED—Ellie Greenwich thanks the audience at New York's Bottom Line after receiving a BMI award from Bobby Weinstein, in the background. With Greenwich are, from left, participants in her recent "Leader Of The Pack" show: Rory Dodd, Karla DeVito and Ula Hedwig.

Cable Watch

Theme Nights Revitalize ARTS

By LAURA FOTI

The concept of "narrowcasting" on cable television has been dealt many blows in the last few years, but none so mighty as those to cultural programming. The demise of both CBS Cable and the Entertainment Channel has had observers wondering about the cable future for opera, classical music and high-toned drama.

Through it all, ARTS, a service of Hearst and ABC, has continued to supply cultural fare, with an audience currently estimated at 12 million. On Feb. 1, the channel begins a new phase of its operation, with rebirth as the Arts & Entertainment Network.

Besides an expanded schedule, the new operation receives the benefit of programming from the now-defunct Entertainment Channel—and a fee collected from cable operators for the first time. The programming emphasis is on "theme nights," an idea that programming vice president Curtis Davis says will make his channel "the premiere/service on cable, the sleeper and blockbuster of 1984."

Most of the programming, Davis points out, is new. But even the older material is being packaged in such a way that it will be attractive to both

new subscribers and former ARTS enthusiasts. Saturday, for example, is double feature night, with a newsreel, short subject and two full-length features together in a four-hour package.

Music can be seen mostly on Wednesday and Thursday nights, when the emphasis is on the performing and visual arts. "Performance Showcase," sponsored by Ford, offers classical music.

Music will also turn up on Friday nights, along with "comedy and family entertainment," according to Davis. Variety specials include Dudley Moore performing Gershwin numbers at the Hollywood Bowl and an evening with Andrew Lloyd Webber that features Plácido Domingo singing "Memories."

Davis says cabaret-type programs and show tunes will rarely appear on the Arts & Entertainment Network. However, he notes, "We will show 'Lena Horne: The Lady and Her Music' in 1985." That program currently is on Showtime.

"We're not producers of programs," Davis says. "We're developing a schedule into which a variety of programs can be fitted."

BEST NEW ARTIST NOMINEE

Big Country Pushing Songs, Not Style

By PAUL GREIN

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

LOS ANGELES—Quick: Which of these acts doesn't belong? Kajagoogoo, Big Country, Duran Duran, Culture Club, Spandau Ballet.

If you picked Big Country, you just made that group's drummer, Mark Brzezicki, very happy. Brzezicki feels his group has little in common with most of the other acts that have emerged in the latest British invasion.

"I don't feel we're any part of that," he says. "I think bands like us, U2 and maybe the Alarm stand apart and would have been accepted in America even without the so-called British invasion. The other groups—Culture Club, Spandau Ballet and Duran Duran—all reflect a similar style and attitude toward music. Fashion and image are a very big part of their appeal, whereas we gained a following through our songs and by going out and playing for people."

Brzezicki is quite plain about his disdain for fashion as it relates to music. "You get situations where different sounds become flavors of the month. There needs to be variety. Fashion can stifle music to the point that it takes a huge thing like punk to turn it upside down."

Big Country's unwillingness to trade on anything besides its music is demonstrated in its videos. "We

try to keep our videos simple, without too much hype or glamour," says Brzezicki. "We decided that we're musicians, not actors, and that we'd rather just play our instruments."

"Too many videos look the same these days. You see a video with all this deep meaning and clever photography, but that's not what music's about. It's important that the song comes first. If you're not careful, the video can take over the song."

Brzezicki is happy with the video to the band's new British single, "Wonderland," which was shot in

Oregon. "It's good because it's just us playing our instruments," he says. "That's how we like to be shown, rather than having us on a castaway island somewhere with lots of exotic women."

Big Country has found a ready audience in the U.S. They toured the States for six weeks ending in mid-December, and plans to return in March to play markets it didn't hit the first time around. And its debut Mercury album "The Crossing," was certified gold two weeks ago.

Brzezicki sees two reasons for
(Continued on page 36)



Big Country

Chartbeat

Epic Records: The Hot Get Hotter

By PAUL GREIN

Epic Records this week consolidates its position as the hottest pop label in the business. Epic and its associated labels have both of Billboard's top two pop albums—Michael Jackson's "Thriller" and Culture Club's "Colour By Numbers"—and three of the top five singles—Culture Club's "Karma Chameleon," the Romantics' "Talking In Your Sleep" and Matthew Wilder's "Break My Stride."

The label also has hot hits by two newcomers streaking toward the top 10—Nena's "99 Luftballons" at number 18 and Cyndi Lauper's "Girls Just Want To Have Fun" at 21. And Epic has the week's highest-debating chart single—Dan Fogelberg's "The Language Of Love" at 59.

The Epic family of labels has two other breaking singles—Quiet Riot's "Bang Your Head" at 35 and Patti LaBelle's "If Only You Knew" at 58. "Bang Your Head" is the second single from the former No. 1 album "Metal Health." "If Only You Knew" is Billboard's No. 1 black single for the second straight week.

As if all this weren't enough, Epic also has the likely prospect of Michael Jackson's seventh top 10 single from "Thriller." In fact, the "Thriller" title track was in the top 10 in terms of radio play for this week's survey period; it isn't listed on the chart only because it wasn't widely available as a single. Look for "Thriller" to debut high on the Hot 100 next week, possibly in the top 10.

"Karma Chameleon," which was No. 1 in the U.K. for six weeks last fall, is Culture Club's first No. 1 hit in the States. Both "Do You Really

Want To Hurt Me" and "Time" peaked at number two. (Both had the misfortune of running up against monster hits: "Hurt Me" was forced to compete with "Billie Jean," while "Time" went head-to-head with "Flashdance.")

Now that Culture Club has attained a No. 1 single in the States, all that's left is for it to land a simulta-

neous No. 1 single and album. But standing stubbornly between it and that greater glory is "Thriller," which shows no signs of waning even after 59 weeks on the chart. In fact, its lead over the pack may lengthen over the next few weeks if the title track becomes a smash single and Jackson sweeps the annual Grammy Awards. (Continued on page 58)

Death Of Jackie Wilson Stills A Great Pop Voice

By NELSON GEORGE

NEW YORK—Jackie Wilson, who died Jan. 21 in Mount Holly, N.J. at age 49, was one of pop music's greatest performers, a man whose erratic recording career belied the power of his personality and his voice.

Wilson had been hospitalized since collapsing from a heart attack Sept. 29, 1975 on the stage of the now-defunct Latin Casino in Cherry Hill, N.J. Subsequently, he slipped into a coma, and he was institutionalized at the Medford Leas Retirement Community in May, 1977.

Funeral services were scheduled to be held Saturday (28) at the Russell Street Baptist Church in Detroit.

Because of Wilson's lengthy absence from the performing scene, his reputation didn't benefit from the renewed interest in soul music that made his contemporaries James Brown, Wilson Pickett, Junior Walker and other popular rock club attractions in the U.S. and overseas.

However, last year saw the release of a double-album reissue of Wilson's Brunswick recordings, "The Jackie Wilson Story," on Epic, while an af-

ffectionate version of Wilson's "Stop Doggin' Me Around" by Klique reached No. 1 on the black singles chart. Plans for a second Wilson reissue were already in motion before the singer's death, according to sources at Epic. The material was licensed for the U.S. from Nat Tarnapol, Brunswick's owner and Wilson's longtime manager.

Wilson, born June 9, 1934 in Detroit, began his professional singing career after being spotted by seminal r&b composer/bandleader Johnny Otis at a local talent show. Wilson had ambitions of becoming a professional fighter and had won a Detroit Golden Gloves title before he stopped boxing at his mother's request. In 1953, he replaced Clyde McPhatter as lead singer of the doo-wop group the Dominoes. While with the Dominoes, Wilson came to the attention of Tarnapol and Brunswick.

In 1956, he signed with Brunswick and began recording a string of hits that would make him one of the pre-
(Continued on page 44)

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EEC Plans Action On Licensing Lawyer Sees Crackdown On Label Export Restrictions

By MICHAEL WAY

CANNES—Stricter enforcement of European Common Market regulations affecting exclusivity clauses in record company licensing contracts—and the question of parallel imports—is expected during the year.

Under long-established antitrust and free flow of trade principles, the EEC Commission in Brussels is currently studying, with interested parties including the music business, a more detailed application of its regulations on patents and licenses.

Details on this development were given at a meeting of specialist music industry lawyers during Midem by Dutch attorney Charles Gielen, whose work is closely connected with interpretation of EEC law. Gielen warned of the possibility of heavy fines for companies that, in contract clauses or side letters, infringe notably by including export restrictions in violation of article 85 of the Treaty of Rome establishing the Common Market.

In related jurisdiction by the EEC Court of Justice in Luxembourg, Gielen cited the \$2 million fine imposed on the Japanese hardware manufacturer Pioneer for including re-export prohibitions in a distributor

agreement.

As far as the record industry is concerned, Gielen said, "The EEC views as prohibitive and restrictive any license agreement which precludes the granting of the license to a third party, who would thus be deprived of any possibility of exploiting patent and subsequently exporting this patented product to other EEC member states."

He said that it is now very much in the interests of record companies to check out their contracts with the EEC, and noted that some of the bigger ones are already doing so.

But during debate at the Midem conference, New York lawyer Michael F. Sukin said it appeared that many record companies are waiting for someone to "get their wrist slapped" before making any important changes in the writing of their contracts.

What is really at stake, Gielen said, is the unhindered sale of finished product across frontiers, and by third parties. This, he said, comes under the old EEC principle that the consumer should be able to purchase product at the cheapest going rate in the community. In reality it means that a licensor cannot stop his product being moved from a relatively cheap producing nation like Italy to a more costly one like Germany.

So far, the only exemptions seen as likely come in distribution deals. In this case, a distributor in one country should refrain from soliciting cus-

tomers in another, or setting up branches or depots abroad, Gielen said, but most record company license deals do not just cover distribution.

This EEC legislation also brings to light the question of differences in the levels of royalties in EEC member countries. Gielen cited the case of the German copyright collection agency GEMA. At the European Court of Justice, GEMA tried to claim from the importer in Germany of records produced in Britain the difference between the usual royalty in Germany and the lower amount in Britain.

But this was ruled out of court, Gielen said, because the record importer would as a result be deprived of the economic advantages under the Common Market.

And EEC law now precludes, he said, the calculation of royalties on the retail price of product; this now has to be based on the wholesale price to enable manufacturers to have some influence.

Gielen's comments came in general debate among the lawyers on the negotiation of record company contracts outside the U.S.—and the many pitfalls that can occur, especially when EEC law is confronted.

The chairman for this ninth meeting of entertainment lawyers at Midem was Frederic Chartier of France. The other panellists were Robert Allan of the U.K., Jay Cooper of the U.S. and Andre Schmidt, also from France.



LOVING LABELMATES—Loverboy's Paul Dean and Nena get together back stage after appearing at an open air concert in Mannheim, Germany. Each had hits for CBS last year: Loverboy's "Keep It Up" album and Nena's self-titled debut.

PolyGram France Readies Sales, Pressing Changes

CANNES—One of the leaders in the French record industry, PolyGram, which embraces the Phonogram, Polydor and Barclay companies, has announced the first stage of a restructuring program that will affect the sales teams and pressing facility.

The president of PolyGram, Louis Hazan, said here at Midem that the measures, which are expected to involve some staff-trimming, notably at the company's pressing plant in the town of Louviers, were prompted by economic factors in a stagnant French market.

Since PolyGram acquired an 80% share in Barclay Records in 1978, the Phonogram, Polydor and Barclay labels have retained individual artistic, promotional and sales services, while accounting and dispatching has been carried out at the group level. Under the changes, Hazan has ordered a split in the sales teams.

Certain categories of sales outlets, such as smaller retailers and supermarkets, will from now on be serviced by a sales team representing all three companies. However, representatives of each individual company will continue to supply the larger retailers.

Hazan said that staff reductions were called for at the Louviers pressing plant because of lower production. However, he added, improvements will be made at the group's commercial and dispatching center at Antony, just outside Paris, and use of computerized systems throughout the group will be expanded.

In a separate comment, Phonogram president Jacques Caillat admitted that 1983 had been a "difficult year" for the firm, although an upturn had been registered in the last few months. At a national level, he predicted that album sales, which according to preliminary figures dropped by 13% last year, would continue to fall during the coming 12 months, which he predicted would force a number of companies to reduce their staff levels.

In late December, PolyGram completed the acquisition of Barclay Records by purchasing, for a reported \$10 million, the remaining 20% still held by Eddie Barclay. After more than 30 years in the business, Barclay has announced that he will be setting up a new company, called Eddie Barclay Records, which will be distributed by his old firm.

Egyptian Gov't Makes Progress In Piracy War

By PETER JONES

CAIRO—Egypt, with its population of 43 million, of which one in five is under 20 years of age, is the most important market in the Middle East. But six years ago there was no protection in law, and very little in a moral sense, for phonogram producers there.

However, IFPI moved in to initiate a cleanup operation. Now Egypt is party to the Phonograms Convention and has an antipiracy police department not afraid to show its muscle on a nationwide basis, and there's (Continued on page 51)

GERMAN PATENT OFFICE STEPPING IN

Arbitration In IFPI-GEMA Row

By MIKE HENNESSEY

CANNES—The West German patent office is expected to arbitrate in the mechanical royalties conflict between the German group of IFPI and Copyright Society GEMA on May 2, according to GEMA director Wolfgang Schiedung.

Here at Midem to attend a meeting of the executive bureau of the International Confederation of Authors' & Composers' Societies (CISAC), Schiedung said that GEMA is pressing for a royalty rate based on 10% of the "published price to the dealer" (PPD) without any deductions. This is the agreement currently in force in relation to the Compact Disc.

The German record industry, however, has made an alternative proposal to the patent office, also based on the PPD but at a lower percentage, 8.2%, and with certain deductions.

IFPI claims that GEMA earned 170 million Deutsch Marks (around \$60 million) in mechanicals from IFPI members last year. But GEMA claims its mechanical income is down by some 5%-6%. GEMA is additionally insisting on a minimum royalty

per record of one mark on certain categories of LP and of 80 pfennigs on another.

Meanwhile, the mechanical royalty payment situation in West Germany is in a state of confusion. Under German law, the GEMA 10% claim must prevail until the patent office makes its decision in the dispute.

As a result, according to Schiedung, some record companies are paying part of their mechanicals and withholding a proportion. Others are paying into an Escrow account.

GEMA board member Hans Sikorski, of Sikorski Musikverlag, commenting on the mechanical royalties situation, said: "Something must be done to protect the income of publishers and composers, which is already threatened by the contraction of the music industry. We're afraid of a U.S. resurgence as a result of recent merger proposals, and this could seriously affect the state of publishing in Europe."

"The American companies tend to specialize in cash flow thinking, and short-term strategies which are not too favorable for the development of copyrights, especially in the field of serious music. American publishers

are not willing to invest in the future, something which we European publishers do every day."

Sikorski said that 42% of GEMA total income is derived from mechanical royalties, but that, contrary to some opinions, GEMA tariffs tend to be too low rather than too high.

"Some foreign societies attacked us for settling for only a 10% mechanical rate for the Compact Disc, but at least we are collecting on CD. In the case of performance royalties, our tariffs were increased last year from 2% of boxoffice to something approaching 5%, but we're still way below the 10% level that applies in some other major countries," he said.

Sikorski claimed that many composers and authors today are uneasy about developments in the music industry, which reduces opportunities for publishers and contributes to the erosion of copyright income.

"With the continued contraction of the industry, publishing catalogs could disappear altogether, and the continuing harmonization of copyright law could ultimately result in the abandonment of the compulsory license principle."

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Commentary

EDITORIAL

There Is No Free Ride

During these first few weeks of 1984, Billboard has been providing a forum for the perspectives of persuasive and articulate individuals, speaking for their constituencies in the home entertainment and music industries.

Jack Wayman of the Electronic Industries Assn. argued in the Jan. 14 issue against any imposition of what he calls a "tax" on audio and video products, as compensation for losses claimed by copyright owners as a result of home taping and rentals.

This week, Stanley Gortikov of the Recording Industry Assn. of America points to what he sees as the double standard of hardware manufacturers, who wish to protect their own trademarks and patents, but allow no such right to those whose creativity provides the "blades" for the "razors".

Ian Thomas of the International Federation of Phonogram & Videogram Producers preceded Gortikov in the Jan. 28 issue, to contradict Wayman's claim that home taping and rentals have caused no harm to the recording industry or Hollywood.

It's a stimulating and necessary debate, and one far from settled by the Supreme Court's Jan. 17 decision that the non-commercial, private home videotaping of broadcast tv programs does not constitute copyright infringement.

Courting Congressional Action

By STANLEY M. GORTIKOV

Jack Wayman of the Electronic Industries Assn. (EIA) unrealistically appraised the use of home taping in his recent commentary (Jan. 14). The United States Supreme Court then addressed the video aspects of this same issue in its long-awaited decision on Jan. 17, having politely waited a few days until Mr. Wayman had spoken.

Neither Wayman nor the Supreme Court confronted the very real problems related to the home taping of *audio* sound recordings, let alone any reasonable solutions. Only Congress can now do so, Jack Wayman notwithstanding.

The Supreme Court ruled against the motion picture industry because the Court perceived that the studios had failed to show actual economic harm or the likelihood of meaningful potential harm in the future. The recording industry's case suffers no such infirmity—we have already proved substantial economic harm, and the problem will only grow worse as home taping continued to escalate.

Further, the audio home taping issue is uncluttered with the problems of time-shifting, on which the Court's videotaping decision was premised. There is no such thing as "time-shifting" in audio recording. Economic harm to our industry also is not lessened by other compensating streams of income. We survive and operate *only* from the sales of our recordings. And when nearly \$1.5 billion in album sales are lost each year because of audio home taping, we get hurt—badly!

‘Neither Wayman nor the Supreme Court confronted the very real problems related to the home taping of audio’

The Supreme Court stated that "the appropriate avenue for redress is Congress . . . that the Court must defer to Congress when major technological innovations alter the market for copyrighted material . . . and that the Court cannot apply laws which have not been written." These Court convictions strongly suggest that it is appropriate now for Congress to speak legislatively. But Jack Wayman has said that it should not. We respectfully differ—based on economic realities, technological change, copyright principles, sound legislative policy and simple fairness.

Wayman damned our industry when it was doing poorly. Wayman damns our industry now that it is improving. He uses our depressed state to justify no royalty. And now he twists our business betterment as foundation for his same anti-royalty tirades. To combine a couple of cliches: he speaks with forked tongue—and out of both sides of his mouth.

Our studies show that the equivalent of 564 million albums of music are home taped, and sales of 325 million albums are displaced. If Wayman doesn't like or believe our specific numbers, then let him cut them by a third or a half so that they become acceptable by his own data criteria.

Wherever he ends up in number slicing, he must still conclude that a monumental number of copyrighted recording are being copies, enjoyed, and retained in lieu of purchase—with lots of

Stanley Gortikov is president of the Recording Industry Assn. of America and co-ordinator of the Coalition of Save America's Music.

There is the matter of what some see as a new interpretation of the "fair use" exemption in present copyright law. There is renewed responsibility put into the hands of the nation's legislators—both by the Court and by lobbying interests—even if election year politics postpones the likelihood of prompt attention.

And there is the relentless evolution of technology. Those who explore and develop new ways of delivering intellectual property to the consumer will, after all, continue to have a symbiotic relationship with the owners of that property.

For its part, Billboard has long felt that both sides are bound by a fragile, but necessary, tie. Once again, we state that if not for copyright, there would be no business of music—or video. The creative community must be allowed to benefit from the public consumption of its works, not only because this will encourage the origination of more new works, but also because they *should* share in the wealth created for others by the exploitation of their talents.

Billboard believes in a fair royalty to compensate copyright owners for losses incurred through home taping and rentals, audio and video. An indefinite free ride may hasten the day when a more sophisticated software delivery system will no longer provide a message anyone cares to see or hear—even at no cost.

resulting economic harm.

Indeed, one major international tape manufacturer estimated that it won't be long before 80% of all blank tapes bought will be of "premium" quality—designed, advertised and sold to capture music. And the astronomical quantities of blank tape and taping equipment being sold constitute inescapable testimony to the reality of harm to those who create, perform and own the rights in recorded music.

I just attended Wayman's fantastic Consumer Electronics Show in Las Vegas, along with 90,000 others. Crowded within all that marvelous array of equipment were dozens of models of music-quality, high-speed, dual-cassette recorders. There can be no doubt about the mission of these home piracy machines: to duplicate copyrighted recorded music onto side-by-side blank cassettes.

No matter how Jack Wayman chooses to rationalize, equipment makers say it best in their own words in their own ads. One typically states: "You Need Never Buy Another Record Again."

Those are hardly the words of any who give one damn about the creators, performers and copyright owners whose businesses, careers and livelihoods are largely dependent on sound recordings. And that is hardly a nurturing attitude to the recorded music creators who constitute the principal sources of the existence and profitability of the commercial blank tape and tape equipment industries. They obviously couldn't care less about economic harm, let alone anyone's rights, other than their own.

Mr. Wayman's foreign and domestic constituents here in the U.S. demand and enjoy the protection of their trademarks and their patents. Yes, even their own copyrights, too. In fact, their literature and ads (and EIA's too) even carry the universal protective C-in-a-circle copyright symbol. Some of Wayman's foreign constituents are now even beseeching the U.S. government for copyright protection for their computer software.

How, then, can Wayman, relying on either fairness or eco-

monic merit, demean the sanctity of the copyrights in sound recordings and musical compositions? If Wayman's constituents want haven and income for their protected products and works, how does he rationalize denying it to us?

A high point in irony is particularly displayed by Wayman's own Japanese equipment/tape members. In their homeland, despite their efforts to the contrary, a Japanese record rental protection law was recently passed. But their new law protects Japanese-originated recordings only—offering no security for recordings of American origin.

Isn't it rather high-handed that those same companies, operating under EIA's banner in the United States, seek U. S. insulation for their products here, and at the same time deny protection to American music and recordings in their own home territory?

Wayman insists on labeling the proposed "royalty" as a "tax." That's a dishonest use of the word. A "tax" by practice and Webster's definition is "a charge of money imposed by authority upon persons or property for public purposes." A royalty is a payment to those who works are used for the commercial gain of others.

But let's play the choice of terms the Wayman way for a moment and call it a "tax." Then, one must acknowledge the affinity with real-world taxes—and real "tax" systems are, by design, imperfect. Most of us pay school taxes—even if we have no children in public schools. We all pay highway taxes for roads we

(Continued on page 57)

*Why Another Record Company?
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6057 CL

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25 YEARS OF MOTOWN

FEATURING THE SMASH SINGLE "FLASHES"

A PRODUCT OF MOTOWN INDUSTRIES

1716 CF

'All My Children' Updater Exits WLS, Comes Back

By MOIRA McCORMICK

CHICAGO—Soap opera fans here were probably a bit disoriented Jan. 20 when WLS-FM's "All My Children" update didn't air at 6:20 p.m. as scheduled, but instead turned up on rival WLUP (The Loop).

Mark Czerniec, a 23-year-old Kenosha, Wisc. native who's been phoning in a daily synopsis of the soap (complete with taped program segments) during Steve Dahl and Garry Meier's afternoon drive show since October, 1982, had apparently jumped ship that Friday, taking to heart Dahl's comment that he needed to get a job. Czerniec was back on WLS the following Monday, however, declaring, "I'm happy to be back on board."

Czerniec, unemployed for some time, had been doing the "All My Children" updates gratis, and report-

edly hadn't taken kindly to Dahl's and Meier's recent on-air razzing about his jobless state. "I'd been doing these reports for awhile, and I felt there had to be some kind of change, that I should start getting paid something," he explains. So Czerniec quit Jan. 19 and was immediately picked up by the Loop GM Jim DeCastro, who offered him \$40 per day for his soap opera services.

Enter WLA general manager John Gehron, freshly returned from a business trip, who spent some time over the ensuing week negotiating new terms with Czerniec. The soap reporter was back on the job Jan. 23, AFTRA contract pending, for which Gehron says he'll be making "a little above" union scale.

"We had wanted to pay Mark be-

(Continued on page 55)

Radio

Vox Jox

• Continued from page 12

John Lamb doing overnights.

While we're on the subject of ironic moves, **Dene Hallam** is available. The former WKHK New York programmer's contract was not renewed when the station switched from country to AC. The ironic part is that Dene, who can be reached at (212)683-2121, spent almost three years programming San Diego's AC outlet, KBZT, when Viacom president Norm Feuer owned it. In any event, Dene would prefer to stay in the New York area and is looking at programming and beyond. We told him trades won't pay him much, so he's opting for networks, syndicators, etc. Don't call him for a week. He's currently sunning himself in Maui.

★ ★ ★

John Patton's replacement as president/CEO of Bonneville Broadcasting System has been announced by Bonneville International senior VP **Ken Hatch**. He's longtime Portland broadcaster **Jim Opsitnik**. Jim, who had been GM at KWJJ/KJIB, has been a principal in Salem's KBZY. He's currently divesting himself of that interest, and moving to the company's Tenafly offices... Down the road a piece in Secaucus, **Scott Shannon** has decided to share a good thing and has formed **Penguaria Communications**. He, along with Z-100's **Michael Ellis**, **Christopher Reed** and **J.R. Nelson**, is going into the consulting business with the blessing of Malrite. Who knows? They might even sign a Malrite property.

WMZQ Washington PD **Bob Cole** got an official summons from the White House. Vice President Bush wanted a copy of the lyrics to Anne Murray's "A Little Good News," to present to President Reagan. Turns out Bush is an avid 'MZQ fan. Hope he likes the new lineup. **Bob Duchesne** moves from 6-10 p.m. to 10-2 a.m., doing his all-request show, which follows **Keith McDonald**, a former WPGC and Kix 106 personality, who took a brief hiatus from radio to fiddle with computers.

Over at **WEZR** we have this EZ update: Replacing **Brooke Daniels** doing 7 to midnight (Brooke went to Boston's WROR) is **WRNR** Martinsburg, W. Va. PD **Bob Masters**, while part-timer **Tony DeRosa** now does overnights, replacing the exiting **Dave Adler**. And at **EZ's** **WEZB** New Orleans, "Ugly Jerry" (Louisiana) has left his 6 to 10 p.m. slot and his MD chores to program **Lake Charles' KLOU/KBIU**. 'LOU carries **Transtar**, while 'BIU is a Class C top 40 outlet.

★ ★ ★

Ever wonder what happened to **Langden** and **West** after their **KMET** Los Angeles cameo appearance in morning drive? Well, they're both back in Seattle, with **Mike West** back at **KISW**, where the duo used to work. This time **West** is part of a three-person morning team which includes **KISW** overnights **Jim Arnold** and **Gary Larsen**, a standup comic who placed second in the **Showtime National Laugh-Off**.

Meanwhile, **John Langen** does mornings across town at **KYYX**, where several changes have taken place over the past few months. For one thing, it's no longer "Rock Of The '80s," though PD **Van Johnson** is still using **Rick Carroll's** consulting services. "The station still has a modern flavor, but a lot of what we were doing was ending up on top 40 stations eventually, so it really was hard to limit ourselves to the format," he says. The playlist now ranges from **Wendy & The Rockets** to the **Pointer**

Sisters. **Pat O'Day** is still on board as general manager, although his Chapter XI filing last year caused the appointment of **Madison Park Broadcasting**, a group made up primarily of local non-radio people, to oversee the facility.

Driving through San Francisco? You'll hear **K-101** sporting its new "Nothing But Love Songs" (a la **WPIX** New York) liner, but the only thing different will be the new tv campaign. The music remains the same... Over at **KFRC**, **Lanette Abraham** gets the official nod as music director, while **KWSS** San Jose PD **Dave Van Stone** becomes vice president of programming for **Western Cities**. That puts him in charge of **KWSS**, Las Vegas' **KMJJ/KLUC**, Tucson's **KNST/KRQQ**, Sacramento's **KZAP** and Phoenix' **KZZP-AM-FM**.

★ ★ ★

Los Angeles' M.G. Kelly fans will be happy to hear him back on the radio. The star of stage, screen and **KHJ** will now be heard doing afternoons on **KFI**. Across the country, he can still be heard on **CBS** Radio-radio's "Top 30 USA"... Defecting to sales is **Ralph Haberman** of San Diego's **KPQP/KGB**. He moves over to account exec at the nostalgia/AOR outlets after 10 years as promotion director... Across town at **91X (XTRA-FM)**, **Mike Glickenhau** is upped to retail sales manager.

ABC's **Talkradio** can now be heard on the weekends—18 hours of programming, in fact, including an awful lot of former **WNEW-AM** New York personality **Bob Fitzsimmons**. Fitzsimmons is officially known as "the weekend talk radio host," and in addition to his two talk blocks on Saturday from 10-1 and 2-4 (EST), he'll also introduce the rest of the Saturday and Sunday 10 a.m. to 7

p.m. lineup including, **WABC** New York child psychologist **Larry Balter** from 1 to 2 and **KGO's** **Dr. Dean Edell** with a medical show from 4 to 7, originating from San Francisco. Sunday has **WABC's** **Bill Bresnan** from 10 to 11 a.m. offering financial advice, followed by **Fitzsimmons** again from 11 to 4, and **KABC's** **Dr. Susan Forward** (who is heard doing shrinkwrap on the **Talkradio** weekday lineup) hosting "Health-Talk."

ABC, by the way, has converted a heavy. **WHAS** Louisville, which had been a **CBS** affiliate forever, now carries the **ABC** Information Network, as does Midwest powerhouse **KFYR** Bismarck.

★ ★ ★

Jay Stevens gets what's behind door number three: a one-way ticket home. He's leaving his **WVIC-AM-FM** Lansing PD post to return to Rochester to program **WMJQ**. He replaces **Dave Luczak**, who exits the station along with morning man **Don Michael Girard**... The **Magic Christian** leaves **George Johns'** **KLLS** San Antonio to rejoin another **Johns** and **Fairbanks** alumnus, **Chuck Knapp**. "Mag" will now handle afternoons on **KSTP-FM (KS 95)** which **Chuck** manages... Back to Rochester a moment; **Charley Lake** is also leaving town. The former **WHFM** PD will now hang his hat in **Kansas City** at **ZZ 99 (KZZC)**, filling the vacancy left by **Johnny Rowlands**.

A bit of format swapping in **Norfolk**, as former AOR outlets **WZAN/WMYK** move toward urban, while black-programmed **WNOR** goes in a quasi-AOR direction with **Fred Jacobs'** "Good Time Rock'n'Roll," the oldies blend format similarly programmed on **KRQX** Dallas.

(Continued on page 19)

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 "Here Comes The Rain Again," Eurythmics, RCA	74	129
2 "The Language Of Love," Dan Fogelberg, Full Moon/Epic	59	59
3 "Footloose," Kenny Loggins, Columbia	58	112
4 "Got A Hold On Me," Christine McVie, Warner Bros.	48	137
5 "Automatic," the Pointer Sisters, Planet	40	56
BLACK (94 Stations)		
1 "Let's Stay Together," Tina Turner, Capitol	28	53
2 "Automatic," the Pointer Sisters, Planet	28	48
3 "Planet Love," Jeffrey Osborne, A&M	27	66
4 "Fresh," Tyrone "Tystick" Brunson, Believe In A Dream	22	51
5 "One Million Kisses," Rufus & Chaka Khan, Warner Bros.	22	45
COUNTRY (125 Stations)		
1 "I Could 'A Had You," Leon Everette, RCA	55	56
2 "Will It Be Love By Morning," Michael Murphey, Liberty	47	103
3 "The Yellow Rose/Say When," Johnny Lee with Lane Brody, Full Moon/Warner Bros.	38	38
4 "I've Been Wrong Before," Deborah Allen, RCA	35	88
5 "If I Could Only Dance With You," Jim Glaser, Noble Vision	29	74
ADULT CONTEMPORARY (84 Stations)		
1 "Got A Hold On Me," Christine McVie, Warner Bros.	22	28
2 "That's Not The Way (It's S'posed To Be)," Ann Murray, Capitol	13	21
3 "Send In The Clowns," Lani Hall, A&M	10	30
4 "Nobody Told Me," John Lennon, Polydor	10	24
5 "Touch," Earth, Wind & Fire, Columbia	9	12

ON RENEWAL HEARINGS

FCC Reaffirms RKO Stand

By BILL HOLLAND

WASHINGTON—The FCC last week rejected petitions from broadcasters to reconsider a Commission order of last July concerning application procedures for the 12 radio stations and two television stations currently licensed to **RKO** General that are under pending renewal and possible disqualification hearings.

The Jan. 24 action is a response to

opposition from broadcasters to the Commission order that applicants should first be made parties to the **KHJ-TV** Los Angeles proceeding and that they should devise a voluntary plan for representative counsel. The FCC says this is being done to "clarify the procedural course" and "save time" in the rush to compete for the station licenses.

However, the FCC says it has now agreed that processing of these applications "may start now." It also says that a two-phase proceeding will take place.

The first phase will address **RKO's** "basic and comparative qualifications" arising out of the proceeding in which **RKO** was stripped of its license for **WNAC-TV** Boston, and subsequent appeals. The second will address the **KHJ-TV** owners' qualifications and other applicants before any decision on the other properties is issued. The Commission says it is essential that "RKO be allowed to introduce all relevant and material evidence" in the system-wide proceeding.

Radio stations affected by the outcome of the case include **KHJ** and **KRTH** Los Angeles, **WHBQ** Memphis, **WOR** and **WRKS** New York, **WRKO** and **WROR** Boston, **WGMS** Bethesda, Md., **WGMS-FM** Washington, **KFRC** San Francisco, **WAXY** Fort Lauderdale and **WFYR** Chicago.

RKO stands to lose more than \$300 million through the loss of its licenses in the 14-year-old case.

Law Moving To WLAC/WOJC

TAMPA—**Al Brady** Law really likes warm weather. When he took over as general manager of country-formatted **KLAC** Los Angeles last fall, he mentioned that climatic conditions were motivating him to relocate from Denver, where he was president of **Surrey Research**. Now he's moving again—this time to Tampa, where he's taking over as general manager of adult contemporary **WFLA** and country sister **WOJC**.

Law, who replaces **Jim Bocock**, is taking **KLAC** program director **Phil Hall** with him to direct the Tampa stations, which have been programmed by **Bill Garcia**. He's expected to stay with the **Blair** Radio properties.

The move reunites Law with **Blair**, where he worked in the '70s as a program director of Boston outlets **WHDH** and **WCOZ**. **Howard Bloom**, vice president and general manager of **KLAC** sister station **KMET**, is filling in for Law until a replacement is found.

BMI congratulates its American Music Awards winners.

ARETHA FRANKLIN



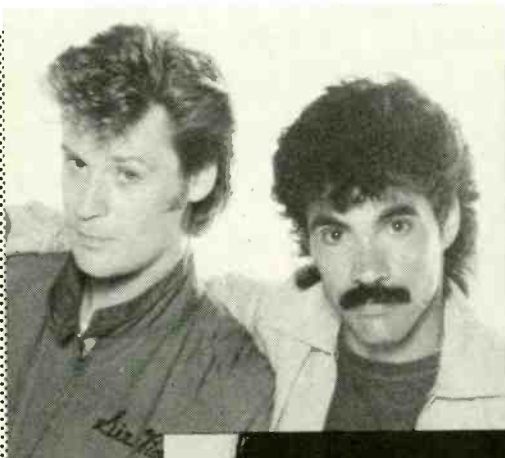
WILLIE NELSON



DOLLY PARTON



DARYL HALL AND JOHN OATES



MICHAEL JACKSON



BARBARA MANDRELL



ALABAMA



BMI



Wherever there's music, there's BMI.

Washington Roundup

By BILL HOLLAND

The FCC has proposed the elimination of its rules, adopted in 1977, prohibiting any party from owning or controlling three broadcast stations when any two are within 100 miles of the third and any two have primary service contour overlap—the so-

called "regional concentration of control" rule.

The commission's action comes in response to a petition for rulemaking from the NAB, which says the rule is obsolete, is "mechanically applied" now even in the face of increased competition, and is no longer

warranted.

NAB executive vice president and general manager John B. Summers says the broadcast organization is "delighted" with the FCC decision. "We look forward to repeal of the rule," he says.

★ ★ ★

Summers, by the way, who is the number two man at NAB, has been appointed as its chief lobbyist, following a joint board of directors decision at the NAB joint board winter meeting in Maui, Hawaii last month. The strategy will allow NAB president Eddie Fritts a freer hand and

give the association the knowledgeable clout it needs on the Hill. Summers will continue as executive vice president, although the general manager job will be eliminated.

★ ★ ★

The NAB and the NRBA filed comments Jan. 19 with the FCC on a similar issue of ownership—the 1953 "7-7" rule for radio, which limits ownership of AM and FM stations to seven apiece. The Commission is currently looking at the possibility of eliminating or modifying the rule. The NAB proposes no new numbers, although it says that the networks should be included in the relaxation of the ruling they propose. The NRBA, however, has come up with an "18-18" formula, based on an extrapolation of the percentage of station ownership when the FCC first introduced the ruling.

★ ★ ★

The FCC is moving ahead with proposed regulations to compensate U.S. AM broadcasters for expenses in mitigating Cuban interference, and has invited comments from the public on the matters. The action complies with provisions of the October, 1983 law that states that while the State Department is seeking to settle interference claims against Cuba, interim assistance be available.

★ ★ ★

Jan. 30, Feb. 1 and Feb. 8 are the dates Sen. Bob Packwood (R-Ore.) has set aside for hearings before the full Commerce Committee on his editorial-freedom-for-electronic-media bill, the Freedom of Expression Act of 1983, S. 1917, introduced last October. The bill would eliminate the fairness doctrine, the equal time provision, the reasonable access rule and other restrictions on radio and television (and also cable and satellite). Packwood says his bill "will help erase the second class status of the electronic media" and insulate electronic media from government control, just as the print media are.

★ ★ ★

While most reporters were riveted to the Supreme Court's Betamax decision Jan. 17, a case important to public broadcast stations was heard by the Court.

In the League of Women Voters vs. FCC case, the question is whether non-commercial stations, using government funds, are permitted to editorialize. Also at issue is whether "outside" commentators can editorialize on the public stations. Stay tuned.

★ ★ ★

An organization denied renewal for its FM station in Los Angeles has filed notice with the U.S. Appeals Court here. Faith Center Inc., headed by well-known local television evangelist Dr. Gene Scott, filed papers Jan. 15 appealing the FCC's order last November affirming a Review Board decision denying Faith Center's application for renewal of license for KHOF-FM Los Angeles. Scott last year lost his Glendale UHF television station, KHOF.

In another appeals court filing, the American Civil Liberties Union of Michigan has also filed here in a case connected with Gross Telecasting Inc. and the FCC Review Board's granting of license renewals to WJIM-AM-FM, as well as WJIM-TV in Lansing, Mich. The Review Board had denied the ACLU request for reversal of the renewal's decision.

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Billboard Singles Radio Action

Playlist Top Add Ons

Northeast Region

TOP ADD ONS

EURYTHMICS—Here Comes The Rain Again (RCA)
ROCKWELL—Somebody's Watching Me (Motown)
MANFRED MANN'S EARTH BAND—Runner (Arista)
THE POINTER SISTERS—Automatic (Planet)

WGUY—Bangor

(Jim Randall-P.D.)
 • **HUANG CHUNG**—Don't Let Go
 • **THE MARY JANE GIRLS**—Jealousy
 • **KENNY LOGGINS**—Footloose
 • **ABC**—That Was Then, But This Is Now
 • **DAN FOGELBERG**—The Language Of Love
 • **UB 40**—Red, Red Wine

WIGY—Bath

(Scott Robbins-P.D.)
 • **THE ROLLING STONES**—She Was Hot
 • **BIG COUNTRY**—Fields Of Fire
 • **DAN FOGELBERG**—The Language Of Love
 • **ROCKWELL**—Somebody's Watching Me
 • **HUANG CHUNG**—Don't Let Go
 • **MINK DE VILLE**—Each Word Is A Beat Of My Heart
 • **STRAY CATS**—Look At That Cadillac
 • **JACKIE BROOKS**—Last Without Your Love

WHTT—Boston

(Rick Peters-P.D.)
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **ROCKWELL**—Somebody's Watching Me
 • **EURYTHMICS**—Here Comes The Rain Again

WXKS—Boston

(Sonny Joe White-P.D.)
 • **THE POINTER SISTERS**—Automatic
 • **EURYTHMICS**—Here Comes The Rain Again
 • **CHERYL LYNN**—Encore
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **HOWARD JONES**—New Song
 • **PAUL YOUNG**—Come Back And Stay
 • **THE MARY JANE GIRLS**—Jealousy

WBEN-FM—Buffalo

(Bob Wood-P.D.)
 • **EURYTHMICS**—Here Comes The Rain Again
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun

WKBW—Buffalo

(Sandy Beach-P.D.)
 • **EURYTHMICS**—Here Comes The Rain Again
 • **KENNY LOGGINS**—Footloose
 • **UB 40**—Red, Red Wine

WNYS—Buffalo

(Ray St. James-P.D.)
 • **EURYTHMICS**—Here Comes The Rain Again
 • **THE POINTER SISTERS**—Automatic
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun
 • **DOLLY PARTON**—Save The Last Dance For Me
 • **ROCKWELL**—Somebody's Watching Me

WTSN—Dover

(Jim Sebastian-P.D.)
 • **NENA**—99 Luftballons
 • **IRENE CARA**—The Dream
 • **EURYTHMICS**—Here Comes The Rain Again
 • **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard To Do
 • **DAN FOGELBERG**—The Language Of Love
 • **CHRISTINE MCVIE**—Gotta Hold On Me

WERZ—Exeter

(Jack O'Brien-P.D.)
 • **38 SPECIAL**—Back Where You Belong
 • **EURYTHMICS**—Here Comes The Rain Again
 • **ABC**—That Was Then, But This Is Now
 • **BIG COUNTRY**—Fields Of Fire
 • **PAUL YOUNG**—Come Back And Stay
 • **HUANG CHUNG**—Don't Let Go
 • **JACKIE BROOKS**—Last Without Your Love
 • **DAN FOGELBERG**—The Language Of Love

WTIC-FM—Hartford

(Mike West-P.D.)
 • **DURAN DURAN**—New Moon On Monday
 • **EURYTHMICS**—Here Comes The Rain Again
 • **TINA TURNER**—Let's Stay Together

13FEA (WFEA)—Manchester

(Nick Ryder-P.D.)
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun
 • **EURYTHMICS**—Here Comes The Rain Again
 • **KENNY LOGGINS**—Footloose

KC101 (WKCI)—New Haven

(Stef Rybak-P.D.)
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **KENNY LOGGINS**—Footloose
 • **THE AMERICAN COMEDY NETWORK**—Breaking Up Is Hard To Do

WJBQ—Portland

(Brian Phoenix-P.D.)
 • **THE ROLLING STONES**—She Was Hot
 • **JACKIE BROOKS**—Last Without Your Love
 • **38 SPECIAL**—Back Where You Belong
 • **TONI BASIL**—Over My Head
 • **BOYS BRIGADE**—Melody
 • **HUANG CHUNG**—Don't Let Go
 • **KIM CARNES**—You Make My Heart Beat Faster
 • **THE MARY JANE GIRLS**—Jealousy

WSPK—Poughkeepsie

(Chris Leide-P.D.)
 • **KENNY LOGGINS**—Footloose
 • **HOWARD JONES**—New Song
 • **KIM CARNES**—You Make My Heart Beat Faster
 • **THE POINTER SISTERS**—Automatic

WPRO-FM—Providence

(Tom Cuddy-P.D.)
 • **KENNY LOGGINS**—Footloose
 • **ROCKWELL**—Somebody's Watching Me
 • **KENNY LOGGINS**—Footloose
 • **EURYTHMICS**—Here Comes The Rain Again
 • **RE-FLEX**—The Politics Of Dancing

98PXY (WPXY)—Rochester

(Tom Mitchell-P.D.)
 • **EURYTHMICS**—Here Comes The Rain Again
 • **KENNY LOGGINS**—Footloose
 • **ROCKWELL**—Somebody's Watching Me
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **BILLY IDOL**—Rebel Yell

WHFM—Rochester

(Charley Lake-P.D.)
 • **BILLY IDOL**—Rebel Yell
 • **38 SPECIAL**—Back Where You Belong
 • **THE ROLLING STONES**—She Was Hot
 • **JAMES INGRAM WITH MICHAEL McDONALD**—Yah Mo B There
 • **REAL LIFE**—Send Me An Angel

WGFM—Schenectady

(Mike Nott-P.D.)
 • **KENNY LOGGINS**—Footloose
 • **HOWARD JONES**—New Song
 • **38 SPECIAL**—Back Where You Belong

WRCK—Utica Rome

(Jim Rietz-P.D.)
 • **38 SPECIAL**—Back Where You Belong
 • **KENNY LOGGINS**—Footloose
 • **BIG COUNTRY**—Fields Of Fire
 • **HUANG CHUNG**—Don't Let Go
 • **PAUL YOUNG**—Come Back And Stay
 • **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—Tender Years
 • **MINK DE VILLE**—Each Word Is A Beat Of My Heart
 • **VANDERBERG**—Friday Night

Mid-Atlantic Region

TOP ADD ONS

ROCKWELL—Somebody's Watching Me (Motown)
DAN FOGELBERG—The Language Of Love (Fullmoon/Epic)
THE POINTER SISTERS—Automatic (Planet)
EURYTHMICS—Here Comes The Rain Again (RCA)

WFBG—Altoona

(Tony Booth-P.D.)
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **JACKIE BROOKS**—Last Without Your Love
 • **38 SPECIAL**—Back Where You Belong
 • **ROCKWELL**—Somebody's Watching Me
 • **KISS**—All Hell Breaking Loose
 • **BIG COUNTRY**—Fields Of Fire
 • **DAN FOGELBERG**—The Language Of Love

B-104 (WBSB)—Baltimore

(Jan Jefferies-P.D.)
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun

WMAR-FM—Baltimore

(Gary Franklin-P.D.)
 • **BIG COUNTRY**—Fields Of Fire
 • **EURYTHMICS**—Here Comes The Rain Again
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **BOB DYLAN**—Sweetheart Like You
 • **TINA TURNER**—Let's Stay Together
 • **THE POINTER SISTERS**—Automatic
 • **MUSICAL YOUTH**—She's Trouble

V-100 (WVAF)—Charleston

(Bob Spence-P.D.)
 • **DAN FOGELBERG**—The Language Of Love
 • **THE POINTER SISTERS**—Automatic
 • **RICK JAMES AND SMOKEY ROBINSON**—Ebony Eyes
 • **EURYTHMICS**—Here Comes The Rain Again

Z104 (WZYQ-FM)—Frederick

(Kemosabi Joe-P.D.)
 • **THE ROLLING STONES**—She Was Hot
 • **DAN FOGELBERG**—The Language Of Love
 • **EURYTHMICS**—Here Comes The Rain Again
 • **38 SPECIAL**—Back Where You Belong
 • **PAUL YOUNG**—Come Back And Stay
 • **HUANG CHUNG**—Don't Let Go
 • **JACKIE BROOKS**—Last Without Your Love
 • **DAN FOGELBERG**—The Language Of Love
 • **IRENE CARA**—The Dream

WKEE—Huntington

(Steve Hayes-P.D.)
 • **ROCKWELL**—Somebody's Watching Me
 • **HOWARD JONES**—New Song
 • **STRAY CATS**—Look At That Cadillac
 • **PATTI LABELLE**—If Only You Knew
 • **38 SPECIAL**—Back Where You Belong
 • **THE ROLLING STONES**—She Was Hot
 • **ADAM ANT**—Strip
 • **PAUL YOUNG**—Come Back And Stay
 • **TINA TURNER**—Let's Stay Together

WBLI—Long Island

(Bill Terry-P.D.)
 • **KENNY LOGGINS**—Footloose
 • **SHALAMAR**—You Can Count On Me
 • **K.C.**—Give It Up
 • **HUANG CHUNG**—Don't Let Go
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **UB 40**—Red, Red Wine

Z-100 (WHTZ)—New York

(Scott Shannon-P.D.)
 • **TINA TURNER**—Let's Stay Together
 • **ROCKWELL**—Somebody's Watching Me
 • **MOTLEY CRUE**—Looks That Kill

WKHI—Ocean City

(Jack Gilman-P.D.)
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **THE ROLLING STONES**—She Was Hot
 • **PAUL YOUNG**—Come Back And Stay
 • **DAN FOGELBERG**—The Language Of Love
 • **STRAY CATS**—Look At That Cadillac
 • **HUANG CHUNG**—Don't Let Go

Power 99 (WUSL)—Philadelphia

(Jeff Wyatt-P.D.)
 • **PLANET PATROL**—I Didn't Know I Loved You
 • **PATTI AUSTIN**—It's Gonna Be Special
 • **EARTH, WIND & FIRE**—Touch
 • **MATTHEW WILDER**—Break My Stride
 • **LAID BACK**—White Horse
 • **STEVE ARRINGTON'S HALL OF FAME**—Hump To The Bump
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun

Based on station playlists through Tuesday (1/24/84)

TOP ADD ONS -NATIONAL

EURYTHMICS—Here Comes The Rain Again (RCA)
DAN FOGELBERG—The Language Of Love (Fullmoon/Epic)
KENNY LOGGINS—Footloose (Columbia)
ROCKWELL—Somebody's Watching Me (Motown)

WCAU-FM—Philadelphia

(Scott Walker-P.D.)
 • **THE POINTER SISTERS**—Automatic
 • **BIG COUNTRY**—Fields Of Fire
 • **BILLY IDOL**—Rebel Yell
 • **38 SPECIAL**—Back Where You Belong
 • **ROCKWELL**—Somebody's Watching Me
 • **PATTI LABELLE**—If Only You Knew
 • **STRAY CATS**—Look At That Cadillac
 • **HEADPINS**—Just One More Time
 • **DAN FOGELBERG**—The Language Of Love

B-94 (WBZZ)—Pittsburgh

(Steve Kingston-P.D.)
 • **QUIET RIOT**—Bang Your Head (Metal Health)
 • **THE POINTER SISTERS**—Automatic
 • **EURYTHMICS**—Here Comes The Rain Again
 • **ROCKWELL**—Somebody's Watching Me

WHTX—Pittsburgh

(Gary Palt-P.D.)
 • **NENA**—99 Luftballons
 • **ROCKWELL**—Somebody's Watching Me
 • **JAMES INGRAM WITH MICHAEL McDONALD**—Yah Mo B There
 • **DAN FOGELBERG**—The Language Of Love

WPST—Trenton

(Tom Taylor-P.D.)
 • **DAN FOGELBERG**—The Language Of Love
 • **EURYTHMICS**—Here Comes The Rain Again
 • **BIG COUNTRY**—Fields Of Fire
 • **THE ROLLING STONES**—She Was Hot
 • **STRAY CATS**—Look At That Cadillac
 • **UB 40**—Red, Red Wine

Q107 (WRQX)—Washington

(Allen Burns-P.D.)
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **KENNY LOGGINS**—Footloose
 • **IRENE CARA**—The Dream

WOMP-FM—Wheeling

(Dwayne Bonds-P.D.)
 • **HUANG CHUNG**—Don't Let Go
 • **BLUE OYSTER CULT**—Shooting Shark
 • **MINK DE VILLE**—Each Word Is A Beat Of My Heart
 • **SHEENA EASTON**—Almost Over You
 • **THE POINTER SISTERS**—Automatic
 • **NENA**—99 Luftballons
 • **38 SPECIAL**—Back Where You Belong

WILK—Wilkes Barre

(Joe Montione-P.D.)
 • **EURYTHMICS**—Here Comes The Rain Again
 • **DURAN DURAN**—New Moon On Monday
 • **PAUL YOUNG**—Come Back And Stay

WKRZ—Wilkes-Barre

(Jim Rising-P.D.)
 • **38 SPECIAL**—Back Where You Belong
 • **ROCKWELL**—Somebody's Watching Me
 • **UB 40**—Red, Red Wine
 • **THE ROLLING STONES**—She Was Hot
 • **TINA TURNER**—Let's Stay Together
 • **PAUL YOUNG**—Come Back And Stay
 • **BIG COUNTRY**—Fields Of Fire

Q106 (WQXA)—York

(Dan Steele-P.D.)
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **NENA**—99 Luftballons
 • **KENNY LOGGINS**—Footloose
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **TINA TURNER**—Let's Stay Together

WYCR—York

(J.J. Randolph-P.D.)
 • **THE POINTER SISTERS**—Automatic
 • **HOWARD JONES**—New Song
 • **38 SPECIAL**—Back Where You Belong
 • **KIM CARNES**—You Make My Heart Beat Faster
 • **PAUL YOUNG**—Come Back And Stay
 • **ROCKWELL**—Somebody's Watching Me

Southeast Region

TOP ADD ONS

KENNY LOGGINS—Footloose (Columbia)
HOWARD JONES—New Song (Elektra)
EURYTHMICS—Here Comes The Rain Again (RCA)
DAN FOGELBERG—The Language Of Love (Fullmoon/Epic)

WANS—Anderson/Greenville

(Bill McGown-P.D.)
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun
 • **38 SPECIAL**—Back Where You Belong
 • **DAN FOGELBERG**—The Language Of Love
 • **ROCKWELL**—Somebody's Watching Me
 • **RE-FLEX**—The Politics Of Dancing
 • **KIM CARNES**—You Make My Heart Beat Faster
 • **THE POINTER SISTERS**—Automatic
 • **BIG COUNTRY**—Fields Of Fire

WISE—Asheville

(John Stevens-P.D.)
 • **THE POINTER SISTERS**—Automatic
 • **STRAY CATS**—Look At That Cadillac
 • **KENNY LOGGINS**—Footloose
 • **ROCKWELL**—Somebody's Watching Me
 • **38 SPECIAL**—Back Where You Belong
 • **QUIET RIOT**—Bang Your Head (Metal Health)
 • **BIG COUNTRY**—Fields Of Fire

94-Q (WQXI-FM)—Atlanta

(Jim Morrison-P.D.)
 • **KENNY LOGGINS**—Footloose
 • **38 SPECIAL**—Back Where You Belong
 • **ROCKWELL**—Somebody's Watching Me

V-103 (WVEE)—Atlanta

(Al Parks-P.D.)
 • **VAN HALEN**—Jump

Z-93 (WZGC)—Atlanta

(Chris Thomas-P.D.)
 • **HUEY LEWIS AND THE NEWS**—I Want A New Drug
 • **SHANNON**—Let The Music Play
 • **KENNY LOGGINS**—Footloose
 • **DAN FOGELBERG**—The Language Of Love
 • **38 SPECIAL**—Back Where You Belong

WBBQ-FM—Augusta

(Harley Drew-P.D.)
 • **HUEY LEWIS AND THE NEWS**—I Want A New Drug
 • **KENNY LOGGINS**—Footloose
 • **DAN FOGELBERG**—The Language Of Love
 • **38 SPECIAL**—Back Where You Belong
 • **ROCKWELL**—Somebody's Watching Me
 • **THE POINTER SISTERS**—Automatic

WSSX—Charleston

(Bill Martin-P.D.)
 • **THE ROLLING STONES**—She Was Hot
 • **EURYTHMICS**—Here Comes The Rain Again
 • **RE-FLEX**—The Politics Of Dancing
 • **JACKSON BROWNE**—For A Rocker
 • **38 SPECIAL**—Back Where You Belong

WBCY—Charlotte

(Bob Kagan-P.D.)
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **EURYTHMICS**—Here Comes The Rain Again
 • **CYNDI LAUPER**—Girls Just Wanna Have Fun
 • **HOWARD JONES**—New Song
 • **DAN FOGELBERG**—The Language Of Love
 • **QUIET RIOT**—Bang Your Head (Metal Health)

CK101 (WCKS)—Cocoa Beach

(Bobby Knight-P.D.)
 • **K.C.**—Give It Up
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **THE MOTELS**—Remember The Night
 • **DONNA SUMMER**—Love Was A Mind Of Its Own

WNOK-FM—Columbia

(Jeff Clark-P.D.)
 • **HUEY LEWIS AND THE NEWS**—I Want A New Drug
 • **ROCKWELL**—Somebody's Watching Me
 • **KENNY LOGGINS**—Footloose
 • **DAZZ BAND**—Joystick
 • **DAN FOGELBERG**—The Language Of Love

WNFI—Daytona Beach

(Brian Douglas-P.D.)
 • **CHRISTINE MCVIE**—Gotta Hold On Me
 • **PATTI AUSTIN**—It's Gonna Be Special
 • **BIG COUNTRY**—Fields Of Fire
 • **KIM CARNES**—You Make My Heart Beat Faster
 • **PAUL YOUNG**—Come Back And Stay
 • **OZZY OSBOURNE**—Bark At The Moon
 • **ADAM ANT**—Strip
 • **UB 40**—Red, Red Wine
 • **THE MARY JANE GIRLS**—Jealousy

WDCG—Durham/Raleigh

(Rick Freeman-P.D.)
 • **THE PRETENDERS**—Middle Of The Road
 • **EURYTHMICS**—Here Comes The Rain Again
 • **KENNY LOGGINS**—Footloose
 • **MANFRED MANN'S EARTH BAND**—Runner

WFLB—Fayetteville

(Larry Canon-P.D.)
 • **ROCKWELL**—Somebody's Watching Me
 • **JACKSON BROWNE**—For A Rocker
 • **DAN FOGELBERG**—The Language Of Love
 • **SHALAMAR**—You Can Count On Me
 • **MANFRED MANN'S EARTH BAND**—Runner
 • **QUIET RIOT**—Bang Your Head (Metal Health)

WFOX-FM—Gainesville

(Alan DuPriest-P.D.)
 • **JACKSON BROWNE**—For A Rocker
 • **KENNY LOGGINS**—Footloose
 • **MANFRED MANN'S EARTH BAND**—Runner

WRQK—Greensboro

(Pam Conrad-P.D.)
 • **THE POINTER SISTERS**—Automatic
 • **PATTI LABELLE**—If Only You Knew
 • **DAZZ BAND**—Joystick
 • **ROCKWELL**—Somebody's Watching Me
 • **BILLY IDOL**—Rebel Yell
 • **UB 40**—Red, Red Wine

WOKI—Knoxville

(Henry Kaye-P.D.)
 • **DAN FOGELBERG**—The Language Of Love
 • **38 SPECIAL**—Back Where You Belong
 • **RE-FLEX**—The Politics Of Dancing
 • **MINK DE VILLE**—Each Word Is A Beat Of My Heart
 • **THE POINTER SISTERS**—Automatic
 • **HUANG CHUNG**—Don't Let Go
 • **KENNY LOGGINS**—Footloose
 • **ADAM ANT**—Strip
 • **ROCKWELL**—Somebody's Watching Me
 • **BIG COUNTRY**—Fields Of Fire

1-95 (WINZ-FM)—Miami

(Keith Isley-P.D.)
 • **GENESIS**—That's All
 • **HOWARD JONES**—New Song
 • **VICKI SUE ROBINSON**—Everlasting Love

Y-100 (WHYI)—Miami

(Robert W. Walker-P.D.)
 • **JENNY BURTON**—Remember What You Like
 • **EURYTHMICS**—Here Comes The Rain Again

####

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (1/24/84)

Continued from page 17

KQWB-Fargo

- (Craig Roberts-P.D.)
- PAUL McCARTNEY-So Bad
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - DURAN DURAN-New Moon On Monday
 - VAN HALEN-Jump
 - EURYTHMICS-Here Comes The Rain Again
 - CHRISTINE MCVIE-Gotta Hold On Me

KKXL-FM-Grand Forks

- (Don Nordine-P.D.)
- CYNDI LAUPER-Girls Just Wanna Have Fun
 - JOHN LENNON-Nobody Told Me
 - HUEY LEWIS AND THE NEWS-I Want A New Drug
 - EURYTHMICS-Here Comes The Rain Again
 - KENNY ROGERS-This Woman
 - CHRISTINE MCVIE-Gotta Hold On Me
 - MOTLEY CRUE-Looks That Kill

KRNA-Iowa City

- (Bart Goyshor-P.D.)
- DAN FOGELBERG-The Language Of Love
 - BETTE MIDLER-Beast Of Burden
 - THE ROLLING STONES-She Was Hot
 - KIM CARNES-You Make My Heart Beat Faster
 - BIG COUNTRY-Fields Of Fire
 - THE POINTER SISTERS-Automatic

Q104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- JOHN LENNON-Nobody Told Me

WLOL-Minneapolis

- (Tac Hammer-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - EURYTHMICS-Here Comes The Rain Again
 - KENNY LOGGINS-Footloose
 - DAN FOGELBERG-The Language Of Love
 - BRYAN ADAMS-Heaven

KJ103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- KENNY LOGGINS-Footloose
 - ROCKWELL-Somebody's Watching Me
 - DARYL HALL AND JOHN OATES-Adult Education
 - TINA TURNER-Let's Stay Together
 - 38 SPECIAL-Back Where You Belong
 - KISS-All Hell Breaking Loose

KQKQ-Omaha

- (Jerry Dean-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - EURYTHMICS-Here Comes The Rain Again
 - TINA TURNER-Let's Stay Together
 - ROCKWELL-Somebody's Watching Me
 - KENNY LOGGINS-Footloose

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - IRENE CARA-The Dream
 - KENNY LOGGINS-Footloose
 - DAN FOGELBERG-The Language Of Love

KKRC-Sioux Falls

- (Dan Kiley-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - CHRISTINE MCVIE-Gotta Hold On Me
 - MANFRED MANN'S EARTH BAND-Runner
 - MOTLEY CRUE-Looks That Kill

KHTR-St. Louis

- (Bob Tarrett-P.D.)
- HUEY LEWIS AND THE NEWS-I Want A New Drug
 - HOWARD JONES-New Song
 - DAN FOGELBERG-The Language Of Love
 - ROCKWELL-Somebody's Watching Me
 - MUSICAL YOUTH-She's Trouble
 - EURYTHMICS-Here Comes The Rain Again
 - 38 SPECIAL-Back Where You Belong
 - MANFRED MANN'S EARTH BAND-Runner

KDVV-Topeka

- (Tony Stewart-P.D.)
- DAN FOGELBERG-The Language Of Love
 - JACKSON BROWNE-For A Rocker
 - RE-FLEX-The Politics Of Dancing
 - HOWARD JONES-New Song
 - THE POINTER SISTERS-Automatic

KAYI-Tulsa

- (Phil Williams-P.D.)
- SHANNON-Let The Music Play
 - K.C.-Give It Up
 - BILLY IDOL-Rebel Yell
 - MUSICAL YOUTH-She's Trouble
 - KIM CARNES-You Make My Heart Beat Faster

KRAV-Tulsa

- (Rick Alan West-P.D.)
- SHEENA EASTON-Almost Over You
 - MICHAEL JACKSON-Thriller
 - JOHN LENNON-Nobody Told Me

KFMW-Waterloo

- (Kipper McGee-P.D.)
- KENNY LOGGINS-Footloose
 - JACKSON BROWNE-For A Rocker
 - DAN FOGELBERG-The Language Of Love
 - BETTE MIDLER-Beast Of Burden
 - 38 SPECIAL-Back Where You Belong
 - THE AMERICAN COMEDY NETWORK-Breaking Up Is Hard To Do

KEYN-FM-Wichita

- (Ron Eric Taylor-P.D.)
- DAN FOGELBERG-The Language Of Love
 - EURYTHMICS-Here Comes The Rain Again
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - SHEENA EASTON-Almost Over You

Southwest Region

TOP ADD ONS

EURYTHMICS-Here Comes The Rain Again

- (RCA)
- CHRISTINE MCVIE-Got A Hold On Me (Warner Bros.)
 - TINA TURNER-Let's Stay Together (Capitol)
 - MANFRED MANN'S EARTH BAND-Runner (Arista)

KHFI-Austin

- (Roger Garrett-P.D.)
- TINA TURNER-Let's Stay Together
 - DEBORAH ALLEN-Baby I Lied
 - EURYTHMICS-Here Comes The Rain Again
 - KENNY ROGERS-This Woman
 - VAN HALEN-Jump
 - JACKSON BROWNE-For A Rocker
 - KENNY LOGGINS-Footloose
 - BILLY IDOL-Rebel Yell
 - ADAM ANT-Strip
 - CHRISTINE MCVIE-Gotta Hold On Me

WFMF-Baton Rouge

- (Randy Rice-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me

WQID-Biloxi

- (Mickey Coulter-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - KENNY LOGGINS-Footloose
 - DAN FOGELBERG-The Language Of Love
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - JOHN DUGAR MELLENCAMP-Play Guitar

KXX106 (WKXX)-Birmingham

- (Kevin McCarthy-P.D.)
- NENA-99 Luftballons
 - EURYTHMICS-Here Comes The Rain Again
 - RE-FLEX-The Politics Of Dancing
 - KENNY LOGGINS-Footloose
 - HUEY LEWIS AND THE NEWS-I Want A New Drug

KITE-Corpus Christi

- (Jim Zippo-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - RE-FLEX-The Politics Of Dancing
 - TINA TURNER-Let's Stay Together
 - KENNY LOGGINS-Footloose
 - ROCKWELL-Somebody's Watching Me
 - CHRISTINE MCVIE-Gotta Hold On Me

KAFM-Dallas

- (John Shomby-P.D.)
- DAN FOGELBERG-The Language Of Love
 - RE-FLEX-The Politics Of Dancing
 - EURYTHMICS-Here Comes The Rain Again
 - MANFRED MANN'S EARTH BAND-Runner
 - HOWARD JONES-New Song

KAMZ-El Paso

- (Bob West-P.D.)
- LIONEL RICHIE-Hello
 - EURYTHMICS-Here Comes The Rain Again
 - TINA TURNER-Let's Stay Together
 - UB 40-Red, Red Wine

KSET-El Paso

- (Cat Simon-P.D.)
- SHEENA EASTON-Almost Over You
 - MANFRED MANN'S EARTH BAND-Runner
 - ROCKWELL-Somebody's Watching Me
 - KIM CARNES-You Make My Heart Beat Faster
 - HUANG CHUNG-Don't Let Go

KISR-Fort Smith

- (Rick Hayes-P.D.)
- THE POINTER SISTERS-Automatic
 - THE ROLLING STONES-She Was Hot
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - DAN FOGELBERG-The Language Of Love
 - 38 SPECIAL-Back Where You Belong
 - BETTE MIDLER-Beast Of Burden
 - JACKIE BROOKS-Last Without Your Love
 - TINA TURNER-Let's Stay Together

Q104 (WQEN)-Gadsden

- (Roger Gaither-P.D.)
- 38 SPECIAL-Back Where You Belong
 - KENNY LOGGINS-Footloose
 - DAN FOGELBERG-The Language Of Love
 - ROCKWELL-Somebody's Watching Me
 - MANFRED MANN'S EARTH BAND-Runner

93FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - U2-I Will Follow
 - THE CURE-Love Cats

- MANFRED MANN'S EARTH BAND-Runner
- LIONEL RICHIE-Hello

34TYX (WTYX)-Jackson

- (Jim Chick-P.D.)
- MANFRED MANN'S EARTH BAND-Runner
 - KENNY LOGGINS-Footloose
 - NENA-99 Luftballons
 - TINA TURNER-Let's Stay Together
 - HUEY LEWIS AND THE NEWS-I Want A New Drug
 - CHRISTINE MCVIE-Gotta Hold On Me

KKYK-Little Rock

- (Ron White-P.D.)
- CHRISTOPHER CROSS-Think Of Laura

KBFM-McAllen/Brownsville

- (Bob Mitchell-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - THE POINTER SISTERS-Automatic
 - BIG COUNTRY-Fields Of Fire
 - RE-FLEX-The Politics Of Dancing
 - MUSICAL YOUTH-She's Trouble

FM100 (WMC-FM)-Memphis

- (Tom Prestigiacomo-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - NENA-99 Luftballons
 - DURAN DURAN-Union Of The Snake
 - SHANNON-Let The Music Play

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- DAN FOGELBERG-The Language Of Love
 - CHRISTINE MCVIE-Gotta Hold On Me
 - EURYTHMICS-Here Comes The Rain Again
 - KENNY LOGGINS-Footloose
 - ROCKWELL-Somebody's Watching Me

WHYY-FM-Montgomery

- (Mark St. John-P.D.)
- THE POINTER SISTERS-Automatic
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - ROCKWELL-Somebody's Watching Me
 - DAN FOGELBERG-The Language Of Love
 - KENNY LOGGINS-Footloose
 - HUEY LEWIS AND THE NEWS-I Want A New Drug

KX104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- 38 SPECIAL-Back Where You Belong
 - TINA TURNER-Let's Stay Together
 - HOWARD JONES-New Song
 - ROCKWELL-Somebody's Watching Me
 - JOHN CAFFERTY AND THE BEAVER BROWN BAND-Tender Years

B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- TINA TURNER-Let's Stay Together
 - ROCKWELL-Somebody's Watching Me
 - EURYTHMICS-Here Comes The Rain Again
 - DAN FOGELBERG-The Language Of Love

WTIX-New Orleans

- (Robert Mitchell-P.D.)
- PAUL YOUNG-Come Back And Stay
 - MANFRED MANN'S EARTH BAND-Runner
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - SHEENA EASTON-Almost Over You

KTFM-San Antonio

- (Phil Thorman-P.D.)
- SHEENA EASTON-Almost Over You
 - BOB DYLAN-Sweetheart Like You
 - MANFRED MANN'S EARTH BAND-Runner
 - MUSICAL YOUTH-She's Trouble
 - MANFRED MANN'S EARTH BAND-Runner
 - TINA TURNER-Let's Stay Together
 - EURYTHMICS-Here Comes The Rain Again
 - PATTI LABELLE-If Only You Knew

KTSA-San Antonio

- (Joe Nasty-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me

KROK-Shreveport

- (Peter Stewart-P.D.)
- DAN FOGELBERG-The Language Of Love
 - 38 SPECIAL-Back Where You Belong

Pacific Southwest Region

TOP ADD ONS

- KENNY LOGGINS-Footloose (Columbia)
- ROCKWELL-Somebody's Watching Me (Motown)
- DAN FOGELBERG-The Language Of Love (Fullmoon/Epic)
- SHEENA EASTON-Almost Over You (EMI-America)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- DAN FOGELBERG-The Language Of Love
 - KISS-All Hell Breaking Loose
 - SHANNON-Let The Music Play
 - SHEENA EASTON-Almost Over You
 - CHRISTINE MCVIE-Gotta Hold On Me

KIMN-Denver

- (Doug Erickson-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - MANFRED MANN'S EARTH BAND-Runner
 - PAUL YOUNG-Come Back And Stay
 - SHEENA EASTON-Almost Over You

KPKE-Denver

- (Tim Fox-P.D.)
- DAN FOGELBERG-The Language Of Love
 - REAL LIFE-Send Me An Angel
 - THE POLICE-Wrapped Around Your Finger

Q103FM (KOAQ)-Denver

- (Jack Regan-P.D.)
- JACKSON BROWNE-For A Rocker
 - SHANNON-Let The Music Play
 - KIM CARNES-You Make My Heart Beat Faster
 - TINA TURNER-Let's Stay Together
 - RE-FLEX-The Politics Of Dancing
 - PAUL YOUNG-Come Back And Stay

KFI-Los Angeles

- (Jhani Kaye-P.D.)
- K.C.-Give It Up
 - GENESIS-That's All
 - PEABO BRYSON/ROBERTA FLACK-You're Looking Like Love To Me

KIIS-Los Angeles

- (Gerry DeFrancesco-P.D.)
- HUEY LEWIS AND THE NEWS-I Want A New Drug
 - EURYTHMICS-Here Comes The Rain Again
 - KENNY LOGGINS-Footloose

KIQQ-Los Angeles

- (Paula Matthews-P.D.)
- THE POINTER SISTERS-Automatic
 - HUEY LEWIS AND THE NEWS-I Want A New Drug
 - DAN FOGELBERG-The Language Of Love
 - CHERYL LYNN-Encore
 - PATTI AUSTIN-It's Gonna Be Special

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- KENNY LOGGINS-Footloose
 - EURYTHMICS-Here Comes The Rain Again
 - ROCKWELL-Somebody's Watching Me

KRTH-Los Angeles

- (Bob Hamilton-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - ROCKWELL-Somebody's Watching Me
 - KENNY LOGGINS-Footloose
 - PATTI LABELLE-If Only You Knew
 - DAN FOGELBERG-The Language Of Love

KOPA-Phoenix

- (Reggie Blackwell-P.D.)
- VAN HALEN-Jump

KZZP-Phoenix

- (Charlie Quinn-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - RE-FLEX-The Politics Of Dancing
 - EURYTHMICS-Here Comes The Rain Again
 - KENNY LOGGINS-Footloose

K96 (KFMV)-Provo

- (Keith Greer-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - EURYTHMICS-Here Comes The Rain Again
 - SHEENA EASTON-Almost Over You
 - KENNY LOGGINS-Footloose
 - QUIET RIOT-Bang Your Head (Metal Head)

KLRZ-Provo

- (Tony Dee-P.D.)
- BILLY JOEL-An Innocent Man

KDZA-Pueblo

- (Rip Avila-P.D.)
- DAN FOGELBERG-The Language Of Love
 - RE-FLEX-The Politics Of Dancing
 - HOWARD JONES-New Song
 - THE POINTER SISTERS-Automatic
 - MUSICAL YOUTH-She's Trouble
 - 38 SPECIAL-Back Where You Belong
 - HUANG CHUNG-Don't Let Go
 - MANFRED MANN'S EARTH BAND-Runner

KGGI-Riverside

- (John Volpe-P.D.)
- K.C.-Give It Up
 - SHALAMAR-You Can Count On Me

KRSP-Salt Lake City

- (Steve Carlson-P.D.)
- KENNY LOGGINS-Footloose
 - HUEY LEWIS AND THE NEWS-I Want A New Drug
 - SHANNON-Let The Music Play
 - IRENE CARA-The Dream
 - SHEENA EASTON-Almost Over You

KS103 (KSDO-FM)-San Diego

- (Mike Preston-P.D.)
- KENNY LOGGINS-Footloose
 - CHRISTINE MCVIE-Gotta Hold On Me
 - MANFRED MANN'S EARTH BAND-Runner
 - ROCKWELL-Somebody's Watching Me

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- VAN HALEN-Jump
 - ROCKWELL-Somebody's Watching Me
 - EURYTHMICS-Here Comes The Rain Again
 - SHEENA EASTON-Almost Over You
 - MUSICAL YOUTH-She's Trouble
 - UB 40-Red, Red Wine

KSly-San Luis Obispo

- (Joe Collins-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - THE POINTER SISTERS-Automatic
 - JACKSON BROWNE-For A Rocker
 - ROCKWELL-Somebody's Watching Me
 - BLUE OYSTER CULT-Shooting Shark
 - ABC-That Was Then, But This Is Now
 - PAUL YOUNG-Come Back And Stay

KIST-Santa Barbara

- (Dick Williams-P.D.)
- EURYTHMICS-Here Comes The Rain Again
 - BIG COUNTRY-Fields Of Fire
 - THE POINTER SISTERS-Automatic
 - ADAM ANT-Strip
 - MOTLEY CRUE-Looks That Kill
 - HUANG CHUNG-Don't Let Go
 - ROCKWELL-Somebody's Watching Me

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- DURAN DURAN-New Moon On Monday
 - K.C.-Give It Up
 - KENNY ROGERS-This Woman
 - PAUL YOUNG-Come Back And Stay
 - ABC-That Was Then, But This Is Now
 - MANFRED MANN'S EARTH BAND-Runner
 - KENNY LOGGINS-Footloose
 - RE-FLEX-The Politics Of Dancing

KRQZ-Tucson

- (Guy Zapoleon-P.D.)
- DAN FOGELBERG-The Language Of Love
 - ROCKWELL-Somebody's Watching Me
 - TINA TURNER-Let's Stay Together
 - RE-FLEX-The Politics Of Dancing

Pacific Northwest Region

TOP ADD ONS

- CHRISTINE MCVIE-Got A Hold On Me (Warner Bros.)
- DAN FOGELBERG-The Language Of Love (Fullmoon/Epic)
- 38 SPECIAL-Back Where You Belong (A&M)
- UB 40-Red, Red Wine (A&M)

KYYA-Billings

- (Jack Bell-P.D.)
- KENNY LOGGINS-Footloose
 - DAN FOGELBERG-The Language Of Love
 - SHEENA EASTON-Almost Over You
 - THE ROLLING STONES-She Was Hot
 - TINA TURNER-Let's Stay Together

KBBK-Boise

- (Tom Evans-P.D.)
- 38 SPECIAL-Back Where You Belong
 - PAUL YOUNG-Come Back And Stay
 - RE-FLEX-The Politics Of Dancing
 - THE POINTER SISTERS-Automatic
 - MUSICAL YOUTH-She's Trouble
 - DAN FOGELBERG-The Language Of Love

KTRS-Casper

- (Bill Cody-P.D.)
- CHRISTINE MCVIE-Gotta Hold On Me
 - KENNY ROGERS-This Woman
 - DURAN DURAN-New Moon On Monday
 - EURYTHMICS-Here Comes The Rain Again
 - JACKSON BROWNE-For A Rocker
 - MANFRED MANN'S EARTH BAND-Runner
 - PAUL YOUNG-Come Back And Stay
 - PATTI AUSTIN-It's Gonna Be Special
 - DAN FOGELBERG-The Language Of Love
 - BIG COUNTRY-Fields Of Fire
 - THE CARPENTERS-You're Baby Doesn't Love You Anymore

KYNO-Fresno

- (John Lee Walker-P.D.)
- EVELYN "CHAMPAGNE" KING-Action
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - STRAY CATS-Look At That Cadillac
 - EURYTHMICS-Here Comes The Rain Again
 - VAN HALEN-Jump

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **The Way We Were**, Barbra Streisand, Columbia
2. **You're Sixteen**, Ringo Starr, Apple
3. **Love's Theme**, Love Unlimited Orchestra, 20th Century
4. **Show And Tell**, Al Wilson, Rocky Road
5. **Americans**, Byron MacGregor, Westbound
6. **I've Got To Use My Imagination**, Gladys Knight & the Pips, Buddah
7. **Let Me Be There**, Olivia Newton-John, MCA
8. **Until You Come Back To Me**, Aretha Franklin, Atlantic
9. **The Joker**, Steve Miller Band, Capitol
10. **Spiders And Snakes**, Jim Stafford, MGM

POP SINGLES—20 Years Ago

1. **I Want To Hold Your Hand**, Beatles, Capitol
2. **You Don't Own Me**, Lesley Gore, Mercury
3. **Out Of Limits**, Marketts, Warner Bros.
4. **Surfin' Bird**, Trashmen, Garrett
5. **Hey Little Cobra**, Rip Chords, Columbia
6. **Louie Louie**, Kingsmen, Wand
7. **There! I've Said It Again**, Bobby Vinton, Epic
8. **Um, Um, Um, Um, Um, Um**, Major Lance, Okeh
9. **Anyone Who Had A Heart**, Dionne Warwick, Scepter
10. **For You**, Rick Nelson, Decca

TOP LPs—10 Years Ago

1. **You Don't Mess Around With Jim**, Jim Croce, ABC
2. **I Got A Name**, Jim Croce, ABC
3. **Greatest Hits**, John Denver, RCA
4. **Goodbye Yellow Brick Road**, Elton John, MCA
5. **The Joker**, Steve Miller Band, Capitol
6. **The Singles, 1969-1973**, Carpenters, A&M
7. **Band On The Run**, Paul McCartney & Wings, Apple
8. **Under The Influence Of**, Love Unlimited, 20th Century
9. **Behind Closed Doors**, Charlie Rich, Epic
10. **Bette Midler**, Atlantic

TOP LPs—20 Years Ago

1. **The Singing Nun**, Philips
2. **In The Wind**, Peter, Paul & Mary, Warner Bros.
3. **Fun In Acapulco**, Elvis Presley, RCA Victor
4. **Peter, Paul & Mary**, Warner Bros.
5. **Little Deuce Coupe**, Beach Boys, Capitol
6. **That Was The Week That Was**, Various Artists, Decca
7. **West Side Story**, Soundtrack, Columbia
8. **John F. Kennedy—The Presidential Years 1960-1963**, 20th Century Fox
9. **Joan Baez In Concert**, part two, Vanguard
10. **Moving**, Peter, Paul & Mary, Warner Bros.

COUNTRY SINGLES—10 Years Ago

1. **Jolene**, Dolly Parton, RCA
2. **World Of Make Believe**, Bill Anderson, MCA
3. **Once You've Had The Best**, George Jones, Epic
4. **That's The Way Love Goes**, Johnny Rodriguez, Mercury
5. **I'm Still Loving You**, Joe Stampley, Dot
6. **I Love, Tom T. Hall**, Mercury
7. **Another Lonely Song**, Tammy Wynette, Epic
8. **A Love Song**, Anne Murray, Capitol
9. **There Won't Be Anymore**, Charlie Rich, RCA
10. **Daddy, What If**, Bobby Bare, RCA

SOUL SINGLES—10 Years Ago

1. **Let Your Hair Down**, Temptations, Gordy
2. **Put Your Hands Together**, O'Jays, Philadelphia International
3. **Livin' For You**, Al Green, Hi
4. **Boogie Down**, Eddie Kendricks, Tamla
5. **Jungle Boogie**, Kool & the Gang, De-Lite
6. **Trying To Hold On To My Woman**, Lamont Dozier, ABC
7. **What It Comes Down To**, Isley Bros., T-Neck
8. **Sexy Mama**, Moments, Stang
9. **Joy**, Isaac Hayes, Enterprise
10. **Can This Be Real**, Natural Four, Curtom

• Continued from page 14

Not only is J.J. Jeffrey the 50% owner of Sacramento's KPOP, but you can also hear his major market delivery daily from noon to 3. What market, you ask? How about Boston's WRKO, Philly's WFIL or WLS Chicago? It was 1975 when Jeffrey and Bob Fuller joined together to purchase WBLM Portland, Me. and the duo has been on the acquisition trail ever since.

Last week we inadvertently had him related to KPOP PD Bill Jeffries, and both were quick to point out they weren't about to admit to any bloodline linkage. However, Jeffries is continuing as PD, as is consultant Rick Carroll, even though the station dropped "Rock Of The '80s" in favor of top 40. In addition to Jeffrey, the on-air lineup includes Jeffries and former KAER Sacramento jock Rick Freeman reunited on KPOP doing mornings, followed by Tobi Knight, while KBAI San Luis Obispo personality Mark Cruz does afternoons with KBAI's Carmey Ferreri doing 7 to midnight. Coming in from Santa Barbara on overnights is Zeb Norris, and moving over from company-owned KJJY Des Moines is group production director Steve Bradford.

Also coming over from KJJY is Bill Cloutier, regional VP and GM of both KPOP and its AM Spanish counterpart KPIP (soon to be KRCX), as well as KJJY. Moving up from GSM to station manager at KJJY is Jerry Grant, while KROY-FM Sacramento GSM John Buckley becomes station manager at KPIP/KPOP. The group also owns KCCY Pueblo and WOKQ Portsmouth, where J.J. was most recently located.

★ ★ ★

Speaking of Portsmouth, they finally rate. And so it is that Arbitron has designated Portsmouth-Dover-Rochester for a spring '84 (and every spring thereafter) book. The market is said to be the third fastest growing area in the nation, with over \$2 billion in retail sales last year. For those of you still wondering, we're talking Southern New Hampshire here... Arbitron has also announced some new members on its advisory council, including Jerry Rogers of WZAT Savannah, Bill Sommers from KLOS Los Angeles, Larry Wexler of WPEN Philly, John Frankhouser of KAMZ El Paso, the WLW Cincinnati Dave Martin, Ray Gardella of WICC Bridgeport and Katz's Carol Mayberry. Serving as chairman is Edward Giller of WFBG Altoona, with Marv Dyson of WGCI Chicago elected vice chairman.

WLAM/Kiss 100 (WKZS) PD Gary Bruce has made the move out of the Northeast to the Midwest, joining WMBD Peoria as program director. Acting PD Leo Martin now concentrates on his two-man morning show with Bob Carlton... Speaking of the Northeast, hanging around the Boston airport will net you all sorts of interesting sightsee-

ing, including a glimpse of KHTZ Los Angeles PD Rick Lippincott. We're not even going to narrow the speculation field down a notch on that goodie.

★ ★ ★

KITS San Francisco music director Michelle Meisner crosses the street to KYUU as research coordinator... Over at the Rocker (KRQR), Lisa Novak moves from weekends to middays. Joining the CBS FM doing weekends is KTIM San Rafael's Liz Saint John.

Mike Evans goes from weekends at Taft's WTVN Columbus to a full-time position in the programming department administering the newly developed computerized music research system, while hosting the "Saturday Night Oldies Party"... Joining Jack McCoy's San Diego-based Unidyne Research & Direct Mail as Midwestern sales rep is KIOA/KMGK sales manager Jim Johnson... WWWQ/WPFM Panama City, Fla. PD Skip Bishop is upped to corporate PD of the Bryan, Tex.-based Culpepper Communications chain, which also owns KEYP and KDOK Tyler as well as KAGC Bryan.

"DanO" (Dan Krulwich), former Chicago "Blues Overnight" host on WVXX, has moved on to "one of the few AOR stations that dares to call itself progressive." He's referring to Ft. Collins, Col.'s KTCL, where he does weekends... Back in Chicago, Jimmy Piersall, longtime WMAQ sports personality, is back in action with "The Jimmy Piersall Show" from 6 to 7 p.m. on WIND... Over in St. Louis, veteran KXOK personality Charlie Brown (C.L. Troxell) moves over to KMOX, co-hosting Bob Osborne's afternoon drive talk show. If you'll recall, KSHE personality Mark Klose left the AOR outlet last September to do likewise. Now Klose can be heard on the CBS outlet doing feature reports. Brown will be in good company. In addition to Klose, other Osborne co-hosts have included the likes of Jack Carney, Jim White, Anne Keefe, Chuck Neff, Jack Buck and Dave Baum. Needless to say, Osborne's been at it a while.

★ ★ ★

Former WLBS Detroit personality Terri McCormick joins WTWR. If you recall those call letters as Golden West's Detroit FM, you're a few years too late. They now belong to a class A FM in Monroe, Mich. at 98.3, where Terri does middays...

KSDO-FM San Diego morning personalities Ron Jordan and Wendy Ross can now be seen as well as heard hosting the KS 103 "Video Hit Parade" for a half-hour nightly at 11 on KUSI-TV... KKYX San Antonio is at it again: For the 12th year in a row it's sponsoring the KKYX Great Country River Festival, Jan. 27-29.

Going to the New York Market Radio Broadcasters Assn.'s ninth annual Big Apple Radio Awards March 14? If so, you'll see New York Mayor Ed Koch delivering the welcoming address... More power to WQPO Harrisonburg, Va.! Fifty thousand watts to be exact... Meanwhile, in Stroudsburg, Pa., half the staff of WVPO exited when new owner William S. Cerny entered. WVPO-FM became contemporary-formatted WSBG, with 'VPO-AM remaining AC. Cerny himself replaced talk show host Marv Stuart, while Cerny's wife, Greta Kreuz, takes over as news director. Also leaving are

morning jock John Meunier and chief engineer Ernie Transue.

If you're driving around Asheboro, N.C. looking for WGWR or WCSE, make note: The AM is now WKXR country, with the FM WRLT top 40 programmed by Penny Nance.

★ ★ ★

Lots of general sales manager appointments, including: Miles Sexton at KKHR Los Angeles... Buzz Van Houten at WHYT Detroit, who replaces Rocky Sisson, who's now at WJR there... Bob Huntley at WSB, replacing Martin Sherry, who's now GM at Gainesville's WFOX... Bob Reef at Taft's WTVN Columbus... Julie Natichioni, who moves from Infinity's WBCN to KOME San Jose... Todd Leiser at WUBE/WMLX Cincinnati... Adding GSM duties to his workload is KTRH/KLOL Houston VP John Jones, while Shelley F. Hall is now national sales manager at WEAN/WPJB Providence... Replacing Don Nelson as GSM at Duffy's KLIR Denver is KPKE account exec Catherine Rubenstein, while WMKE Milwaukee's Michael S. Raymond joins WRKR there as GSM.

L.A. weekender Chuck Howard is looking to pack his bags and take off for the programming opportunity of his life. If you've got it, call him at (714) 546-9513... Looking for work now that KNWZ Santa Ana has changed formats is news anchor Rick Jagger, who has KHJ and KWST L.A. already on his resume. He can be reached at (714) 626-1814.

Looking for air talent is Garry Leigh at the Superstation. He's accepting tapes at 3301 S. University Dr., Fargo, N.D. 58103... Looking for AC product is Craig Chambers at KCPK-FM, Drawer K, Clovis, N.M. 88101... Andy Montgomery's looking for a production gig. The former KAYD Beaumont, KSES Palm Springs and WZLQ Tupelo PD is currently on the air at WMC-FM Memphis and can be reached at (901) 363-3345.

Moline's WQUA is now officially a thing of the past. Residing on 1230 is now WMRZ, Solid Gold Rock'n'-Roll... Also fading into obscurity is Lake County, Ohio's WPVL. New to 1460 there is WQLS... Some guys will do anything for anonymity. The next time you're driving through Raleigh and hear Chuck Roast cooking on WRAL, bear in mind it's PD Rob Stewart doing some fill-in work... KTIP Porterville, Calif. music director George Feola adds to his duties, becoming promotions director for KTIP's FM, KIOO... George Schank is named engineer/producer for the Houston Gambler games broadcast on KRBE.

Listen up, country folk: If you haven't responded to the questionnaire sent out by the Country Radio Broadcasters, do it now. Need another one? Call (615) 329-4487 and Susan Roberts won't even yell at you when she asks for your address. If you've found your form under that stack of broken Fidelipacs, mail it today to P.O. Box 120548, Nashville, Tenn. 37212.



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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	4	VAN HALEN—1984, Warner Bros. WEEKS AT #1 5	1	1	4	VAN HALEN—Jump, Warner Bros. WEEKS AT #1 3
2	2	14	YES—90125, Atco	2	2	7	THE PRETENDERS—Middle Of The Road, Sire
3	1	16	GENESIS—Genesis, Atlantic	3	6	3	JOHN LENNON—Nobody Told Me, Polydor
4	4	13	38 SPECIAL—Tour De Force, A&M	4	7	12	THE ROLLING STONES—She Was Hot, Rolling Stones
5	5	8	THE PRETENDERS—Learning to Crawl, Sire	5	3	14	GENESIS—That's All, Atlantic
6	7	3	JOHN LENNON—Milk & Honey, Polydor	6	16	3	DURAN DURAN—New Moon On Monday, Capitol
7	8	20	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	7	8	15	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
8	6	16	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	8	4	13	38 SPECIAL—If I'd Been The One, A&M
9	9	13	THE ROLLING STONES—Undercover, Rolling Stones	9	11	10	SOUNDTRACK—Ask The Lonely, MCA
10	12	14	DURAN DURAN—Seven And The Ragged Tiger, Capitol	10	9	13	YES—Owner Of A Lonely Heart, Atco
11	11	13	BILLY IDOL—Rebel Yell, Chrysalis	11	10	11	YES—Changes, Atco
12	10	11	SOUNDTRACK—Two Of A Kind, MCA	12	18	3	THE MOTELS—Remember The Night, Capitol
13	13	10	OZZY OSBOURNE—Bark At The Moon, CBS Associated	13	13	11	BILLY IDOL—Rebel Yell, Chrysalis
14	17	10	MANFRED MANN—Somewhere In Afrika, Arista	14	19	3	VAN HALEN—Panama, Warner Bros.
15	15	16	MOTLEY CRUE—Shout At The Devil, Elektra	15	5	8	38 SPECIAL—Back Where You Belong, A&M
16	18	14	NIGHT RANGER—Midnight Madness, MCA	16	12	10	YES—It Can Happen To You, Atco
17	14	14	BLUE OYSTER CULT—The Revolution By Night, Columbia	17	14	16	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
18	19	3	JUDAS PRIEST—Defenders Of The Faith, Columbia	18	15	8	MOTLEY CRUE—If Looks Could Kill, Elektra
19	16	20	THE ROMANTICS—In Heat, Nemperor	19	NEW ENTRY		VAN HALEN—I'll Wait, Warner Bros.
20	20	7	REAL LIFE—Heartland, MCA/Curb	20	NEW ENTRY		THE PRETENDERS—Time, The Avenger, Sire
21	32	2	CHRISTINE McVIE—Christine McVie, Warner Bros.	21	26	3	THE FIXX—The Sign Of Fire, MCA
22	38	2	EURHYTHMICS—Touch, RCA	22	30	2	ELTON JOHN—I Guess That's Why They Call It The Blues, Geffen
23	21	22	THE MOTELS—Little Robbers, Capitol	23	20	15	GENESIS—Just A Job To Do, Atlantic
24	36	2	UTOPIA—Oblivion, Passport	24	NEW ENTRY		GENESIS—Home By The Sea, Atlantic
25	31	9	RE-FLEX—The Politics Of Dancing, Capitol	25	53	10	BLUE OYSTER CULT—Shooting Shark, Columbia
26	23	4	QUIET RIOT—Metal Health, Pasha/CBS	26	39	3	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait
27	34	2	SOUNDTRACK—A Night In Heaven, A&M	27	27	3	EURHYTHMICS—Here Comes The Rain Again, RCA
28	22	8	ABC—Beauty Stab, Mercury	28	28	2	NENA—99 Luftballons, Epic
29	47	2	ACCEPT—Balls To The Wall, Portrait	29	NEW ENTRY		MANFRED MANN'S EARTH BAND—Runner, Arista
30	25	9	HEADPINS—Line Of Fire, MCA	30	32	18	GENESIS—It's Gonna Get Better, Atlantic
31	29	8	CYNDI LAUPER—She's So Unusual, Portrait	31	31	11	BLUE OYSTER CULT—Take Me Away, Columbia
32	26	12	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	32	49	2	SOUNDTRACK—Heaven, MCA
33	27	7	THE FIXX—Reach The Beach, MCA	33	NEW ENTRY		CHRISTINE McVIE—Got A Hold On Me, Warner Bros.
34	NEW ENTRY		TED NUGENT—Penetrator, Atlantic	34	NEW ENTRY		JOHN COUGAR MELLENCAMP—Play Guitar, Riva/Mercury
35	NEW ENTRY		BON JOVI—Bon Jovi, Mercury	35	NEW ENTRY		ABC—That Was Then, But This Is Now, Mercury
36	35	14	STREETS—1st, Atlantic	36	24	13	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
37	33	10	HEAVEN—Where Angels Fear To Tread, Columbia	37	17	9	OZZY OSBOURNE—Bark At The Moon, CBS Associated
38	NEW ENTRY		SOUNDTRACK—Footloose, Columbia	38	23	3	THE POLICE—Wrapped Around Your Finger, A&M
39	NEW ENTRY		DWIGHT TWILLEY—Jungle, EMI/America	39	34	2	JOHN COUGAR MELLENCAMP—Serious Business, Riva/Mercury
40	24	13	BOB DYLAN—Infidels, Columbia	40	38	2	VAN HALEN—Hot For Teacher, Warner Bros.
41	41	22	RAINBOW—Bent Out Of Shape, Mercury	41	NEW ENTRY		SOUNDTRACK—Footloose, Columbia
42	37	15	EDDIE MONEY—Where's The Party?, Columbia	42	NEW ENTRY		MICHAEL JACKSON—Thriller, Epic
43	39	9	VANDENBERG—Heading For A Storm, Atco	43	29	30	THE POLICE—Synchronicity II, A&M
44	NEW ENTRY		HYTS—Hyts, Gold Mountain	44	33	17	THE ROMANTICS—Talking In Your Sleep, Nemperor
45	28	33	THE POLICE—Synchronicity, A&M	45	21	12	THE ROLLING STONES—Too Tough, Rolling Stones
46	40	29	ROBERT PLANT—The Principle Of Moments, EsParanza/Atlantic	46	25	10	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
47	43	10	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire	47	22	4	RE-FLEX—The Politics Of Dancing, Capitol
48	30	11	U-2—Under A Blood Red Sky, Island	48	40	17	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
49	46	15	CULTURE CLUB—Colour By Numbers, Virgin/Epic	49	41	12	NIGHT RANGER—(You Can Still) Rock In America, Capitol
50	NEW ENTRY		PREVIEW—Preview, Geffen	50	50	14	DURAN DURAN—Union Of The Snake, Capitol

Top Adds

1	JOHN LENNON—Milk & Honey, Polydor	51	43	12	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
2	TED NUGENT—Penetrator, Atlantic	52	35	11	EDDIE MONEY—Big Crash, Columbia
3	DWIGHT TWILLEY—Jungle, EMI/America	53	46	8	THE ROLLING STONES—Too Much Blood, Rolling Stones
4	DAN FOGELBERG—Windows And Walls, Full Moon/Epic	54	37	4	ROBERT PLANT—In The Mood, EsParanza/Atlantic
5	BON JOVI—Bon Jovi, Mercury	55	51	13	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
6	SOUNDTRACK—Footloose, Columbia	56	52	12	STREETS—If Love Should Go, Atlantic
7	CHRISTINE McVIE—Christine McVie, Warner Bros.	57	55	4	REAL LIFE—Send Me An Angel, MCA/Curb
8	MANFRED MANN—Somewhere In Afrika, Arista	58	56	31	THE POLICE—King Of Pain, A&M
9	SLADE—My, Oh My, RCA (12 Inch)	59	59	22	BIG COUNTRY—In A Big Country, Mercury
10	VAN HALEN—1984, Warner Bros.	60	47	21	QUIET RIOT—Cum On Feel The Noize, Pasha

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

Radio

Pro-Motions

STATION: WGRQ Buffalo (AOR)
CONTACT: Snorton Norton, air personality

CONCEPT: Alerting The Police
EXECUTION: When the recording group the Police started their extensive tour last summer, WGRQ personality Snorton Norton realized Buffalo was not on the itinerary. At that point, he instituted a petition campaign and sent the signatures to the band's booking agency. In return, he got a letter from the group's management saying they were impressed and Buffalo would be added to the tour in February.

Well, the third leg of the tour was announced, and Buffalo was nowhere to be found. The closest spot was Syracuse. Now Snorton, as you know if you read the Guinness Book of Records, holds the world's record for staying on the air non-stop: 20 days.

"That was in 1981, and I did take naps during the long songs and album sides," admits Snorton. So earlier this month he announced the "Police-a-thon." He'd remain on the air non-stop until the Police scheduled a stop in town.

It took 10 days—10 grueling days for all concerned. At one point he gave out the names and phone numbers of the folks responsible for skipping Buffalo and asked his listeners to give them a call. After a few days it became apparent even to the group that they'd look bad if they reneged. At the expense of an Anchorage date, the Police will play Buffalo, and Snorton will sleep.

★ ★ ★

STATION: KPRZ Los Angeles (Nostalgia)

CONTACT: Susan Grill, promotion director

CONCEPT: The Gary Owens Bus Tour of Hollywood

EXECUTION: Large buses filled with tourists gawking at stars' homes have become as much a part of Beverly Hills as palm trees. Due to the

major traffic tie-ups on the small streets created when tour groups would crowd the roads, Bel Air, Beverly Hills and Brentwood residents got together and had the excursions banned. Quick to make sure tourists got what they came to see (not to mention local folks out for a good time), Gary Owens arranged a bus tour of movie extras' homes.

Needless to say, most of them are not located in the areas affected. The real treat, however, is the Owens humor and all-star lineup, including the home of a lady hired to clap all day during a Bing Crosby film, a man who carried a rock in "The Robe" and several extras who cheered as Frankenstein's monster destroyed his castle. Also scheduled is the presentation of the "OK Freddy" memorial award. Freddy, a legendary extra, appeared in most of the Abbott & Costello films.



CASH CATCH—This desperate man gets all he can in ProCommotion's latest promotional gimmick, the Money Chamber. The Milwaukee-based firm has sold customized Chambers to several radio stations along with exclusive rights to the product in a 50-mile radius and promotional outlines.

To Lonnie Simmons
and entire staff of

MAX 151

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who was outstanding.*

Thanks for everything
from all of us,
The Billboard, Los Angeles staff

Radio

Featured Programming

No, Robin Milling, host of the new "On Tour" interview show, isn't a psychologist. But she does claim to have a knack for opening the stars up. "Fans want to get inside the artist," says Milling, who calls her company Rob Lynn Promotions because it represents her first and middle names. "And I pride myself on that ability."

The half-hour show, targeted for album rock and contemporary hit stations, has talks with over 40 performers in the can, from Big Country to Eddie Money to Meat Loaf, according to Milling, who is based in New York. Negotiating with national sponsors isn't easy, she says, but with Michael Weiss handling affiliate relations, Milling is confident that the program will see daylight.

"Question and answer shows exploring album and tour news are nice," she says, "but I think that listening to Meat Loaf discuss his personal bankruptcy and child-rearing practices is much more interesting." Her number is (212) 988-9278.

Dustin Kirby not only takes pride in his baby blue station—he also has a new music program that he's pitching called "Rhapsody." Kirby is targeting adult contemporary stations for the show, a melange of chart hits from the '50s to the present in both 60-minute and three-hour compositions.

Kirby, based in Pomona, Calif. at (714) 622-5820, says that his choice of material is what distinguishes the bartered program. "The music flows together to capture a mood," he claims, noting a sample segue of "Like To Get To Know You" (Spanky & Our Gang), "Oh Babe What Would You Say" (Hurricane Smith) and "Baby Come To Me" (Patti Austin & James Ingram). "I try and tell a subliminal story within each set."

"Rock Over London," the British-oriented music show syndicated by London Wavelength, has a neat promotion underway with Haircut 100 (not to be confused with Mike Score of A Flock Of Seagulls, who needs a haircut). During the band's interview on the show airing the first week of February, listeners will be given the opportunity to name the group's second album, which is set for April release. Winners will get a credit on the disk and the VIP treatment at a concert date in the near future, promises organizer Joe Trelin of London Wavelength. Send him your suggestions in care of Haircut 100, 111

Kraft Avenue, Bronxville, N.Y. 10708.

Commendations were presented to CBS Radioradio's Susan Jacobi and Nicholas Kiernan in recognition of their efforts during the January meeting of the network's affiliate board in Tucson... NBC Radio's newest affiliate is KOGO San Diego... Jim Peacock heads McGovern Guild's new office at 2 South Executive Park in Charlotte, N.C. The telephone number is (704) 552-7761... Entry kits for the third annual International Radio Festival (May 31-June 1) are now available from the organization at 251 W. 57th St., New York N.Y. 10019. This year's programming and promotion panel chairman is Robert Benson of the ABC Radio Networks... The correct number for Those Guys In Detroit, which is syndicating the Arielle Productions Valentine's Day music special, is (313) 540-1212. LEO SACKS

Plug Pulled On Country Vidclip Simulcast Series

NASHVILLE—The scheduled debut of a new country video program with simultaneous radio broadcast has been postponed only four days prior to its scheduled premiere.

The show, "95 On 5," was to be an hour-long video clip show airing for the first time on Jan. 20 at 11:30 p.m., and then on each subsequent Friday night. "95 On 5" referred to WSM-FM, which bills itself as "Nashville 95," and to WTVF-TV, the local CBS affiliate. The two stations jointly came up with the concept.

WTVF and WSM-FM were planning a reception during premiere week to introduce the project to the Nashville industry. The decision not to air "95 On 5" was made, according to WSM's general manager Tom Cassetty, because "the closer we got to air date, the more obvious the substantial legal questions and complexities involved in promotional video broadcast became."

Both WSM and WTVF say they hope to continue with the project in the future if certain grounds of clarification are established. Meanwhile, WSMV-TV and independent Channel 39 are continuing to run similar shows, while the Nashville Network proceeds with plans to debut similar video programming in April.

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. 30-Feb. 5, Ray Anthony, Music Makers, Narwood Productions, one hour.
Jan. 30-Feb. 5, Gary Morris, Country Closeup, Narwood Productions, one hour.
Jan. 30-Feb. 5, Pat Benatar, Off The Record Special, Westwood One, one hour.
Jan. 30-Feb. 5, Tubes, In Concert, Westwood One, 90 minutes.
Jan. 30-Feb. 5, Steely Dan, Star Trak Profile, Westwood One, one hour.
Jan. 30-Feb. 5, Lacy J. Dalton, Live From Gilley's, Westwood One, one hour.
Jan. 30-Feb. 5, Evelyn King, S.O.S. Band, Budweiser Concert Hour, Westwood One, one hour.
Jan. 30-Feb. 5, Randy Crawford, Special Edition, Westwood One, one hour.
Feb. 3-5, Music of Spike Jones & Wildman Fischer, Dr. Demento, Westwood One, two hours.
Feb. 3-5, Cyndi Lauper, Rick Dees' Top 40 Countdown, United Stations, four hours.
Feb. 3-5, Donna Summer, The Source, NBC, 90 minutes.
Feb. 3-5, More Videos, Rock Chronicles, Westwood One, one hour.
Feb. 3-5, Huey Lewis & the News, Billy Idol, Rock Album Countdown, Westwood One, two hours.
Feb. 3-5, Shannon, D Train, The Countdown, Westwood One, two hours.
Feb. 3-5, Marvin Gaye, Dick Clark's Rock Roll & Remember, United Stations, four hours.
Feb. 3-5, Andy Williams, Great Sounds, United Stations, four hours.
Feb. 3-5, Loretta Lynn, Solid Gold Country, United Stations, three hours.
Feb. 3-5, Charley Pride, Weekly Country Music Countdown, United Stations, three hours.
Feb. 4-5, Beatles, Beach Boys, Sound-track Of The 60s, ABC Watermark, three hours.
Feb. 4-5, Bobby Vinton, Diana Ross, Maurice Gibb, Music & Memories, Strand Broadcasting, three hours.
Feb. 5-11, Morells, Omni/Penthouse College Rock Concert, London Wavelength, one hour.
Feb. 5-11, The Alarm, Rock Over London, London Wavelength, one hour.
Feb. 5-11, Van Halen Special, BBC Rock Hour, London Wavelength, one hour.
Feb. 5-11, Haircut 100, Rock Over London, London Wavelength, one hour.
Feb. 6-12, Terri Gibbs, Live From Gilley's, Westwood One, one hour.
Feb. 6-12, Maynard Ferguson, Chris Connor, Music Makers, Narwood Productions, one hour.
Feb. 6-12, Anne Murray, Country Closeup, Narwood Productions, one hour.
Feb. 6-12, .38 Special, Off The Record Special, Westwood One, one hour.
Feb. 6-12, Kool & The Gang, Pop Concert, Westwood One, one hour.
Feb. 6-12, Ray Parker Jr., Special Edition, Westwood One, one hour.
Feb. 10-12, Steve Wariner, Weekly Country Music Countdown, United Stations, three hours.
Feb. 10-12, John Conlee, Solid Gold Country, United Stations, three hours.
Feb. 10-12, Mitzi Gaynor, Great Sounds, United Stations, four hours.
Feb. 10-12, The Producers, part two, Rock Chronicles, Westwood One, one hour.
Feb. 10-12, Valentine's Day Songs, Dr. Demento, Westwood One, two hours.
Feb. 10-12, J. Blackfoot, Patti LaBelle, The Countdown, Westwood One, two hours.
Feb. 10-12, Christopher Cross, Rick Dees' Top 40 Countdown, United Stations, four hours.
Feb. 10-12, Carly Simon, Dick Clark's Rock Roll & Remember, United Stations, four hours.
Feb. 10-14, Heart, The Source, NBC, 90 minutes.
Feb. 12-18, Heart, BBC Rock Hour, London Wavelength, one hour.
Feb. 12-18, A Flock Of Seagulls, Rock Over London, London Wavelength, one hour.
Feb. 13-19, Woody Herman, part one, Music Makers, Narwood Productions, one hour.

Billboard

Survey For Week Ending 2/4/84

Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.			TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)		
This Week	Last Week	Weeks on Chart			
1	7	8	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)	WEEKS AT #1 1	
2	5	12	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)		
3	4	9	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)		
4	1	12	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)		
5	8	7	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)		
6	6	10	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)		
7	3	11	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)		
8	2	14	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)		
9	11	9	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)		
10	10	11	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydola, ASCAP)		
11	12	5	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)		
12	14	3	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)		
13	20	8	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)		
14	15	7	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)		
15	9	18	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)		
16	16	10	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)		
17	19	9	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)		
18	13	16	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)		
19	25	5	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)		
20	21	9	WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)		
21	18	17	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)		
22	17	12	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)		
23	28	5	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP)		
24	27	3	I'M NEVER GONNA GIVE YOU UP Frank Stallone/Cynthia Rhodes, RSO 815882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)		
25	30	3	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Rilting, ASCAP)		
26	24	14	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)		
27	22	13	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)		
28	NEW ENTRY		GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)		
29	26	14	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)		
30	34	2	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)		
31	37	2	NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)		
32	36	2	LOVE HAS A MIND OF ITS OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)		
33	NEW ENTRY		THAT'S NOT THE WAY (IT'S SPOUSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)		
34	23	10	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Music, BMI/WB Gold, ASCAP)		
35	35	3	EBONY EYES Rick James And Smokey Robinson, Gordy 1714 (Motown) (Stone City, ASCAP)		
36	32	15	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)		
37	NEW ENTRY		TALK Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)		
38	31	17	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)		
39	33	20	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)		
40	38	4	NOTHING LIKE FALLING IN LOVE Eddie Rabbitt, Warner Bros. 7-29431 (DebDave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP)		
41	39	16	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)		
42	41	12	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)		
43	42	19	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)		
44	29	8	THE CURLY SHUFFLE Jump 'N The Saddle, Atlantic 7-89718 (Wise Guy, BMI)		
45	43	19	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)		
46	40	8	IN YOUR EYES George Benson, Warner Bros. 7-29442 (Prince Street/Welbeck, ASCAP)		
47	44	9	STRANGER Elo, Jet 4-04208 (Epic) (April, ASCAP)		
48	46	8	WHEN YOU FALL IN LOVE Bertie Higgins, Kat Family 4-04164 (Epic) (JENLEE/Chappell/Brother Bills/Rose Key, ASCAP/Lowery, BMI)		
49	45	24	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)		
50	47	15	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)		

Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).
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Retailing

Record Bar Hikes Data Collection

New Registers Aid in Reaching Goals, Testing Product

By JOHN SIPPEL

LOS ANGELES—The increasing diversity of product Record Bar Stores are offering has led the chain to put in new cash registers that have twice the old capacity of active department keys. The new registers also offer a constant barometer of test products.

In 1977, the then approximately 75 Record Bar stores switched nationwide to Jay 580 cash registers, which captured data from 15 departments or basic keys. The upgrading at the time provided adequate information that the chain needed and could use, according to Jean Hester, director of management information systems.

Early in 1980, Price Waterhouse, the Durham, N. C. -based chain's auditor, was asked to investigate methodology to reach projected goals. The accounting firm suggested stepping up the level of capturing sales information. That was the embryo of the recent switch to Tec 191 registers in the chain, which now has 150 stores. Hester says the expanded system was

NITS NATS ETC.

N.C. Mall Houses Indie Store

HENDERSON, N.C.—Nits Nats Etc. is one of the rare independently owned record/tape/accessories stores located in a mall. When the Mall opened here in 1971, Cheryl Brown leased a 750 square foot space, which still houses her store.

At the outset, she tried to run the product gamut, ranging from albums through accessories into many types of alternative merchandise. By 1979, Brown says, she realized her best customers were her recorded music fans.

"They were very serious about their record collections. I felt that we would have to concentrate on albums and accessories to make these cus-

tomers realize our sincerity in trying to serve them," Brown states. She therefore deleted alternative products.

Nits Nats Etc. inventories more than 2,000 different album titles, many in both LP and cassette form. Brown emphasizes meaningful audio accessories. In addition to Pfannstiel needles, she carries Shure, Empire and Audio Technica cartridges. Disk and tape care products are from Dust Buster, Discwasher, Recoton, Allsop and TDK. Carrying and storage cases are Lebo and Savoy. Brown tries to stock complete selections of TDK, Maxell and Sony audio tape.

necessary to provide sales figures in non-prerecorded product. In mid-1982, a committee was formed to implement the selection of a new cash register system for Record Bar. It consisted of Hester, marketing's Bill Bryant, store operations' Meg Mansfield, accounting's Eddie Lassiter, and Sandra Rutledge, who was then administrative services vice president. Rutledge left the group shortly after its formation, with Mansfield and Hester co-leading the project to secure sales data more quickly, accurately and comprehensively.

"By November, 1982, the committee had decided what information we wanted. Then we started to solicit vendors for equipment that could provide such information," Hester explains.

"Mansfield had contacts with several cash register firms. We called in their reps and salespeople and told them of our specifications. We also set security requirements, like a machine that is secure when the power goes out and a capability of a grand

total that is unresettable."

By 1983, the Jay 580 had been discontinued. The Bergman family was opening new stores, which were equipped with the Jay 230, the successor to the 580. It became imperative that standardization in registers be achieved.

Today, all Record Bar stores have Tec 191s in the cash register counter recesses that once housed Jay registers. Where the Jay had 15 departments, the Tec machines have 27 active departments, which could eventually be enlarged to 50. Most important, the Tec registers have the capability of multiple subdepartments under each department through coding.

For example, Hester points out, the boutique department or key can provide sub-classifications on the register to show the individual sale of sunglasses, jewelry, clothing, T-shirts, paper goods, posters and calendars, along with employee purchase, sale and miscellaneous.

Another big plus in the change of Tec registers has been the addition of two departments for test products, providing constant watchdogging for important experimental merchandise.

At the end of each month, store managers have been taught to close out their registers with totals for departments and subdepartments. These cash register tapes are mailed immediately to Durham for computerization. Approximately 15 to 20 days into the next month, Record Bar executives are provided with printouts based upon the registers' totals.

"Instead of just providing breakdowns on just cumulative sale LPs, now we are able to provide data on high, mid and low sale LPs, for example. And, most importantly, we know we are doing it with increased accuracy," Hester proudly added.

New Products



BSR Ltd. is distributing am's video maintenance systems in the U.S. The first products from am are the VHS and Beta Wet Video Cleaners, which feature a non-abrasive cleaning tape that cleans heads in 10 seconds of play and a bottle of cleaning fluid. The Wet Video Cleaner lists for \$30.



Pioneer Video has introduced the synthesized surround processor, the SP-101, a component that bolsters the audio quality on home entertainment systems. The unit retails for \$300 and re-creates theatre, stadium and studio environments and a simulated stereo feature that augments cable television and monaural videodisks.

Billboard

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Retailing

STORE MANAGERS ON THEIR OWN

Mother's Emphasizes Autonomy

NORFOLK, Va.—Al Bernard places the success of the eight-store Mother's/Variety Records and Tape stores at the doorstep of his management team.

Bernard, recently named president of the chain, and his predecessor, chain founder Mike Darrow, who has retired, structured the operation on the autonomy of individual store managers, with a sharp eye on the fiscal condition from the home base executive corps.

Bernard literally sets a per-store gross inventory figure as the sole gauge for a store manager. "We have been fortunate. Our store managers from early- to mid-20s are an extraordinary group. They average more than four years with us," Bernard says.

His managers communicate orders via mail or phone for their five Virginia mall locations, which are then coordinated by Sue Dahlheimer at the 1,600 square foot home base here to vendors. Shipments are broken down to the five stores when received here. Two Florida stores order direct under the supervision of Mike Windom, who supervises those outlets.

Bernard places a special emphasis on the work of Variety Marketing, a separate corporate entity, located in Virginia Beach, Va. Bernard spouts superlatives in describing the promotional activities of Paula Blanchard and her marketing staff.

"We must do from 50 to 75 promotions a year," he says. "Some are individual stores and many are chain-

wide. Blanchard and her aide, Cathy Carino, do everything. The signage, advertising, point-of-purchase displays and cross-merchandising with other merchants. It's wonderful. We get tremendous penetration."

Operations vice president, Terry Bower works with Bernard in regulating store procedures. Bernard and Bower try to visit stores every six weeks. Bernard favors sporadically taking a manager from his store and having him work several other nearby Mother's locations.

Bernard is following operational tenets set down by Darrow, who opened the first Mother's location under the original name, Variety Records, in 1965. Darrow was a seminarian at a Baptist school in Louisville. The 800 square foot store, still in operation, was kiosk-styled. By 1969, Darrow had decided in favor of full-time record business and opened a similar-sized store in Turfhand Mall, Lexington, Ky., which was closed in 1979. A store in the Merritt Island Square Shopping Mall, near Orlando, Fla., opened next, with the same size area, which was increased to 4,100 square feet in 1980.

Soon after that, Darrow opened in Norfolk's Military Circle Mall. That store was originally 1,400 square feet, a size that has since been doubled. In 1973, Darrow opened in Coliseum Mall, Hampton, Va., where his original 2,500 square foot store has been cut to 1,700.

In 1976, a 2,000 square footer opened in downtown Miami's Omni

International Mall. The area, visited by thousands of Latin American residents and tourists, generated \$1.2 million annually, so a second outlet, the first Mother's, opened in the same mall.

That 3,900 square foot store just closed. The lagging Latin American tourist economy forced the shuttering.

In 1980, Mother's opened in Pembroke Mall, Virginia Beach. Its original 1,000 square feet have grown to 3,100. A year later, Mother's opened 4,400 square feet in Lynnhaven Mall, Virginia Beach, and 2,400 square feet in Greenbriar Mall, Chesapeake, Va. All stores except the downtown Miami one are now called Mother's.

Bernard views video as having great potential. The Merritt Island store carries tv hardware, VCRs, cameras and videodisk players. Quasar, Panasonic, RCA, Hitachi and Sony have generated a "50% return," Bernard says. Tv has been so good, along with rental and sale of videodisks and videocassettes that Windom plans a separate 1,800 square foot specialty store across from the mall store in Merritt Island. Others could follow.

Because he is extremely bullish on records, accessories and tv, Bernard wants to open two or three stores this year. Without additional stores, Bernard is projecting a \$5.5 million gross, an 8% to 9% increase over 1983. He says that thus far he is over 15% ahead of last year.



MODERN MOTHER—The Mother's Records & Tape store in Pembroke Mall, Virginia Beach, Va., has a clean futuristic motif with a separate ticket sale area. Tapes are kept behind locked glass and albums are displayed in carousel bins.

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Used Albums, Cutouts Boost Store's Trade

ROCK SPRINGS, Wyo.—When Dan LaPointe saw business at his Top Notch Records store shrinking, he augmented his gross with used albums, trade-ins and cutouts.

By 1983, LaPointe estimates, up to 25% of his gross was in used albums and trade-ins, while cutouts represented 10%. He emphasizes those product areas' greater profitability, when citing the assistance they both provided.

"I buy used albums and trade-ins for anywhere from 25 cents to \$2. I might price that album for \$1 to \$4. Once in a while I get lucky and find a collectors' item. Recently I got over \$20 for a good copy of 'Woodstock.' As cassettes become more popular, I find they come in as used albums. I guess maybe it's 50/50 between LPs and cassettes here," La Pointe says.

La Pointe displays his used, trade-in and cutout merchandise just as he does first-line goods. He advertises their availability in his print and radio advertising. He tries to set aside 1% of his gross for advertising.

Billboard.



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SAN FRANCISCO CHAIN

Rainbow Bolsters Video Identity

LOS ANGELES—With the addition of a second store offering video rental, 18-unit Rainbow Records in San Francisco is getting a better handle on the product category and establishing its identity with video, says controller Rolf Filosa.

The firm is pursuing a careful diversification into video. A department opened in a store in suburban Larkspur in September (Billboard, Sept. 10), and a downtown department opened Dec. 1 at the Geary and Stanyan unit.

While they originally believed that Rainbow Records had to enter video to remain competitive with Wherehouse and to some extent Tower and Record Factory, John Tyrell, president of the chain, and the other executives now see things differently. "We decided we didn't have to go head to head with Wherehouse and discount movie rental," Filosa explains.

He notes that the chain is, after all, still basically music-oriented, adding, "As a portion of our already low overhead, video does not have to be a large factor." The two stores utilize about 500 square feet for their video sections. Staff in video are capable of

crossing over to help out in records and tapes.

Rainbow is going with rental at \$3 per day and \$5 for two days using a strong incentive program. "Each customer gets a free club card with 12 months marked on it. Then each time they rent a movie they get one rental free for the first six months," Filosa explains. He notes that the club plan is voluntary, so those customers put off by any form of club plan or conditional program may rent as they wish.

The chain also went with a very select 500-title inventory. Hoping originally to limit Beta, the video planners now find a Beta resurgence in the Bay area. No videodisks are stocked.

Also being employed is a practice of collection as movies come back. "We find that psychologically, people are more prone to multiple rentals this way," says Filosa. "Also, it eliminates the negativity of late charges. The way we do it, any late charges are just mingled in with the regular fees that are due."

All customers are originally indemnified via a Visa or similar charge card or deposit. "We are not worried about movies walking on

us," Filosa says.

Though sales as opposed to rental have been strong during Christmas, the transaction percentage is still 90% rental, and Rainbow is geared to rental. "The margins in movies are not that great compared to renting titles over and over," Filosa points out.

Hours, therefore, are adjusted somewhat. At the Larkspur store, hours are 10 a.m.-9 p.m. Monday-Saturday (Rainbow's chainwide pattern). But as a mall site, it closes at 6 p.m. Saturday. The Geary and Stanyan store, near a movie theatre, is open on Sunday until 8 p.m. and picks up a lot of movie fan traffic, Filosa says.

Like many record/tape chains opening video departments inside stores, Rainbow is still determining if future stores should be separate video specialty units. "We went with the concept of Rainbow Video Theatre," says Filosa. "You need a concept. We're a record and tape chain. It's very difficult to launch video without some overall concept identification. If we do go on to find video promising, we have the option to open separate video specialty stores, as Tower is doing." **EARL PAIGE**



CHARITABLE ENTERPRISE—Leonard Nimoy of "Star Trek," center, and Minnesota Fats, left, pose after a charity round of Human Engineered Software's "Minnesota Fats Poll Challenge" at the Winter CES in Las Vegas. The two raised \$2,500 for the Muscular Dystrophy Assn. and are shown donating it to MDA's Nevada poster child, Joyce Villamor, and the association's director, Christopher Murray. The software company's president, Ted Morgan, right, looks on.

Independent Video Source Renting To Dealers

By **EARL PAIGE**

LOS ANGELES—At first, the notion of forming a company to rent prerecorded videocassettes to dealers so they in turn can rent them seems like an idea the studios would love to hate. Not so, says Weston Nishimura, who maintains that his wholesale rental firm will actually boost sales.

Quietly opening pilot offices here and in Houston recently, Independent Video Source grew out of an idea Nishimura devised for his four (soon to be seven) Video Space retail outlets in Bellevue, Wash.

In essence, stores rent from a pool of 3,500-4,000 titles. Stock is tape

only, no disks, but both VHS and Beta are offered, comprising an actual base of 7,000 pieces. For simplicity's sake, blocks of 100 titles are grouped. On a monthly basis, dealers are charged close to \$6 per movie, regardless of list price.

Nishimura anticipates dismay from some of the more anti-rental studios. An industry veteran who began as a dealer and was later a distributor, then a dealer again and is now once more a distributor, Nishimura is currently secretary/vice president of the Video Software Dealers Assn. (VSDA), long locked in battle with the studios over the rental legislation issue.

"The degree to which the industry can achieve sell-through," Nishimura says, "depends ultimately on the number of titles and variety of product we can expose to the consumer."

"The industry has been functioning on the old 80/20 basis, with 20% of the available titles generating 80% of the dealers' volume. Dealers basically just look at and worry about that 20%. Consumers keep coming in and walking past that 80% that never seems to change, and they get the impression they've seen all the movies."

"Retailers need that 80% to position themselves against competition and to provide variety," he continues. "That 80% basically static inventory works against the dealer, and what works against the dealer also works against the distributor and the studio."

Constantly recycling and freshening up the base inventory on dealers' shelves, Nishimura says, will provide several benefits. Customers will be automatically exposed to a wider variety of fare. This can include genre specialization—"more horror, or children's, or whatever," says Nishimura. At \$6 a pop, a dealer can indulge in categories thought to be perhaps only marginally viable.

Still another potent effect is that of allowing dealers to balance VHS and Beta inventories. Many shy away from Beta, thus driving away business. Independent Video Source takes the risk out of handling both VHS and Beta.

In acknowledgement of how profitable X-rated product is, Independent Video Source will provide this category, too. However, wary of various state laws, Nishimura puts X-rated titles on a separate computer list, every other category in a main catalog.

Perhaps the most potent benefit Nishimura envisions is that of consumer motivation to buy, or to rent and then purchase. The idea that the rolling inventory is time sensitive will be dramatized. "People will realize these titles are only available for a month. This will cause people to con-

(Continued on page 28)

Survey For Week Ending 2/4/84

Billboard®

Top 25 Video Games

This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department	Atari 2600	Atari 5200	Coleco Vision	Intellivision
TITLE Manufacturer, Catalog Number							
1	1	25	Q-BERT—Parker Brothers 5360	•	•	•	•
2	3	13	POPEYE—Parker Brothers 5370	•	•	•	•
3	2	25	POLE POSITION—Atari CX 2694	•	•		
4	4	49	MS. PAC-MAN—Atari CX 2675	•			
5	5	13	DIG DUG—Atari CX 2677	•			
6	6	73	FROGGER—Parker Brothers 5300	•	•	•	•
7	8	31	BURGER TIME—Intellivision 4549	•			•
8	9	45	CENTIPEDE—Atari CX 2676	•	•		
9	10	11	JOUST—Atari CX2691	•	•		
10	7	29	JUNGLE HUNT—Atari C-2688	•			
11	12	23	KANGAROO—Atari CX 2689	•	•		
12	14	23	DECATHLON—Activision AZ 030	•			
13	11	19	MR. DO!—Coleco 2622	•	•		
14	15	7	SPACE SHUTTLE—Activision AX 033	•			
15	13	55	RIVER RAID—Activision AX-018	•			•
16	17	7	DONKEY KONG—Coleco 2451	•	•	•	
17	20	15	TIME PILOT—Coleco 2679	•	•		
18	19	3	REAL SPORTS BASEBALL—Atari CX2640	•			
19	21	3	CONGO BONGO—Sega 006-01	•	•		
20	16	35	ENDURO—Activision AX-026	•			
21	23	3	SUPER ACTION BASEBALL WITH CONTROLLERS—Coleco 2491				•
22	22	29	ROBOT TANK—Activision AX-028	•			
23	18	71	PITFALL—Activision AX-108	•			•
24	NEW ENTRY		BUMP 'N' JUMP—Intellivision 7045	•			•
25	25	31	MINER 2049ER—Tigervision 7008	•			

*Denotes cartridge availability for play on hardware configuration.

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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. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- COLLINS, ALPERT**
Live In Japan
LP Alligator AL 4733\$8.98
CA AL 4733-CS\$8.98
- THE DARK**
Don't Feed The Fashion
Sharks
LP Relativity EMC 6002
(Important)\$6.98
- GBH**
City Baby's Revenge (101
Ways To Kill A Rat)
LP Relativity EMC 8004B
(Important)\$8.98
- KNOX, EDDIE**
LP Lamon LR 10090\$10.00
- OASIS HILLBILLY BAND**
Hillbilly Special
LP Lamon LR10084\$10.00
- THE SECLUSIONS**
Isolation For Creation
LP Fuz International MCC-RHS
(Pink Productions)\$5.98

CLASSICAL

- BACH**
Tocatta & Fugue in D minor
Michael Murray, organ
LP Telarc DG 10088no list
CD CD80088no list
- BEETHOVEN**
Wellington's Victory
Cincinnati Symph. Orch.;
Kunzel
LP Telarc DG 10079no list
CA CD 80079no list
- BIZET & GRIEG**
Carmen Suite & Peer Gynt
CD Telarc CD 80048no list
- COLGRASS, MICHAEL, &
JACOB DRUCKMAN**
Deja Vu, Light Spirit,
Aureole
Saint Louis Symph. Orch.;
Slatkin
LP New World NW 318\$9.98

DRUCKMAN, JACOB
See Michael Colgrass

GOSPEL

- MAHLER**
Symphony No. 2
Saint Louis Symph. Orch.
CD Telarc CD 80081no list
- WAGNER**
Overtures
Minnesota Orch.
CD Telarc CD 80083no list

- THE CARAVANS**
LP Savgos RI 5000 (Savoy)\$5.98
- CLEVELAND, JAMES, & THE
ANGELIC CHOIR**
LP Savgos 5003 (Savoy)\$5.98

- FAMOUS DAVIS SISTERS**
LP Savgos 5004 (Savoy)\$5.98
- THE FAMOUS WARD SINGERS**
RI 5001 Savgos (Savoy)\$5.98
- THE ROBERTA MARTIN SINGERS**
Grace
LP Savgos 5002 (Savoy)\$5.98
- MISCELLANEOUS**
SORENSEN, JACKI
Aerobic Drancing Encore

- LP Lakeside LSI 30006 (MMI)\$8.98
CA LS4 30006\$8.98

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



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Now Playing

Computer Firms Introducing New Add-On Products

By FAYE ZUCKERMAN

On the hardware side of the computer industry, nearly all the home computer makers have introduced new peripheral add-on products for their already existing machines. Recently, many of these electronics firms have been upgrading their machines to closely match many of the high-powered capabilities found on office machines.

More on the Adam: Coleco Industries has expanded Adam, its home computer system, to include an additional digital data drive allowing users to store up to 500K bytes of information. The Hartford company will also be offering a disk drive that takes traditional double-sided, double density 5¼-inch floppy disks. The drive is said to be "CP/M compatible."

An accessory kit for Adam from Coleco will include a blank data pack, tape head cleaner, additional ribbons and three daisy wheel replacements. A memory expander gives Adam 144K of memory. It currently has 80K.

Coleco's "AdamLink" modem allows owners to plug into database services like the Dow Jones News Retrieval and The Source. Owners will be allotted two free hours on CompuServe, a Columbus, Ohio communications network.

Despite Coleco's repeated statements that the Adam defect rate is low, most consumers are waiting to see if Consumer Reports finally obtained a working Adam to evaluate for its February issue. Meanwhile, Coleco has launched a joint effort with Honeywell whereby the latter firm will establish a network of service centers for the Coleco computer system. Some 35 centers will be in place and operational by March, according to a spokesman for Honeywell.

★ ★ ★

Commodore integrates: The Pennsylvania computer firm has rolled out a home computer software system that includes a word processor, electronic spreadsheet, file manager and graphics package. The software system is being offered on cartridge for the company's 64 computer and as a built-in option for the new Commodore 264 computer.

Additionally, the company has licensed the exclusive marketing rights to "Micro Cookbook" for the Commodore 64 computer.

★ ★ ★

And From Atari: A light pen that allows users to draw designs or write text directly onto a computer monitor was announced by the Sunnyvale, Calif. company. The images can appear on the computer screen in some 128 colors, a spokesman for the company says.

Look for Atari to roll out a laboratory kit that turns the computer into a device that can measure temperatures of liquids and help perform scientific experiments.

Atari has also entered into a joint agreement with Nolan Bushnell's Androbot Inc., a personal robot maker. Atari will be licensing products from Bushnell's company, which has seen scattered sales in the robot area. Bushnell, of course, is the man who founded Atari.

Finally, such arcade classics as "Jungle Hunt," "Moon Patrol" and "Ms. Pac-Man" will be made avail-

(Continued on page 49)

Billboard Computer Software

Survey for Week Ending 2/4/84

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ENTERTAINMENT TOP 20

—Disk —Cartridge ★—Cassette

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

EDUCATION TOP 10

1	1	18	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	5	18	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	2	18	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		•	♦♦	♦♦	•				
4	4	18	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	7	9	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		•	•	•	•				
6	3	18	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		•	♦★	♦★	•		♦★		
7	6	18	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.		•	•	♦♦	•				
8	10	2	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		•	•	•	•				
9	9	2	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•		•		•		
10	NEW ENTRY		ALPHABET ZOO	Spinnaker	A combination of Maze games for ages 3-8, that teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.		•	♦♦	♦♦	•				

HOME MANAGEMENT TOP 10

1	1	18	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	2	18	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	3	10	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
4	5	8	HOMEWORD	Sierra On-Line	Word Processing Package		•		•					
5	4	7	THE TAX ADVANTAGE	Continental	Tax Preparation Program		•	•	•	•	•			•
6	6	18	PFS:FILE	Software Publishing	Information Management System		•			•	•			
7	7	9	MULTIPLAN	HesWare	Electronic Spreadsheet				•					
8	8	3	EAST SCRIPT	Commodore	Word Processing Package				♦					
9	9	18	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
10	10	2	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Package				♦♦					

SOFTWARE CHART ANALYSIS

'Donkey Kong' Climbs Onto List

By FAYE ZUCKERMAN

The arcade classic "Donkey Kong," which comes onto the entertainment chart at number 18, was released through Atari's software division on Commodore, IBM and Texas Instruments computers during the fourth quarter of 1983. Its initial success as a computer title is hardly surprising, given how well it's done in the arcades and on home video systems.

Since "Donkey Kong's" introduction as an arcade machine in mid-1981, it has become an American pastime—as evidenced by the "Donkey Kong" cartoon, T-shirts, socks and posters. The Japanese arcade game has spawned two sequels: "Mario Brothers" and "Donkey Kong Jr."

"Jr." is said to be one of the few game sequels to gain nearly as much acclaim as the original. It has yet to be made available on computers, but continues to have arcade popularity.

"Donkey Kong" also still commands a strong presence as a coin-operated machine. It was conceived at one of Nintendo's research and development laboratories in Kyoto, Japan. No one at Nintendo's American offices knows who was responsible, or how the idea for this title came about.

During its test marketing, Nintendo found that "Donkey Kong" was one of the few arcade games that managed to attract an audience. Judy suggests that it is the game's "audience appeal" that has made it a success.

The object of the game is to rescue the hero's girlfriend Cindy from Donkey Kong, a gorilla holding Cindy hostage atop a building. The hero, a carpenter named Mario, must climb a labyrinth of girders while dodging fireballs to save his girlfriend.

By 1982, "Donkey Kong" had climbed to the top of industry arcade game charts. Coleco Industries had already obtained the video game rights to the title. Atari, in the first quarter of 1983, secured a license to convert the title onto computer systems.

Atari's software division, Atari-soft, released "Donkey Kong" as well as several other computer software versions of arcade titles in the fourth quarter last year for \$44.95 as a cartridge and \$34.95 on diskette.

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Video Music Programming

MTV Adds & Rotation

As of 1/25/84

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

NEW VIDEOS ADDED:

John Cafferty & the Beaver Brown Band, "Tender Years," Scotti Bros./CBS
Echo & the Bunnymen, "Do It Again," Sire
Judas Priest, "Free Wheel Burnin'," Columbia
Kiss, "All Hell's Breakin' Loose," Mercury
Manfred Mann, "The Runner," Arista
Steve O'Neill, "When The Mountain Falls," No label
Rainbow, "Can't Let You Go," Polydor
Stray Cats, "Look At That Cadillac," EMI America
Thompson Twins, "Hold Me Now," Arista
Toyah, "Rebel Run," Safari
Dwight Twilley, "Girls," EMI America

HEAVY ROTATION (maximum 4 plays a day):

Don Felder, "Bad Girls," Asylum
Genesis, "That's All," Atlantic
Herbie Hancock, "Autodrive," Columbia
Heaven, "Rock School," Columbia
Billy Idol, "Rebel Yell," Chrysalis
Elton John, "That's Why They Call It The Blues," Geffen
Cyndi Lauper, "Girls Just Want To have Fun," Portrait
John Lennon, "Nobody Told Me," Polydor
Huey Lewis, "I Want A New Drug," Chrysalis
Paul McCartney, "So Bad," Columbia
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Bette Midler, "Beast Of Burden," Atlantic
Eddie Money, "The Big Crash," Columbia
Motels, "Remember The Nights," Capitol
Motley Crue, "Looks That Kill," Elektra
Nena, "99 Luftballons," Epic
Night Ranger, "Rock In America," Camel/MCA
Robert Plant, "In The Mood," Atlantic
Police, "Wrapped Around Your Finger," A&M
Pretenders, "Middle Of The Road," Sire
Re-Flex, "Politics Of Dancing," Capitol
Lionel Richie, "Running With The Night," Motown
Rolling Stones, "Under Cover Of The Night," Rolling Stones
Romantics, "Talking In Your Sleep," Nemperor/CBS
.38 Special, "If I'd Been The One," A&M
Van Halen, "Jump," Warner Bros.
U2, "Sunday Bloody Sunday," Island
Yes, "Owner Of A Lonely Heart," Atco
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
English Beat, "Best Friends," IRS
Eurythmics, "Here Comes The Rain Again," RCA
Howard Jones, "New Song," Elektra
Lords Of The New Church, "Dance With Me," IRS
Christine McVie, "Got A Hand On Me," Warner Bros.
Jeffrey Osborne, "Stay With Me Tonight," A&M
Real Life, "Send Me An Angel," MCA
Paul Rodgers, "Cut Loose," Atlantic
Grace Slick, "All The Machines," RCA
Spandau Ballet, "Gold," Chrysalis
Talking Heads, "This Must Be The Place/Naive," Sire

LIGHT ROTATION (maximum 2 plays a day):

Lloyd Allen, "I Keep Looking At You," Epic
C.S. Angels, "Independence Day," Arista
Big Country, "Fields Of Fire," Mercury
Kim Carnes, "You Make My Heart Beat Faster," EMI America
China Crisis, "Working With Steel And Fire," Virgin
Irene Cara, "The Dream," Network
Jimmy Cliff, "Reggae Night," Columbia
Comateens, "Late Mistake," Virgin/Mercury
Combo Audio, "Romanticide," EMI America
Crack The Sky, "Mr. D.J.," Criminal
Girlschool, "Play Dirty," Mercury
Headpins, "Just One More Time," Solid Gold/MCA
Helix, "Don't Get Mad, Get Even," Capitol
Honeys, "Running Away," Rhino
Hyts, "Backstabber," Gold Mountain/A&M
James Ingram/Michael McDonald, "Yah Mo B There," Qwest
Juniper, "Lies," Allegiance
Little Heros, "Watch The World," Capitol
Mink DeVille, "Each Word Is A Beat," Atlantic
Nelsons, "I Don't Mind," Chicada
November Group, "Put Your Back Into It," Brain Eater
Oda, "Power Of Love," No label
Parachute Club, "Rise Up," RCA
Randy Andy, "The People," A&M
Baxter Robinson, "Silver Strand," RCA
Sons Of Heros, "Living Outside Of Your Love," MCA
Souvenir, "Framed," MCA
John Kay & Steppenwolf, "Hot Nights In A Cold Town," Allegiance
Suburbs, "Love Is The Law," Mercury
Tina Turner, "Let's Stay Together," Capitol
Monte Video, "Shoop Shoop," Geffen
White Animals, "Don't Care," Dreadbeat
Wire Train, "Never," 415/Columbia
Yello, "Lost Again," Elektra

Retailing

Champaign-Urbana's Record Service Relies On Its Wits

By MOIRA McCORMICK

CHICAGO—The convalescing economy may not have affected the pocketbooks of downstate Illinois college students just yet, but the four-store Record Service chain, headquartered in the Univ. of Illinois twin towns of Champaign-Urbana, uses its wits to stay afloat.

Ongoing sales, careful catalog pruning, aggressive special ordering, a growing complement of accessories, and Compact Disc promotions have enabled the 15-year-old retailer to hold its own despite the area's apparent economic standstill.

According to co-owner/co-manager Phil Strang, Record Service originated in 1969 as a campus record ordering service, operated out of a dormitory room by a pair of student government members. "Most record retailers at the time were charging close to list; the service marked up albums 10% above cost," Strang recalls. Burgeoning weekly orders

eventually forced Record Service into a storefront outlet.

Currently, Record Service encompasses its 3,600 square foot flagship store on the U. of I. campus, a 1,200 square foot outlet at Illinois State Univ. in nearby Normal, a 900 square foot location at Urbana's Lincoln Square Mall, and a 600 square foot classical annex called Figaro's a block away from the flagship store.

Strang says the Urbana mall location, opened in September, 1981, has been by far the most profitable of the chain, experiencing 25% volume growth in 1983, as compared to 1% at the flagship store and a 30% decrease at the Normal outlet. "We'd always been opposed to malls, because our business thinking had been informed by that '60s sort of hippie, worker-controlled mindset," he says. "But we were losing business, because non-students weren't coming to the campus store."

That outlet has "shown such terrific

growth," according to Strang, that Record Service's co-owners (who are, in addition to Strang, Michael Pollock, Tom McCoy and Jim Kornibe) are considering moving the flagging Normal store to a mall as well.

Record Service's flagship store carries 40,000 titles and \$150,000 worth of inventory, according to Strang, 20% of which is soul/r&b, 20% budget and cutouts, 15% jazz, 5% imports, and the rest pop and rock. Cassettes account for 10% of the store's volume. Hit artists, local product and new music turn over exceptionally well, especially such artists as Big

Country, R.E.M. and the Alarm, says Strang. And, he adds, "We move up to 700 12-inch dance records per week."

The Lincoln Square Mall outlet carries about one-fifth the large store's stock, emphasizing a mix of current hits, easy listening and country for its older clientele, along with a large selection of hard rock and metal catering to the nearby high school. The Normal store stocks a third as much inventory as the flagship and features mainly current product.

Strang says blank tape is a particularly hot item among college students, and cites home taping, which he considers a byproduct of the economy, as a major cause of the overall sluggishness of business. "You hear conversations in the store—one guy'll buy an album and his three friends offer to tape it," he sighs.

Print and radio ads in local papers and on campus radio, sometimes co-opted by record companies, announce weekly sales. Twenty to 30 titles are on sale at any time, says Strang, at \$5.69-\$5.99 for \$8.98 list. New releases sport a \$6.99 tag, while catalog sells for \$7.49. Midline titles run \$4.99-\$5.99, with a dollar off when on sale.

Record Service does not handle video or computer software, says Strang. "We considered video at one time, but didn't have the capital to invest," he explains. "We have gone heavily into CD, however."

All but the Lincoln Square Mall outlet and Figaro's classical store carry Compact Disc, says Strang. Customers seeking CDs at Figaro's are sent down the street a block to the main store, he adds. Record Service carries 150 CD titles, which sell at \$16.99-\$17.99.

Sales are also bolstered by Record Service's special ordering system, which involves 75-100 records per week. "We call all over the country to special order," says Strang.

The recent addition of accessories has proved a worthwhile investment, he adds. Buttons, calendars, T-shirts, posters and tapestries may only account for about 7% of store volume, "but we make more points because the markup is 40-50%."

New Firm Rents To Vid Dealers

• Continued from page 24

sider titles they may have only had mild interest in before."

Obviously, dealers will take deposits and order mint copies for sale. All Independent Video Source stock is used but comes into the store looking new. It is shrink-wrapped around a styrofoam core for open display of the dummy package. The actual movie is in a paper sleeve so it can be spine identified. However, there is a sticker and a bar code area for integration into any store system. The entire program is computerized.

Independent Video Source is set up to handle existing stores and new openings. In the case of new stores, a deposit is required, figuring out to around half price—\$19.95 for 500 or more pieces or \$29 for less than 500 pieces. Existing stores merely pack up 100 titles they no longer want and exchange them for that quantity of rental stock.

While titles are formatted in blocks of 100, there is no limit on the amount. Titles can be retained for longer than a month or whatever cycle is involved. Shipment and exchange turnaround is going to be reduced by having regional offices, claims Nishimura.

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Video

'SERIOUS MOONLIGHT' SPECIAL

Sony, HBO Link For Bowie Push

NEW YORK—Sony's largest-scale promotion to date also marks the first time a pay-TV channel has been paired with a home video company. A joint campaign with Home Box Office surrounds the channel's debut of David Bowie's "Serious Moonlight" concert Feb. 12.

Says Betty Bitterman, HBO's vice president for music and variety programming, "The tie-in is a natural. We foresee a continuing relationship with Sony."

Sony is supporting its video software, particularly a new David Bowie Video 45, and Beta Hi-Fi hard-

ware. Promotions for Devo and Rick Derringer programs are also planned, with club, retail and radio tie-ins.

For the Bowie promotion, rock clubs in 20 cities will preview HBO's 60-minute special with a 14-minute teaser Feb. 7. HBO will promote the events with radio advertising, notes Bitterman. The concert itself will be simulcast in 60 markets via DIR.

"This is an experiment for us," Bitterman says. "The Bowie program really lends itself to it."

Sony is supplying all 20 clubs with Beta Hi-Fi equipment, as well as a

dozen Video 45s as door prizes. A grand prize drawing will be held at the end of the evening for the video equipment.

In addition, posters, T-shirts and tour jackets will be used to promote the preview, the concert special and the Sony products.

John O'Donnell, national manager of Sony's video software operations, notes that neither Bowie's record label, EMI America, nor Picture Music International, which licensed the clips, are involved with the promotion. It came about when Michael Rudich, promotion coordinator for Sony, heard about the HBO special and suggested that the two companies work together.

Sony also plans in-store promotions at Tower Records in Los Angeles for the new "We're All Devo" video album. In addition to giving away free tickets to the Hollywood Palace for a sneak preview of the program, Sony is sponsoring a "win a dinner with Devo" promotion and working with local rock station KROQ.

For "Rick Derringer's Rock Spectacular," Sony and Jem Records are sponsoring promotions in Seattle and Nashville, tied to a radio station and a personal appearance.



ETERNAL EVERLYS—The Everly Brothers—Phil, left, and Don—perform together for the first time in a decade on the "Everly Brothers Reunion Concert," currently being shown on HBO.



Photo by Chuck Pulin

STYLISH CLIPS—Clients at the Flip It hair salon in Bayside, N.Y. get a treat with their trim. The shop has three video screens featuring the latest videos and films.

JVC Prepares To Export New Camera/Recorder

TOKYO—JVC here will begin exporting shipments of its new GR-C1 camera/recorder to the U.S. sometime this spring, with European supplies to follow in the summer. The VHS-based compact system will be launched on the Japanese market in February, selling at around \$1,200. Initial production will be 30,000 units monthly, with over 60% intended for export.

Export prices are expected to undercut the rival 8mm systems due on the market from Philips and Kodak later this year. A JVC spokesman says that with VHS fast becoming a world standard for VCRs, the company does not even necessarily consider 8mm camera/recorders to be competition.

JVC's commitment to 8mm has not been abandoned, he claims—the company was one of 122 signatories to the universal 8mm standard agreed on last year—but the design aim of compactness has proved easier to achieve within the existing VHS format. All of JVC's OEM (original equipment manufacture) client companies have shown interest in marketing the GR-C1 under their own brand name in world markets.

Meanwhile, JVC will increase production of conventional VHS recorders to 350,000 machines a month later this year. Two months ago, output was upped from 250,000 to 300,000 machines a month.

The move follows JVC's announcement that it will be supplying

Zenith in the U.S. with 30,000-40,000 units monthly as of the end of February. Four assembly lines will be added to the company's Yokosuka plant, increasing capacity there from 30,000 to 100,000 units monthly, and construction of a printed circuit facility at Isezaki should be complete by April, raising overall output from 300,000 to 400,000 printed circuits a month.

Zenith's decision to switch to VHS reflects the dominant share of the American market the format has now captured. Since 1975, Zenith has been supplied by Sony with Beta-type machines on an OEM basis. The new deal with JVC includes recorders, portable systems and video cameras.

In the Japanese market, Pioneer will begin selling Beta hardware under its own brand name in April. Some 2,000-3,000 units a month will be supplied by Sony. Pioneer has been part of the Beta group since 1977, but until now has stayed out of VCR production, preferring to concentrate on developing and marketing the LaserVision videodisk system.

Uncertainty over the impending arrival of 8mm may have inclined the firm to take Sony-produced machines rather than manufacture them itself, observers believe. The Sony-Pioneer deal is in some senses a reciprocal arrangement, since Pioneer is to begin supplying Sony with laser disks this spring.

Billboard Videodisk Top 20

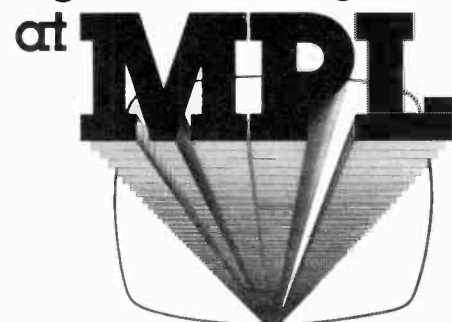
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Survey For Week Ending 2/4/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	7	16	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
3	3	6	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
4	4	5	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
5	2	8	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
6	5	13	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
7	11	9	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
8	12	4	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
9	8	6	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
10	6	6	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
11	15	8	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
12	17	6	JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
13	9	17	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
14	18	13	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
15	14	2	THE SURVIVORS	Columbia Pictures RCA Video Disc 03057	Walter Matthau Robin Williams	1983	R	CED	24.98
16	NEW ENTRY		DARK CRYSTAL	Thorn/EMI Video TLS-1966	Jen, Kira	1982	PG	CED	29.95
17	NEW ENTRY		STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	CED Laser	19.98 34.98
18	NEW ENTRY		PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	CED Laser	19.98 29.98
19	10	2	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
20	16	2	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98

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Billboard Videocassette Top 40

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Survey For Week Ending 2/4/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
2	2	5	MAKING OF MICHAEL JACKSON'S THRILLER ▲	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	3	90	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	5	6	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
5	4	19	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
6	6	6	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
7	7	12	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
8	21	50	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
9	13	6	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
10	12	9	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
11	10	12	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
12	9	9	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
13	15	28	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
14	8	32	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
15	17	5	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
16	16	2	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
17	14	15	GANDHI •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
18	NEW ENTRY		BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
19	19	5	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
20	11	5	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
21	30	9	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
22	22	6	JAWS 3 •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
23	20	12	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
24	23	10	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
25	25	17	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
26	31	9	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
27	NEW ENTRY		NIGHTMARES	Universal City Studios MCA Distributing Corp. 80037	Christina Raines Moon Zappa	1983	PG	VHS Beta	59.95
28	32	9	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
29	29	14	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
30	40	16	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
31	18	5	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
32	27	9	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
33	24	63	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
34	28	5	AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.95
35	35	18	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
36	26	17	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
37	37	11	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
38	38	17	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
39	33	9	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
40	39	13	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95

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Video

New On The Charts



NIGHTMARES MCA Home Video # 27

Cigarettes, video games, pickup trucks and a quiet suburban neighborhood take on malevolent dimensions in this thriller. Starring Christina Raines, "Nightmares" is a four-part anthology that finds horror in the most reassuring objects and surroundings.

The 99-minute film carries a suggested retail price of \$59.99.

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

New Team Enters Music Clip Market

LOS ANGELES—Record industry veteran Diane Beam, who managed such recording studios as One Step Up and Baby O Recorders, has parted with tv commercial maker Steve Lewis to form a new music video team based here.

The new unit, Cineman, will offer film and tape editing services at its headquarters. Derek Chang, who has worked on video clips for A&M is also involved in Cineman.

Lewis began directing music videos in 1975 with the completion of 60 video segments for the first season of "Solid Gold." Production manager Tony Basile comes to Cineman with experience in film production. Basile also has produced video for the Motels, Juice Newton and Diana Ross.

Former cameraman Bob Fisher has also joined the new group as a director.

U.S.A. Releases 'Beatlemania' Film

LOS ANGELES—U.S.A. Home Video, a unit of Family Home Entertainment, has acquired the worldwide distribution rights to "Beatlemania—The Movie."

With the release of this title, president Noel Bloom reaffirms the Canoga Park, Calif. company's commitment to long-form visual music. He describes music video as a viable and growing area of sale, calling the company's "Abba," "The Tubes" and "Canned Heat" long-form videos consistently good sellers.

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New Video Releases

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

ABDUCTION

Leif Erickson, Dorothy Malone
Beta & VHS Media Home Entertainment
M268 \$59.95

THE ALIEN FACTOR

Beta & VHS VCI VC6255 (Media Home) \$59.95

BLOODSUCKING FREAKS

Beta & VHS Vestron Video no list

CARTOON CLASSICS

Vol 7: More of Disney's Best 1932-46
Beta & VHS Walt Disney Home Video \$49.95

Vol 8: Sport Goofy's Vacation
Beta & VHS Walt Disney Home Video \$49.95

Vol 9: Donald Duck's 1st 50 Years
Beta & VHS Walt Disney Home Video \$49.95

Vol 10: Mickey's Crazy Careers
Beta & VHS Walt Disney Home Video \$49.95

COUNTRYMAN

Beta & VHS Media Home Entertainment \$59.95

THE DORM THAT DRIPPED BLOOD

Laurie Lapinski, Stephen Sachs
Beta & VHS Media Home Entertainment
M266 \$59.95

DOT AND THE BUNNY

Beta & VHS CBS/Fox Video \$39.98

DRACULA BLOWS HIS COOL

Johnny Garco, Betty Verges
Beta & VHS Private Screenings PS529 (Media Home) \$39.93

ENCOUNTER WITH THE UNKNOWN

Beta & VHS VCI VC1033 (Media Home) \$59.95

FELICITY

Jody Hanson, Marilyn Rodgers
Beta & VHS Private Screenings AP5528 (Media Home) ??

GOING BESERK

John Candy, Joe Flaherty
Beta & VHS MCA Home Video \$69.95
CED & LED \$29.98

THE GREATEST STORY EVER TOLD

Max Von Sydow, Charlton Heston, Sidney Poitier
Beta & VHS CBS/Fox Video \$69.98

HOW TO TEACH YOUR BABY TO READ

With Glenn Doman
Beta & VHS Karl Video KV050 \$49.95

JACK THE RIPPER

Klaus Kinski
Beta & VHS Vestron Video no list

LITTLE LAURA & BIG JOHN

Beta & VHS VCI VC1065 (Media Home) \$49.95

LUCKY LUKE: THE BALLAD OF THE DALTONS

Beta & VHS Walt Disney Home Video \$49.95

LUCKY LUKE: DAISY TOWN

Beta & VHS Walt Disney Home Video \$49.95

MR. MOM

Michael Keaton, Teri Garr
Beta & VHS Vestron Video no list
LED & CED \$29.95

OPERATION ORIENT

Gordon Mitchell, Gianni Gori
Beta & VHS Private Screenings (Media Home) \$39.95

PICTURE MUSIC

Kim Carnes, America, Steve Miller, etc.
Beta & VHS Vestron Video no list

Fonda Readies New Workout

NEW YORK—WEA International has acquired the exclusive rights to Jane Fonda's third exercise video program, "The Challenge," for release outside the U.S. Karl Video will market domestically, beginning March 1.

The program, to be released internationally in April, is a more advanced version of the original "Workout," released in 1982. The 90-minute tape presents Fonda in a 70-minute warmup and cooldown session, and a 20-minute "dance aerobics" session in which Fonda and two male dancers elaborate on the initial concept.

The musical score was composed specifically for "The Challenge" by Dean Correa. Sidney Galanty produced and directed, with choreography by Peter Dudly.

The two previous Fonda tapes, "Jane Fonda's Workout" and "Jane Fonda's Pregnancy, Birth And Recovery Workout," were also marketed by Karl Video and WEA International.

POPEYE AND FRIENDS IN THE WILD WEST

Beta & VHS Media Home Entertainment \$29.95

RUNNING BRAVE

Robby Benson, Claudia Cron
Beta & VHS Walt Disney Home Video \$69.95

SHATTERED

Peter Finch, Shelley Winters

Beta & VHS Media Home Entertainment
M267 \$59.95

SHOUT AT THE DEVIL

Lee Marvin, Roger Moore, Barbara Parkins
Beta & VHS Vestron Video no list

THE SIN OF ADAM AND EVE

Beta & VHS VC6215 (Media Home) \$49.95

THE SMURFS AND THE MAGIC FLUTE

Beta & VHS Vestron Video no list
CED & LED \$29.95

STAR CHAMBER

Michael Douglas
Beta & VHS CBS/Fox Video \$59.98

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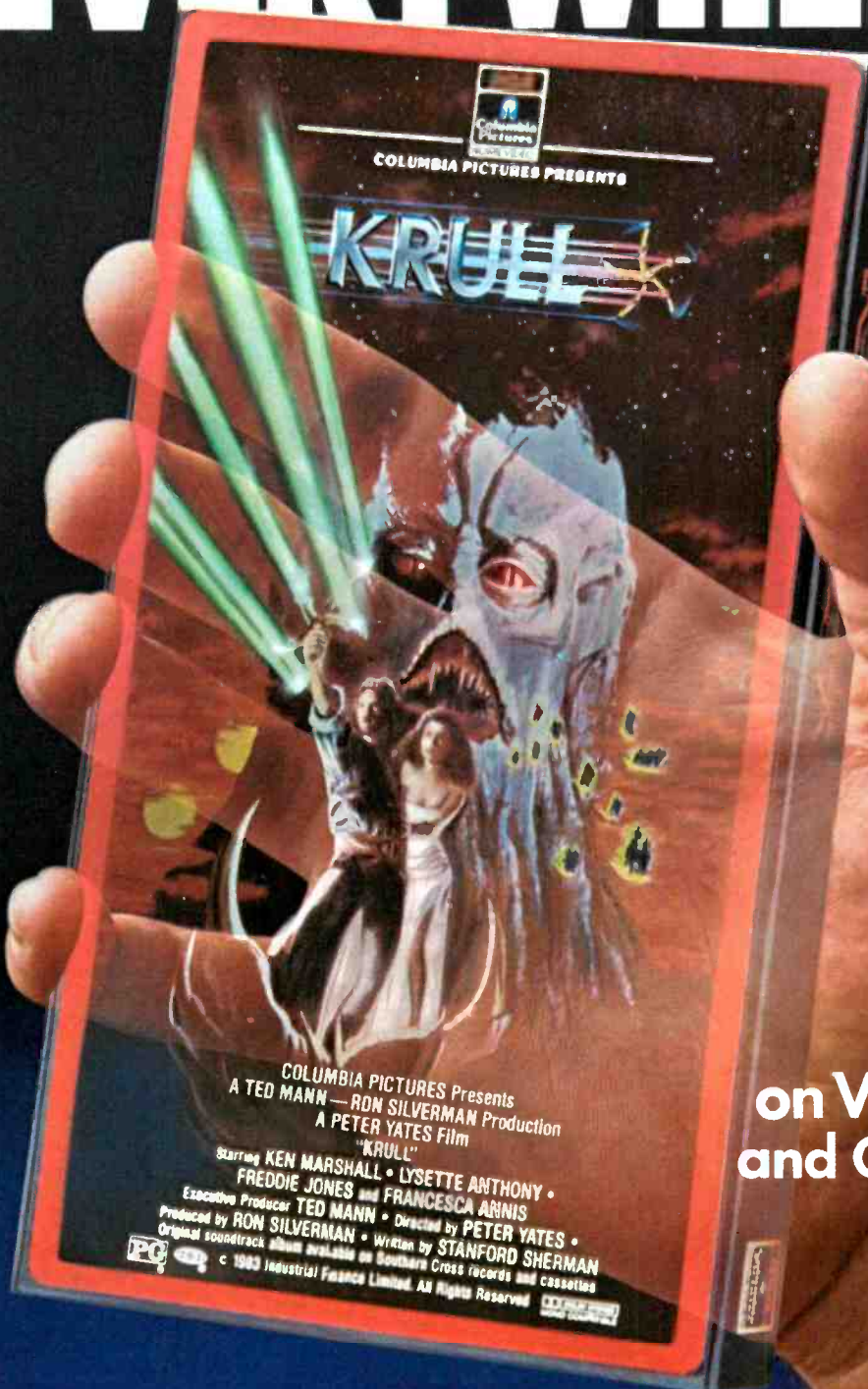
Beta & VHS Walt Disney Home Video \$69.95

WAR GAMES

Matthew Broderick
Beta & VHS CBS/Fox Video \$79.98

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Billboard

Survey For Week Ending 2/4/84

Videocassette Top 40

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RENTALS						
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release Rating Format
1	1	8	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981 PG VHS Beta
2	2	7	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983 R VHS Beta
3	5	13	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983 R VHS Beta
4	4	6	MAKING OF MICHAEL JACKSON'S THRILLER▲	Vestron 1000	Michael Jackson	1983 NR VHS Beta
5	7	7	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983 PG VHS Beta
6	3	7	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983 PG VHS Beta
7	8	10	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983 R VHS Beta
8	6	19	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983 R VHS Beta
9	9	16	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982 PG VHS Beta
10	10	9	BREATHLESS	Vestron V5017	Richard Gere	1983 R VHS beta
11	12	4	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978 R VHS Beta
12	11	11	THE DARK CRYSTAL	Thorn/EMI 1966	Jen. Kira	1982 PG VHS Beta
13	13	6	JAWS 3 • (ITA)	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983 PG VHS Beta
14	15	32	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983 R VHS Beta
15	16	3	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983 PG VHS Beta
16	22	2	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983 R VHS Beta
17	14	9	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983 R VHS Beta
18	17	9	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983 R VHS Beta
19	19	8	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983 R VHS Beta
20	27	9	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979 R VHS Beta
21	26	17	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983 PG VHS Beta
22	21	40	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982 NR VHS Beta
23	20	10	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983 R VHS Beta
24	18	12	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983 PG VHS Beta
25	29	20	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982 PG VHS Beta
26	24	14	PSYCHO II • (ITA)	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983 R VHS Beta
27	32	26	PORKY'S ▲ (ITA)	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982 R VHS Beta
28	38	17	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983 PG VHS Beta
29	23	14	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983 R VHS Beta
30	35	21	BAD BOYS • (ITA)	Thorn/EMI 1633	Sean Penn Reni Santoni	1983 R VHS Beta
31	30	32	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983 PG VHS Beta
32	33	50	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982 R VHS Beta
33	25	14	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983 PG VHS Beta
34	28	19	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983 R VHS Beta
35	31	22	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983 PG VHS Beta
36	34	16	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982 NR VHS Beta
37	36	17	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983 R VHS Beta
38	39	13	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983 PG VHS Beta
39	37	30	THE VERDICT • (ITA)	CBS-Fox Video 1188	Paul Newman James Mason	1982 R VHS Beta
40	40	15	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983 PG 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).

Video

'Music Vision' Gaining Support

MEMPHIS—Since its initial airing over the Thanksgiving weekend, the locally-based "Music Vision" cable music show has been gaining support nationally, expanding its total viewer market to 6.8 million homes.

"We are now covered in Manhattan on both the Manhattan Cable system and Group W," says Steve Weaver, director of affiliate relations. "Naturally, we are looking to put the show in as many broadcast markets as possible, and we could possibly gain an additional two million homes very shortly if current negotiations work as planned."

About a month ago, "Music Vision" began syndicating in UHF broadcast areas.

The show's air personalities are rock'n'roll pianist Larry Raspberry and Mary Norman. "We get letters addressed to both Larry and Mary," says Weaver. "It seems our audience enjoys seeing the interplay between them."

One problem that "Music Vision" has overcome is a new program's ability to obtain interviews with major recording acts. According to producer Joe Mulherin, interviews have already aired with Heart, Kansas, Loverboy and others.

"We caught an exciting interview with the Stray Cats, who ended their five-month tour here," Mulherin

says. "It was shot at Graceland in Elvis' jungle room."

The Stray Cats' interview was divided into two segments. The first aired this month; the second is scheduled for late February or early March to coincide with their winter tour.

"Jeff 'Skunk' Baxter of the Doobie Brothers joined the Cats at the end of their tour and sat in on the interview," Mulherin relates. "Jeff's just getting into video himself, so we gave him a camera and let him run around on stage, shooting the Cats, and we were shooting him."

Chrysalis Titles To Pacific Arts

LOS ANGELES—Pacific Arts Video Records has acquired the videocassette and laser videodisk rights to five video titles from Chrysalis Records: Toni Basil's "Word Of Mouth," "The Best Of Blondie," "Jethro Tull Slipstream," "Bill Connelly Bites Your Bum" and "Paul Daniels Magic."

"Word Of Mouth" will be the first title released via the new arrangement. It is scheduled for early March release, at a suggested list price of \$29.95. The remaining titles are due this summer, in VHS Hi-Fi as well as Beta Hi-Fi.

Music Monitor

● **Bad Girls:** There's an R-rated version of **Dwight Twilley's** video to "Girls," from the EMI American album "Jungle." The video, in which Twilley appears as a high school football coach, was directed by **Mark Robinson**.

● **Front Row Seats:** The two major pay-tv channels plan blockbuster concerts this month, with Home Box Office offering **David Bowie's** solo television performance debut and Showtime spotlighting the **Police**. The directors of both have shot the artists' video clips. Bowie's "Serious Moonlight" debuts Feb. 12 and was taped in Vancouver with director **David Mallet**, who also directed "China Girl" and "Let's Dance." "The Police: The Synchronicity Concert" was taped largely at Atlanta's Omni, with additional scenes shot in Montreal. Directors **Kevin Godley** and **Lol Creme** have previous experience with the Police's "Every Breath You Take" and "Synchronicity II." It debuts Feb. 11.

● **Video Verité:** **Kim Carnes** has completed a video for "You Make

My Heart Beat Faster" from the EMI America album "Cafe Racers." **Leslie Libman** directed, and **Francis Moore** of Design/Art Productions produced. After researching the French cinema, Carnes and her production team decided to use Bertolucci's "The Conformist" as inspiration. Plans are underway to develop a movie project from the video, which features British actor **Ian McShane**.

● **Fitz Times Two:** **Riot's** "Born In America" was produced by New York artist/producer **Fitz**, who recently completed a clip for his own "Audio/Video," the title track of his debut EP on Top Flight Records. The same creative team—executive producer **Donna Dees**, director **Jonathan Heap** and director of photography **John Corso**—worked on both. Editor **Peter Cummings** also produced the Fitz album.

● **Cherubic:** **Mick Fleetwood's** "Angel Come Home" was directed by **Greg Beeman**. **John House** produced for Razor Productions and RCA Records; **Steve Purcell** edited at the Post Group in Los Angeles.

● **Dreamtime:** **Pieces Of A Dream's** "Fo-Fi-Fo," from their current Elektra album, was produced by **E.J. Stewart's** **Marcus Peterzell** and directed by **Pat Warner**.

MUSIC VIDEOS

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INTERNATIONAL MARKET PROFILE

By KIRK LaPOINTE

In a year when jubilant Montrealers Men Without Hats broke the ice internationally by proclaiming it was "safe to dance," the guarded optimism among Canada's music industry executives in early 1983 gradually thawed by year's end and made many sure it was safe to celebrate.

And celebrate they did, particularly at such record companies as CBS and PolyGram, where best-ever sales years were achieved. In general, the country's recording industry emerged from the doldrums and depression of 1981 and 1982 healthier, leaner and better prepared for future upswings. While the roughly 10% sales increase for the industry was hardly a cause for parades—Canadian artists, for instance, fared poorly and were an area of concern as 1984 took hold—the business' performance matched the economic recovery in other sectors of the country's industrial complex.

Broadcasting profits edged upward, as well. The introduction of AM stereo hardware prompted widespread conversion to non-mono transmission and hopes of stronger competition between AM and FM. Additionally, important new concert venues were built and quickly put to the test. The Toronto market was flooded with more than 300 concerts between May and October, 1983, with Concert Productions International (CPI, the largest promoter in the land) claiming its best year ever.

On the down side, studio activity remained somewhat stagnant, relying almost exclusively on domestic talent to generate revenue. The 1970s era of luring foreign recording artists trickled nearly to an end by last year. The Police and Asia recorded at Le Studio near Montreal—the Rolls Royce of the country's cutting facilities—but few others thought well enough of the tax-free advantages (or the devalued Canadian dollar) to venture north.

At least five disks—Michael Jackson's "Thriller," The Police's "Synchronicity," the "Flashdance" soundtrack, Def Leppard's "Pyromania" and David Bowie's "Let's Dance"—sold more than the biggest ticket item of 1982, Men At Work's "Business As Usual." (The latter disk, however, continued to sell well in 1983 and was CBS' second-largest album of the year).

No different than anywhere else, when the monsters brought consumers into the stores, mini-monsters were created. The Canadian Recording Industry Association (CRIA) reported certification increases in the first 11 months of 1983—123 platinum (signifying more than 100,000 sales) from 87 and 124 gold (50,000 sales) from 101 for albums and singles one year earlier.

But while radio has been mandated to play between 15 and 30% Canadian content since 1971, 1983 was not a big breakthrough year for domestic talent. Only three home-landers scored multi-platinum on 1983 releases through November—Loverboy, Bryan Adams and Eric Robertson (the latter, a left-field hit on K-tel). Others scored platinum, among them, Chilli-wack, Toronto, Headpins (all three on the independent Solid Gold label), Red Rider, the Nylons and Frank Mills.

Gold disks weren't that plentiful, either, for the country's artists, with only Rough Trade, Streetheart, Strange Advance, Doug and the Slugs, Celine Dion, Payola\$, Men Without Hats and Anne Murray garnering them.

Missing from the list were several previously surefire platinum successes, including Rush and Triumph. Even the Payola\$' gold disk, for "Hammer On A Drum," was consid-

ered less than a success as a follow-up to the group's sweeping of last year's Juno music awards. (The Junos are being held in December this year in a slightly revised format.)

Encouraging was the sudden signing splurge by two major labels, WEA and PolyGram, in an involvement the two multinationals had previously shied from. WEA, under new president Stan Kulin, inked almost a dozen acts in Canada directly or to its family of labels. It also began distributing Duke Street Records, its first-ever pact with a domestic independent. Says Bob Roper, the former Capitol and CPI executive brought in as a&r director at the firm: "You wouldn't believe the crap that arrived on my desk at first. No one thought we were serious. But no one's laughing now."

And while the company did not score any hits in its first major foray, it was staying the course and refusing to back off its commitment. Dave Tollington, upped at WEA to the

(Continued on page C-12)

Bryan Adams



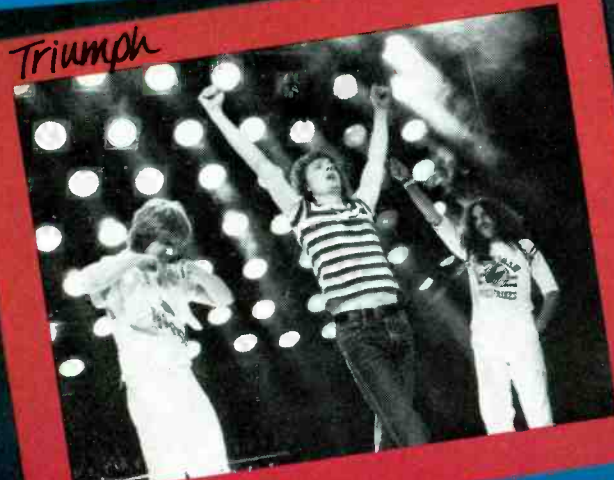
Aldo Nova



Bruce Cockburn



Triumph

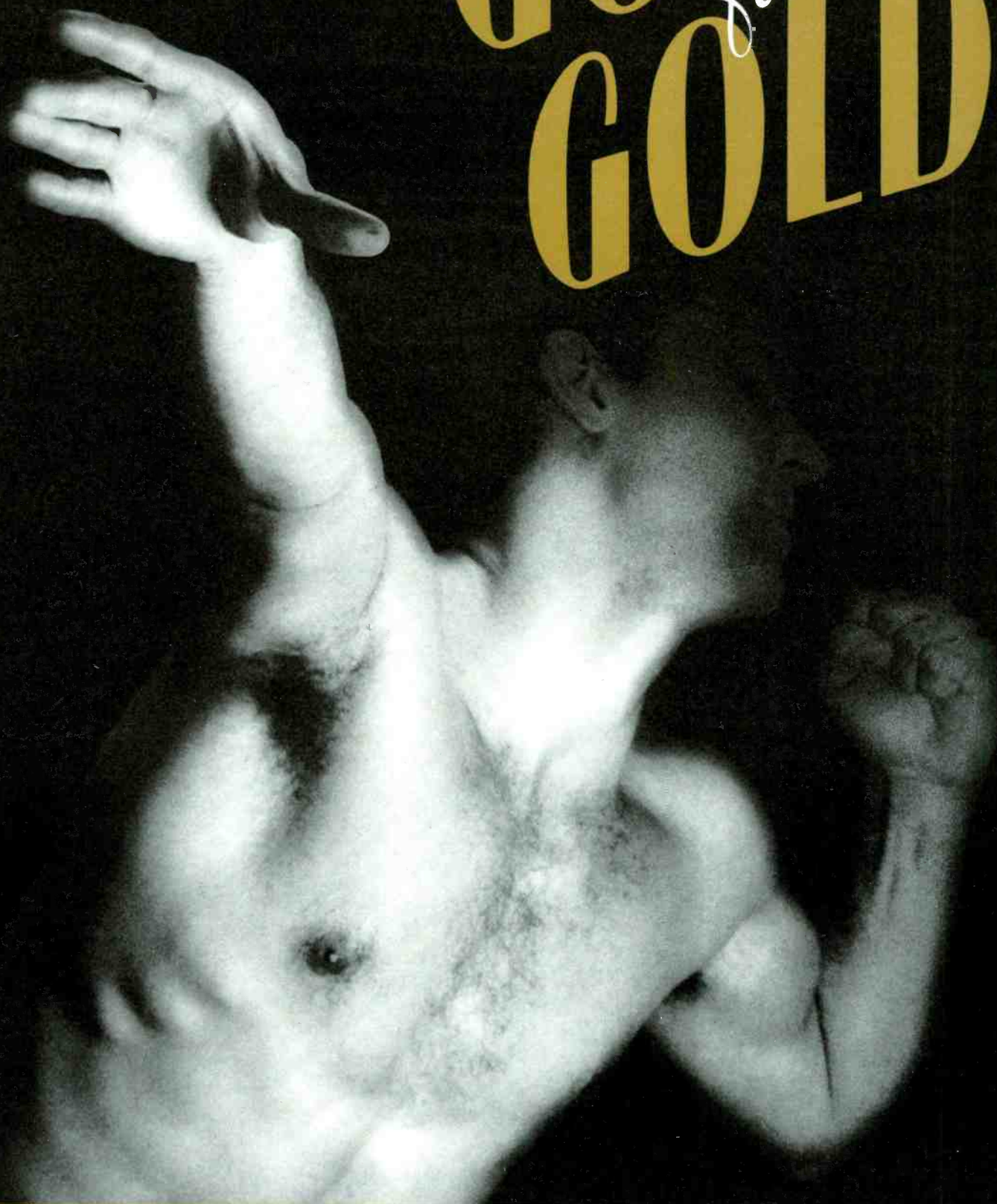


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SHERIFF
STRANGE ADVANCE
STREETHEART
SURRENDER
DAVID WILCOX

ANTHEM RECORDS

BOYS BRIGADE
CONEY HATCH
BOB & DOUG MCKENZIE
RUSH
IAN THOMAS

AQUARIUS RECORDS

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COREY HART
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CAPITOL RECORDS-EMI OF CANADA LIMITED



Time was, the typical Canadian independent record executive went to bed with dreams of success and awoke to nightmares of the business climate. Faced daily with a tight cash flow that sought to score amid massive distribution hurdles across a 4,000-mile landscape sporadic in substantive markets, the independents lived and died from record to record.

The lifeline to the lifeblood of the country's record industry came in the 1970s in the form of distribution by major firms, most of them foreign multinationals. That symbiotic relationship—distribution in return for a slice of a low-risk source of income—has sustained most of the 100 or so Canadian independents through the recession-filled recent years and leaves them today in combative shape to thrive in good economic times approaching.

Some of the country's most successful commercial music sprung from the smaller labels in 1983—Men Without Hats on Static Records, Headpins and Toronto on Solid Gold, Raffi on Troubadour, Rough Trade and Bruce Cockburn on True North, the Nylons on Attic, Saga on Maze, the Spoons on Ready, the Parachute Club on Current, Kilowatt on Dallcorte and countless Quebecois artists on their respective labels. Add those to the so-called Canadian independent Big Three—Rush on Anthem, April Wine on Aquarius and Triumph (formerly on Attic, signed last year to PolyGram)—and it becomes apparent that virtually all big-name Canadian attractions rose from the indie ranks.

This is common knowledge to the Canadian industry, which has encouraged a degree of cooperation to ensure the survivability of the independents. But the importance of the indies as a vital cultural institution is only now beginning to dawn on federal policymakers who set the land's financial environment. The federal cultural policy review committee, struck in 1980 to help advise the government on what areas needed help, was rather stunned by the obstacles facing Canadian-owned firms.

"These firms must bear not only artists' fees and studio, promotion and other overhead costs in their entirety, but must also contend with the sheer physical and financial limitations imposed by the geographically depressed yet relatively small Canadian market," said the report of the committee, led by composer Louis Applebaum and author Jacques Hebert (appointed in 1983 to the Canadian Senate).

The committee urged the upgrading of loan and subsidy programs—particularly for less-commercial forms of music—and recommended the creation of a blank tape levy and



voucher system to stimulate Canadian sales of records by the country's artists. Under the proposed system, consumers would receive vouchers each time blank audio tape was purchased and be able to apply them to the purchase price of a Canadian-made record or tape.

"It (would be) a world-class solution," says retail giant Sam Sniderman, head of the country's Sam The Record Man chain. He argues the measures would also help offset some of the damages of home taping.

Until recently, however, the federal Finance Department took a dim view of such direct tax measures. It preferred schemes in which all taxes headed for the country's consolidated revenue fund and were then disbursed. That approach has loosened somewhat in the last year, and top officials now say such a scheme is being actively entertained.

INDIE RANKS RIPE WITH PRIME ATTRACTIONS

Communications Minister Francis Fox is expected soon to release a strategy paper for the country's sound recording industry. And, keeping in line with other recent Liberal measures designed to improve the plight of the domestic cultural industries, Canadian independents are likely to be comforted with the set of incentives. The government will likely affirm its commitment to Canadian music and, more importantly, put its money where its mouth is.

The independent record executives see that, and the impending licensing this year of a Canadian music channel, as their greatest keys to success in 1984.

They also look to build on the successes of the Foundation To Assist Canadian Talent On Record (FACTOR), an industry-sponsored fund that helps emerging talent pay for demo

(Continued on page C-8)



Headpins' Darby Mills
(Photo by Joness
Bowie)



Blue Peter



Parachute Club
(Photo by Joness
Bowie)



Carol Pope of
Rough Trade
(Photo by Jo-
ness Bowie)



Men Without
Hats

Bryan Adams On Fast Track In Roller Coaster Year

Touring And Talent Temper Western Climes

By TOM HARRISON

Michael Jackson even had enough magic for Moose Jaw. While the Western-most provinces of Alberta and British Columbia are still dizzy from the effects of the '80s recession, there is a feeling of optimism in Mid-western Saskatchewan (where you'll find the city of Moose Jaw) and Manitoba.

Western Canada was like the rest of North America in 1983 in that the best-selling records ("Thriller," "Synchronicity," "Flashdance"), the newsmaking videos (Jackson's, Duran Duran's) and high profile tours (David Bowie, Simon & Garfunkel, the Police) brightened the mood of the region's beleaguered music business.

That mood is reinforced by the improving health of the Saskatchewan and Manitoba economy, which in turn was re-

Tom Harrison is Billboard's Western Canadian correspondent.



flected by the relative strength of the concert market in those two provinces. While Star Kommand, which previously was the best known promoter here, moved out of the production business to concentrate solely on personal management, its successor, the Winnipeg-based Night Out (company name of former Star Kommand employee Bruce Rathbone) has worked successfully with other major companies such as CPI and Perryscope.

Otherwise, promoting in B.C. and Alberta was, in the words of Perryscope's Riley O'Connor, "a roller coaster ride."

"It was the most difficult year to promote in the company's six year history. The market was tough, money was tight. And the bands seemed all to pile up on one another, all touring at the same time, which is not healthy."

If it's true that the last to fall is the last to recover, Alberta (and its major cities of Edmonton and Calgary) will extend that roller coaster ride into 1984. Many of the problems in

B.C., which is union-oriented and dependent on its ailing primary industries (lumber, mining and fishing), were aggravated by the Social Credit Party's harsh summer budget, which placed the emphasis on restraint and consequently set itself up for a showdown with labor.

By autumn B.C. was heading for a general strike, the threat of which predictably killed the concert business for the month of October, several events—AC/DC at Vancouver's Pacific Coliseum, Super-Cross dirt-track racing at the new B.C. Place—suffering gravely in the process.

But the news was not all bad: Calgary finally got its new stadium, the 15,000 seat Saddledome, which has opened that city up to major tours and attractions that previously had bypassed the city. In Edmonton, David Bowie's single concert at Commonwealth stadium set a Western Canadian attendance record of 58,000, while the attendance figures for the western Simon & Garfunkel dates were among the best of the duo's tour, and Supertramp, Def Leppard, the Police and Men At Work all were enormously successful events.

Then there was the opening of B.C. Place, a 60,000 capacity domed stadium, which hosted shows by Bowie, Supertramp and Simon & Garfunkel as well as a sold-out tractor pull, and dramatically vitalized the city's standing in the concert market.

Touring Canadian talent likewise was important with Bryan Adams far and away leading a race followed by Toronto, Headpins, Spoons, Payola\$ and perennial Western favorites, Streetheart.

Adams, of course, was Canada's success story of 1983, his "Cuts Like A Knife" album turning platinum in the U.S. as well as finishing top five in radio play, and the fruitfulness of his songwriting partnership with Jim Vallance enhancing the careers of Bonnie Tyler, Kiss and Uriah Heep, to name only three acts who covered their songs in '83.

Adams, Loverboy, producer Bruce Fairbairn and Red Rider all contributed to the best year ever for Vancouver's Bruce Allen Talent Promotions. Red Rider established itself as a major attraction at home (it's on the threshold in the U.S.) and will have its fourth LP released in March. Fairbairn, who has produced three Loverboy LPs including '83's platinum "Keep It Up," likewise produced the latest Blue Oyster Cult and is set to produce the next by Krokus.

Susan Jacks, the former vocalist for Poppy Family ("Which Way You Goin' Billy") and presently signed with BATP, has made a crucial move to Memphis to pursue her country music direction.

While Prism suffered a setback with Beat Street (and sub-

{Continued on page C-19}

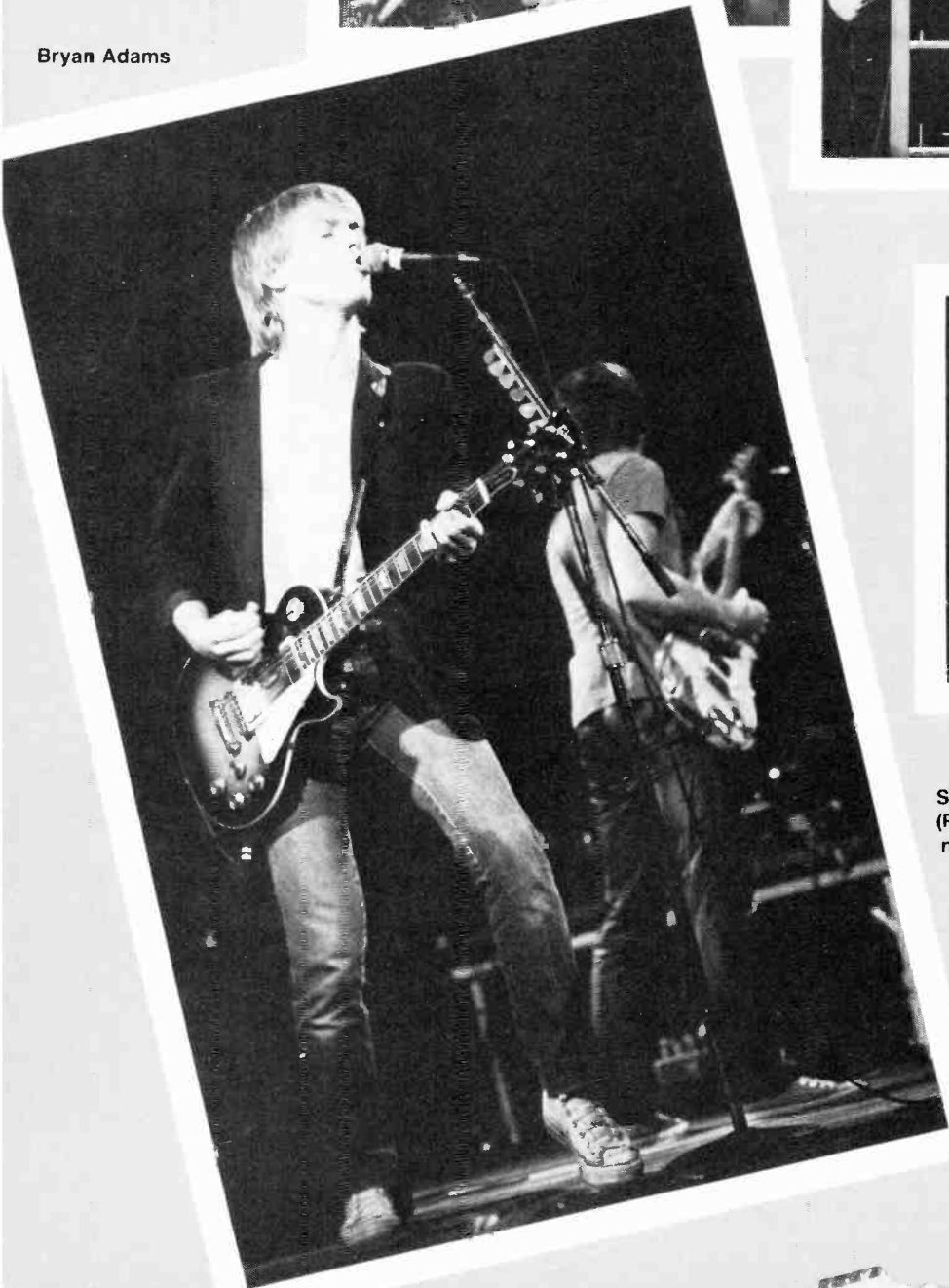
Toronto (Photo by Joness Bowie)



Doug and the Slugs (Photo by Joness Bowie)



Bryan Adams



Paul Hyde of the Payolas (Photo by Joness Bowie)



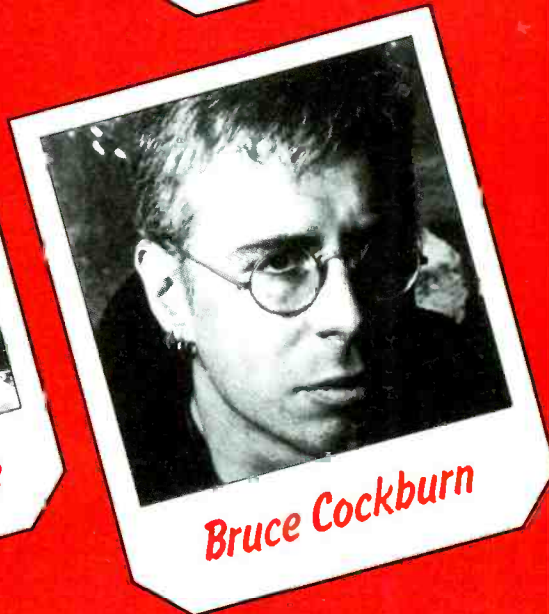
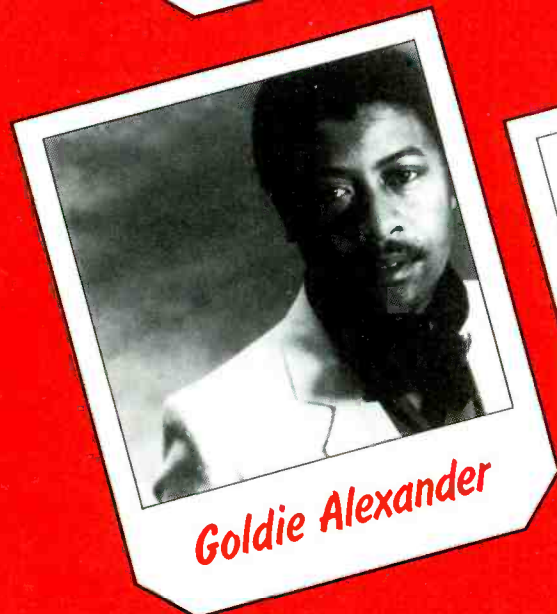
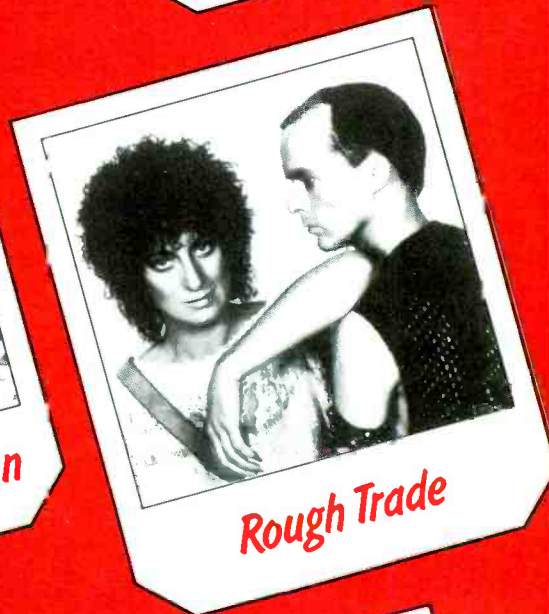
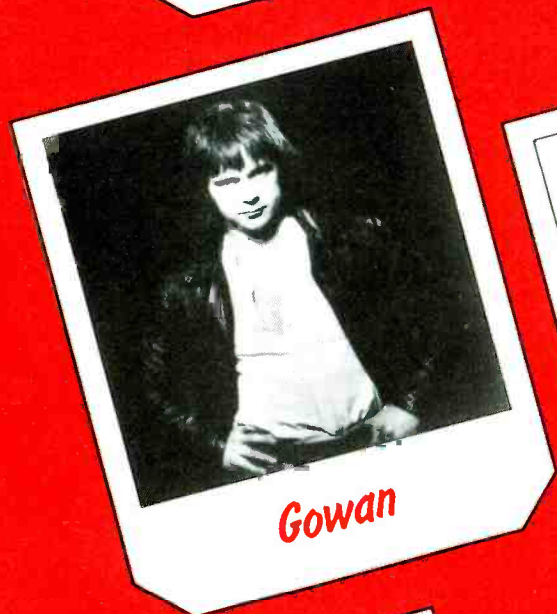
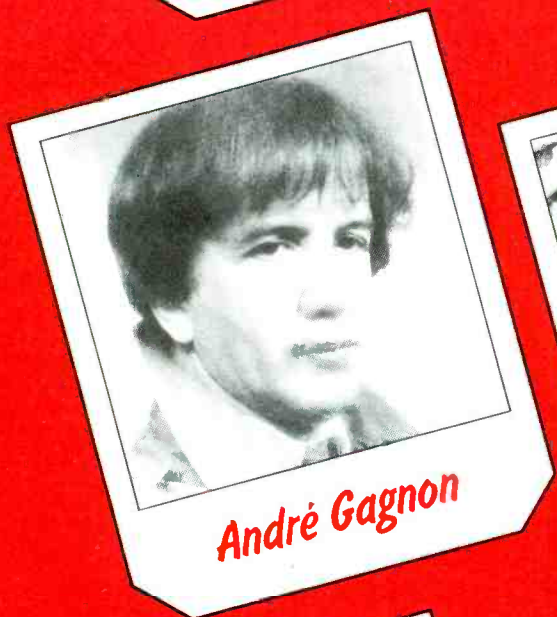
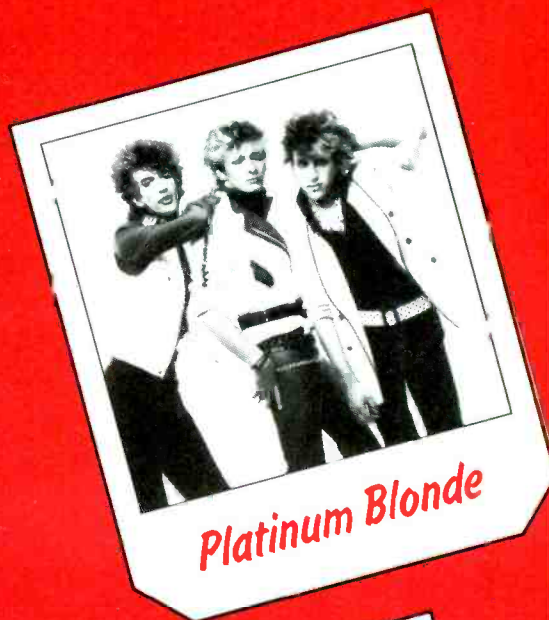
Spoons (Photo by Joness Bowie)



Streetheart (Photo by Joness Bowie)



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CANADIAN MTV ON HORIZON?

Pay-TV Fallout Yields Casualties



Major developments are in store for Canadian broadcasting in 1984, with the most important of them for the music industry being the development of a Canadian equivalent to MTV. But the production community can be forgiven if it retains its skepticism for the time being. After all, 1983 saw the introduction of pay television in Canada, the supposed panacea for the producers. Things didn't go as planned.

By the end of 1983, 11 months after the on-the-air launch of pay tv, a shakeout was underway and had already yielded casualties, including the cultural channel (C-Channel, which folded after 17 weeks) and the Atlantic regional general pay tv firm (Star Channel, which went into receivership in November). The national licensee, First Choice, needed to be bailed out and changed ownership, while the French-language TVEC service in Quebec had to merge with First Choice's Premier Choix and form one French company to serve Canada. It would have folded otherwise.

To hear former Canadian Radio-Television and Telecommunications Commission (CRTC) chairman put it, none of that came as a surprise. John Meisel, who stepped down in mid-November to return to teaching, says the federal broadcast regulator expected "the market would decide who it wanted, and quickly."

But investors had little idea they were funding a bottomless pit—or, at least, were expected at first to be doing so—and their confidence was shattered. First Choice tried to offer public shares, but withdrew its plans when there were few takers. Subscription was lower than anticipated for just about every service, and costs were higher. Only one company, Allarcom Ltd., fared successfully. Ironically, its sudden successes may have been its greatest enemy. The commission, by late November, was forced by the federal cabinet to review the pay tv situation after Allarcom bid to enter markets other than its original Ontario and Alberta territories.

While many industry analysts perceive the pay tv problems as nothing time (and the right set of managers) won't correct, others worry that the Canadian market simply can't sustain discretionary pay tv services. Already, the country is the most cabled land in the world, with an estimated 85% of homes linked. That has provided a large number of choices, but the most popular have been the foreign services. As the industry moved into early 1984, it was asking itself whether Canadians were going to shell out more than \$15 monthly for pay services with large doses of Canadian content.

That question serves as a backdrop to the situation facing the commission as it deliberates the awarding of specialty programming licenses. Five were vying for the music service, and none want to be saddled with large Canadian content quotas or commitments. That, many say, has been the downfall of pay tv.

The Canadian Independent Production Assn. eyes the impending development of a music video channel as the most significant event for the country's music industry since the imposition by the CRTC in 1971 of Canadian content quotas for radio. Today, the CanCon quotas of between 15 and 30% are largely recognized as the catalyst in the development of the Canadian recording industry and a crucial form

of support for domestic artists looking to launch internationally successful careers.

But the jolts of teething pains for pay tv were a rare breath of foul air for the Canadian broadcasting industry, long accustomed to freedom from failure. The CRTC, which has tried to balance public interest with broadcasters' push for profit, has almost ensured in its licensing that markets are never saturated. Still, the large-scale introduction of music video shows on conventional television in the last two years begs that very question: do Canadians want their form of MTV?

"It's a tough question, probably one we won't know the answer to until our music channel comes along," says Vince Alexander, a Toronto producer who has overseen the development of music video programming for Multilingual Television Ltd. (ironically, its short form is MTV), an independent television station.

More important, though, is what will happen to the commission's credibility should these new services fail. The November hearings were seen as a way for the commission to change the rules in the middle of the game for pay tv, but it also served as a lesson as it entered hearings on the specialty services Jan. 24: over-regulation may not be the answer.

Canadians receive, arguably, the best of both worlds in their broadcasting system. The federally-owned Canadian Broadcasting Corp. spends almost \$200 million on a public radio AM and FM service (and three times that on television), while 350 AM and 100 FM stations comprise a heralded private radio broadcasting system richly diverse and generally profitable. Coming out of the recession, few were in real trouble, even though the Canadian Assn. of Broadcasters says 45% of independent stations aren't profitable.

(Continued on page C-17)

Pat Trevers on CKVU-TV Vancouver before presenting a guitar to a contest winner (Photo by Jones Bowie)

Capitol artists Anne Murray and Frank Mills flank Canadian label president David Evans



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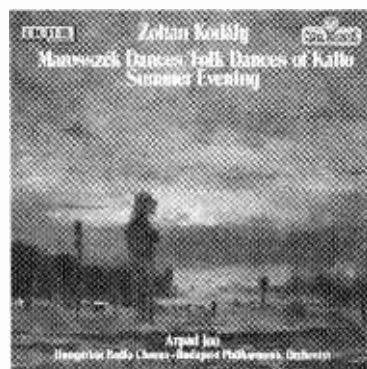
KODÁLY: SEFD 5013

*Galanta Dances;
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Minuetto Serio*
Arpád Joó with the Hungarian
State Concert Orchestra and
Budapest Philharmonic Orchestra



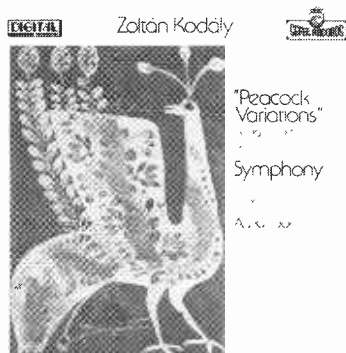
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Missa Brevis: Te Deum
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INDIE RANKS

• Continued from page C-3

costs. By late 1983, the fund had doled out more than \$530,000 to some 70 artists and was being hailed as a true sign of cooperation and accomplishment.

Ready Records president Andy Crosbie notes "things are getting better for us all," but Fox says more help is needed to keep the independents competitive. Export assistance is probably one way the government will do so.

There were few exported independent successes in 1983. Most Canadian artists making an impact were attached to multinationals. Ready's the Spoons cracked through in Canada on Quality, then the label moved over to A&M by year's end for the band's third disk, "Talkback," produced by Nile Rodgers (Chic, David Bowie). But that success could not be repeated abroad to any extent.

Similarly, Solid Gold's foray into the U.S. through the establishment of offices there and a new distribution pact with MCA failed to reap big dividends initially. Quality had difficulty in its U.S. attempts, while Maze's Saga (on Portrait in the U.S.) achieved a gold disk in 1982, but fell short of the mark with a follow-up in 1983.

Says Maze vice president of marketing, Perry Goldberg, who also fought in the trenches for indy artists at GRT and Anthem: "You have to keep after your distributor. You even have to hire your own people to duplicate their work independently."

And the age-old Canadian syndrome—where one makes it abroad before making it at home—still recurs. Saga and Men Without Hats are two clear cases in point in 1982 and 1983, respectively. Rush was the most obvious exponent previously.

But while the mainstream pop artists still stand excellent chances, due to radio's receptiveness to new music, other forms of music suffer.

Children's music is quietly coming through the pack, notes Troubadour's Rob Williams. "There is a whole industry emerging, and the independents are leading the way. The big companies are only now catching on to its potential."

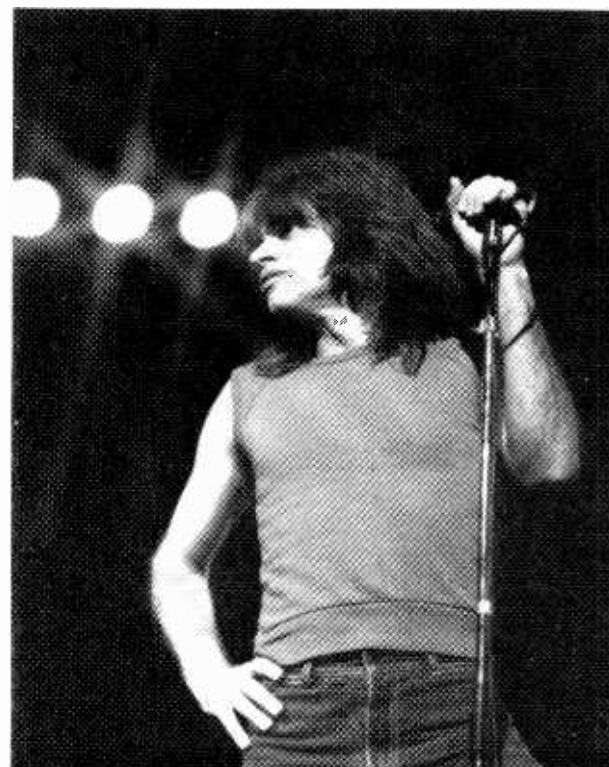
Raffi, the mainstay of the Troubadour label, has sold about 900,000 disks in Canada, and is a popular concert draw. A&M, which distributes the label, also moved last year to secure a big share of the children's market when it signed Elephant Records, home for Sharon, Lois and Bram.

Says Jim Monaco, the A&M publicity director whose job it is to attract press for the burgeoning business: "You have no idea how popular the music can be until you see the shows. Only now are we beginning to realize it."

But despite the immense success of Bob and Doug MacKenzie in 1982, nothing has followed since to give indication that a Canadian comedy recording business is on the way up.

Similarly, classical music at the independent level seemed stuck in neutral in 1983. Only the CBC, through its audiophile-oriented SM5000 series, made progress in securing a bigger chunk of the market from its multinational counterparts.

KIRK LaPOINTE



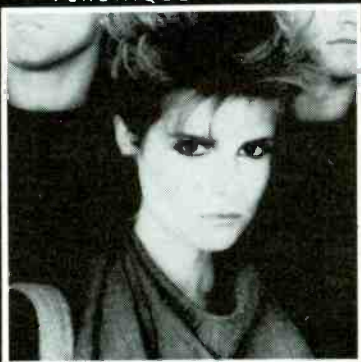
Bill Henderson of Chilliwack. (Photo by Jones Bowie.)

ON TARGET

BRYAN ADAMS
cuts like a knife

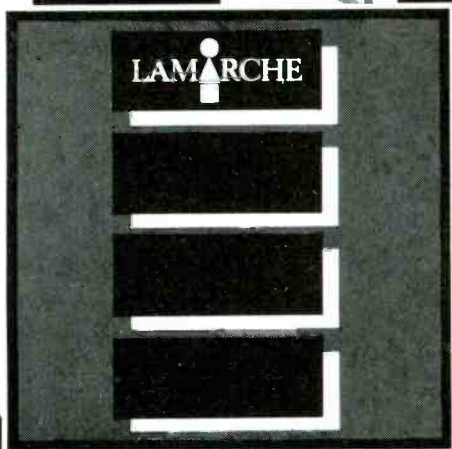


VÉRONIQUE BÉLIVEAU

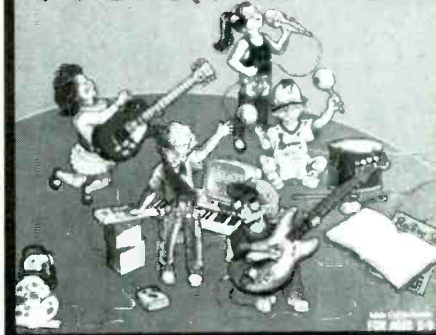


TRANSIT

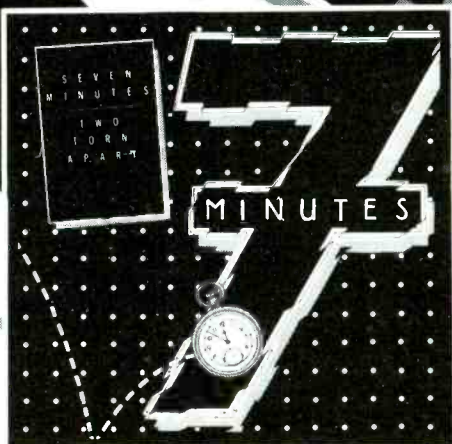
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RUGRATS
RUGRATS

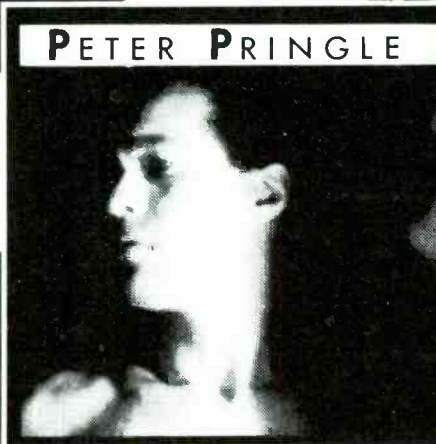


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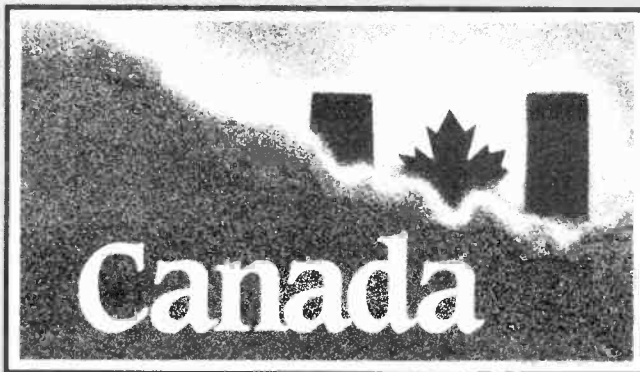
Fertile Market For Local And International Acts

Quebec Sets Sights Beyond Border

By JOHN GRIFFIN

Nineteen eighty-three will be remembered as the year contemporary music came of age in the province of Quebec.

It was the year that saw the Montreal International Jazz Festival settle into its fourth year of operation, attracting in-



ternational talent along the lines of Miles Davis and Sarah Vaughan while drawing more than 150,000 jazz fans to the 10-day event.

Such was the success of the festival that a package of advance tickets for the season of 1984 sold out within days of

being put on sale last month, and this before a single artist had been announced on the 1984 roster!

If the jazz festival established the credibility of this city as a viable venue for the mainstream and avant-garde jazz, the Spectrum in downtown Montreal nailed down a similar reputation for music of all denominations.

The one year-old 750 seat venue attracted a wide variety of acts to its 24-track audio and video facilities while operating at a stunning 75% of capacity throughout 1983.

The Police chose the Spectrum as the site for their pay television video aired on New Year's Eve. And acts as varied as acoustic jazz group Oregon, hardcore punk band Dead Kennedys, Nigerian juju musician King Sunny Ade and Scotland's Big Country played to full houses during the season.

That both the Spectrum and the International Jazz Festival are managed by Montrealers Alain Simard, André Menard and Daniel Harvey seems to have boosted the morale of a city stung by the flight of English business in the wake of the current separatist Parti Quebecois provincial government.

A mood in Quebec that might have been described as intensely nationalistic, idealistic and introspective in 1976 is now increasingly apolitical, pragmatic and looking for creative and economic stimulation from outside the province and outside Canada itself.

There's a feeling here that, more than ever before, Quebecers are capable of attracting, presenting and supporting the finest talent on the international market.

"Nineteen eighty-three was a good year for us, and in volume, our largest ever, despite the economy," says Debra Rathwell, vice-president of Montreal based Donald K. Donald productions, one of the country's largest and most established concert promoters.

"We brought over 60 different shows to Montreal, with perhaps 35 of those booked into the 14,000 seat Montreal Forum arena."

DKD booked another 40 shows into the provincial capitol of Quebec City, two and one half hours drive from Montreal, and discovered viable new music markets in smaller towns like Rimouski and Chicoutimi, especially for heavier bands like England's Iron Maiden.

"If anything," says Rathwell, "1983 proved that those artists out there who are strong were stronger than ever this year. We booked two nighters at the forum for David Bowie, Supertramp, Chris de Burgh, Genesis, Rush and Hall & Oates, and they all did well."

The fact that Montreal is 80% French-speaking doesn't have much effect on the concert sales for major international artists. Progressive bands like Genesis and Supertramp were supported by the French population here long before they broke into the general North American market.

(Continued on page C-14)

John Griffin is the Pop Music Critic for the Montreal Gazette.

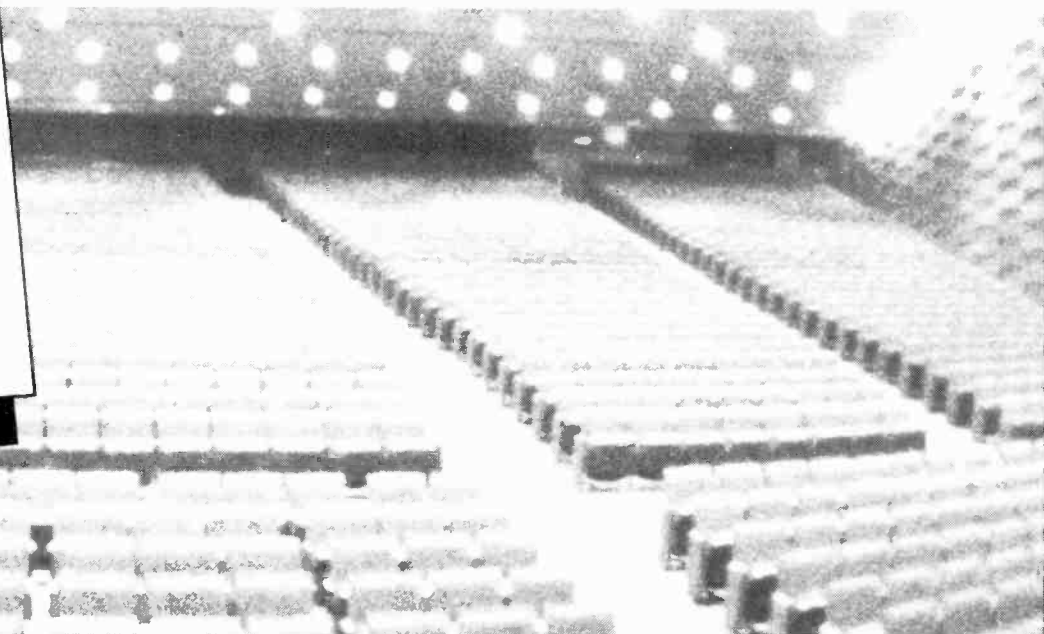
Men Without Hats

Diane Tell



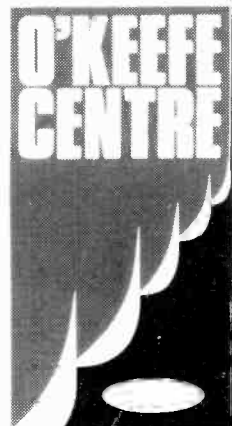
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Childhood Dreams
MERCURY

COMPILATION

Seduction
POLYSTAR

JOHN COUGAR MELLENCAMP

Uh-Huh
RIVA

CULTURE CLUB

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VIRGIN

BIG COUNTRY

The Crossing
VERTIGO

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Bolero
LONDON

THE SMURFS

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POLYSTAR

KISS

Lick It Up
MERCURY

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SOUNDTRACK

Flashdance
CASABLANCA

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VERTIGO

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Uh-Huh
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Albums

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The Crossing
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Colour By Numbers
VIRGIN

TEENAGE HEAD

Frantic City
ATTIC

DOUBLE PLATINUM

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Tranquility
MERCURY

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Romance
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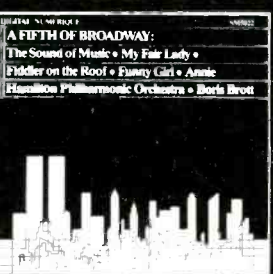
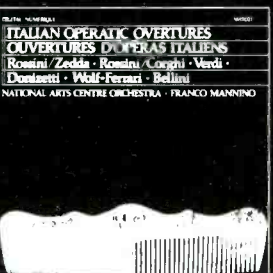
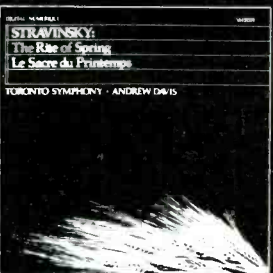
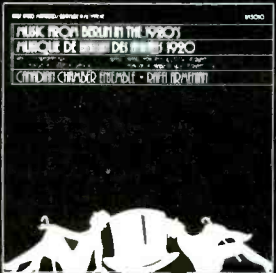
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Topping The World With Talent

'Safe To Dance' -- Guarded Optimism Thaws By Year End

• Continued from page C-1

newly-created domestic product manager post, promised the spadework will pay off in 1984.

At PolyGram, meanwhile, considerable cash was sunk into signing Prototype, a Calgary group which showed immense AOR promise. The label also lured into the fold Triumph for Canadian distribution and began reviving the career of former Juno winner Dan Hill.

The outlook for Canadian talent at other labels remained bright, despite the off year. CBS' Loverboy was head and shoulders above the pack, but other CBS signings showed signs of breaking through by year's end, including Platinum Blonde. A&M's persistent push of Bryan Adams finally reaped dividends, and the label was hard at work to repeat that success with The Payola\$. It was having the best year ever with its distributed labels, especially Solid Gold, where Headpins and Toronto earned impressive sales. Quietly successful were Capitol and RCA, both of which continued to sign and remain aggressive domestically despite so-so years in other respects.

Quality, the country's largest independent, promised to be active early in 1984. And MCA, dramatically revived in 1983, was intending to get its feet wet in the year.

Meanwhile, on the horizon loom two developments lending cause to optimism in the year of Orwell: a comprehensive federal government policy for the sound recording industry was due this spring, and the federal broadcast regulator is ready to license a Canadian music channel.

The former will mark the first time Ottawa's cultural mandarins have committed to paper a philosophical affirmation and strategic incentive package for the business, which for years has been what CRIA president Brian Robertson calls

Kirk LaPointe is Billboard's Canadian correspondent.



"the poor orphan" of the arts community. The latter is being regarded by many, including Canadian Independent Record Production Association chief Earl Rosen, as the most significant development for the Canadian industry since the creation of the controversial Canadian content quotas for radio more than a decade ago.

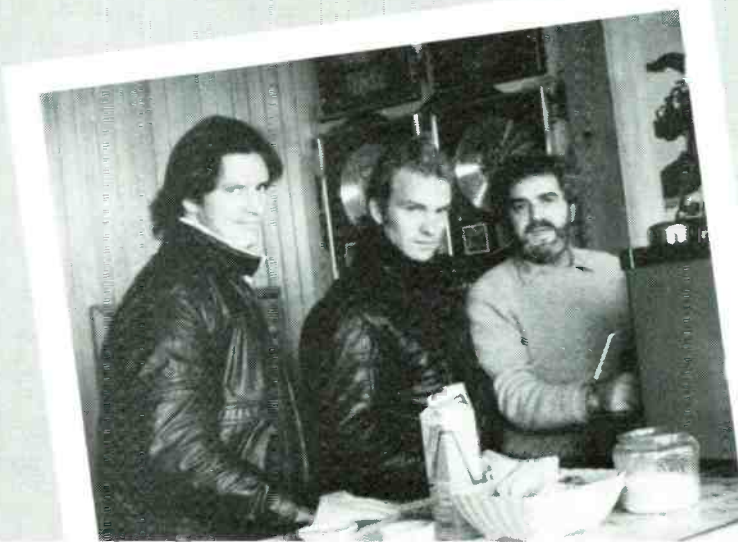
Also possible are revisions this year to the antiquated 1924 Copyright Act, which now carries wrist-slapping fines of only \$200 maximum for infringement, making Canada the haven of the 1980s for illegal recording duplicators. Last December, the federal government promised to address many of the issues relating to copyright in the form of tightened regulations. The deeper issues of copyright reform are being left for another day. The question remaining, though, was whether the changes were politically attractive enough for the government to push them through a bottlenecked legislative agenda in the House of Commons, particularly as a general election is due this year or early in 1985. Other items may take priority, policymakers admit.

The promise for the future was also bolstered by the 1983 introduction of Compact Discs into the Canadian market. By the end of last year, about 400 titles were available, but three problems were emerging.

Call them the three Ps: price, players and publicity. First, custom charges were a continual problem, adding through border and mark-up charges about \$9 to the retail price of CDs, moving them precariously towards the \$28-30 suggested list mark. Second, the first-generation hardware was not given the requisite amount of support in Canada for a new product, and software and hardware suppliers and re-

(Continued on page C-18)

Sting, center, with Andre Perry, right, at Le Studio in Morin Heights, Quebec, during the recording of "Synchronicity"

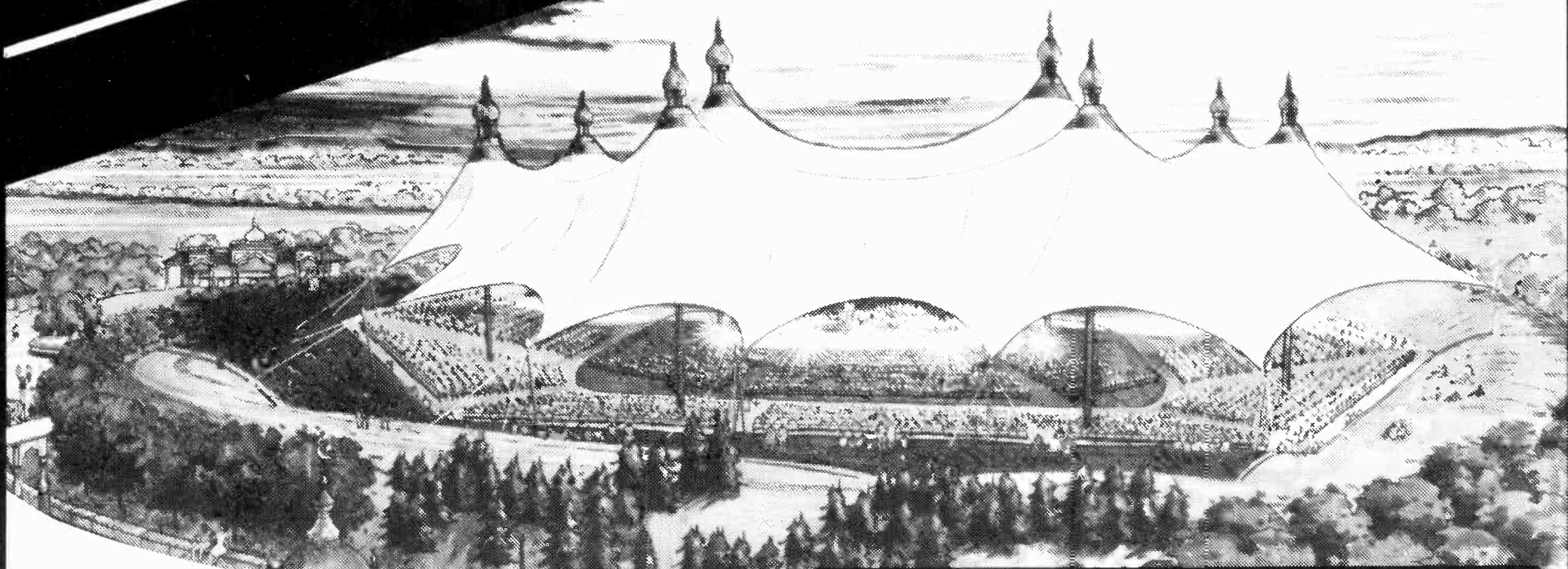


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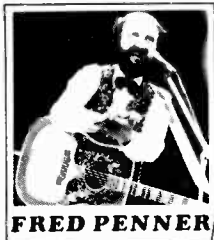
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Beyond Border

• Continued from page C-10

On another front, the huge and stable dance music scene in the province consistently generates singles sales of 100,000 for dance oriented bands like Montreal's Lime and England's Imagination who otherwise fail to dent the market in the rest of Canada.

In yet another area, fashion-conscious Quebecers have welcomed pretty-boy British bands like Duran Duran, Spandau Ballet and Culture Club with open arms and solid record sales.

Meanwhile, the Police capped their three-year penetration of the Quebec market this past summer. They opened Montreal's massive Olympic Stadium to rock'n'roll for the first time in five years while attracting some 37,000 new wave fans to a concert in the 80,000 seat home of baseball's Montreal Expos. Talking Heads, Peter Tosh and Stevie Ray Vaughan were also on that bill.

Indeed, about the only market hurting for the international artist here is that of the major American singer-songwriter—Paul Simon and Jackson Browne are unable to generate enough ticket sales in Quebec to justify their asking price, while a Randy Newman concert here in early 1983 was a financial stiff.

On the domestic front, 1983 indicated the long dormant local scene may finally be shaking off the effects of shattered nationalistic dreams and an economy that's seen the record market drop by some 30% in the last three years.

Montreal's Men Without Hats—a bilingual dance-oriented group—were last year's success story, proving that a local band with talent and vision could crack the international market in a big way, while still retaining their local base.

Said Men Without Hats' manager and producer Marc Durand while accepting the first of three band awards at the 1983 ADISC awards (the Quebec music industry's equivalent of the Grammys) "It's time we realized we're capable of succeeding in the world market. We must extend our sights beyond the Quebec border."

That advice has been taken to heart in a record market that's estimated to generate some \$50 million a year.

Popular French language singer Diane Tell has moved to Paris for an unspecified period, where she's been welcomed as a star. Tell—who's as comfortable with jazz as she is with the pop that pays the rent—is also working on an English album for the general North American market.

Diane Dufresne, who sold out three nights at the Forum a year ago October, and is arguably the biggest single star in the province, also spends increasing amounts of her time in Europe.

Conversely, Robert Charlebois—regarded as the father of rock'n'roll here, has recently returned from a five-year conquest of the European pop market with a best-selling rock album and a hugely successful tour of the province.

Most telling, perhaps—and this in a year that has seen successful albums released by artists like teenager Celine Dion (the best selling singer in Quebec with sales last year well over 100,000 copies), newcomers Sylvie Trembley and Veronique Beliveau, and established stars like Louise Portal and Daniel Lavoie—is the return of singer-songwriter Michel Rivard.

Founder of the hugely successful Quebec soft-rock band Beau Dommage in the mid-late '70s (their debut album sold 200,000 copies in Quebec alone) who retreated to the world of theatre and film, Rivard's 1983 return with a best-selling LP and concert tour is seen here as an omen of better times to come in the fertile, unpredictable Quebec music scene.



The Guess Who rehearse for their reunion show at the new B.C. Place Air-Dome Stadium. From left are Randy Bachman, Jim Cale and Burton Cummings. (Photo by Jones Bowie.)

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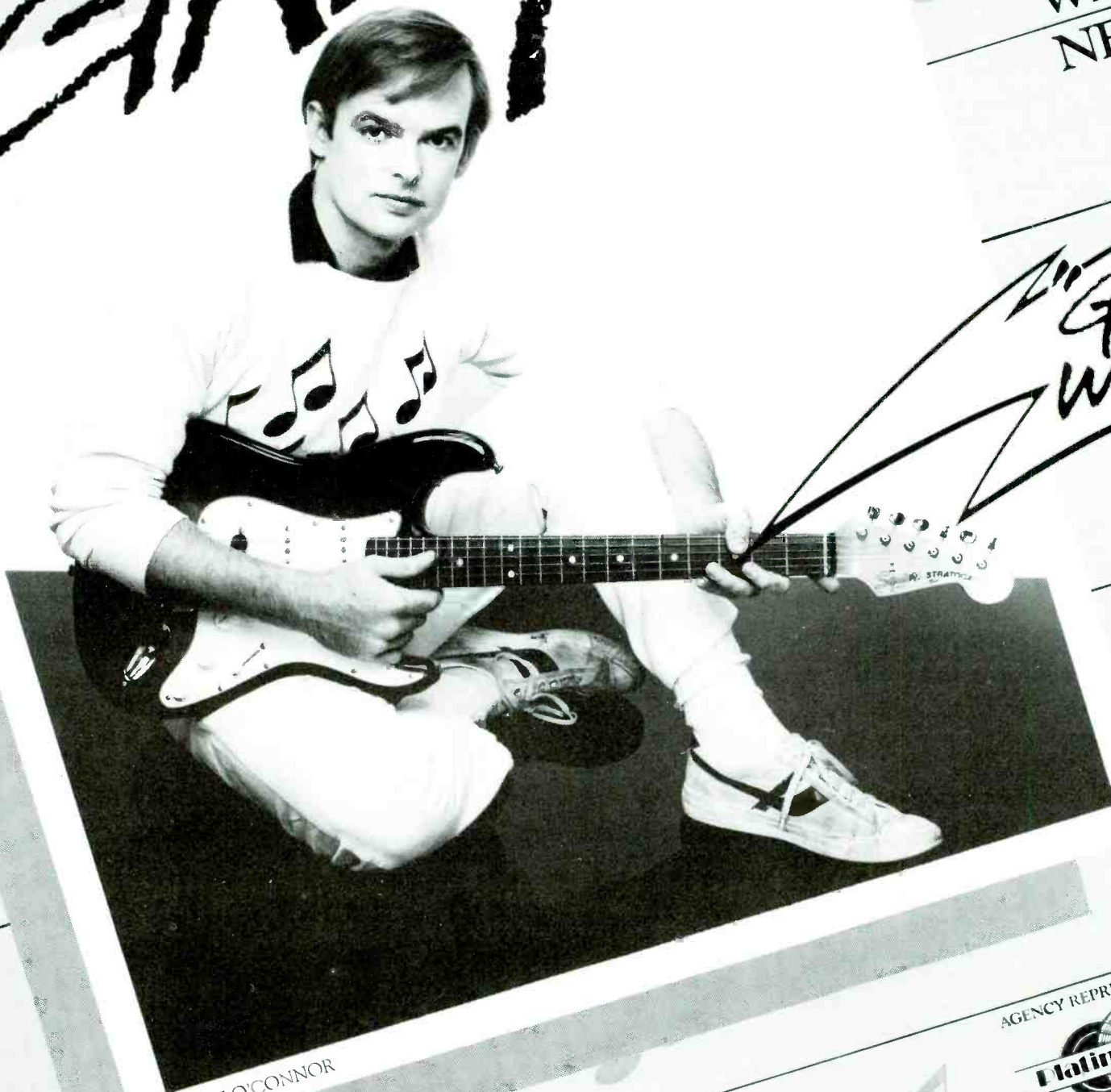
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The perils of pass-along

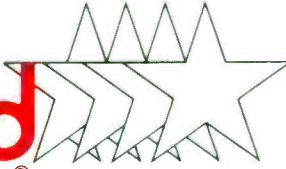
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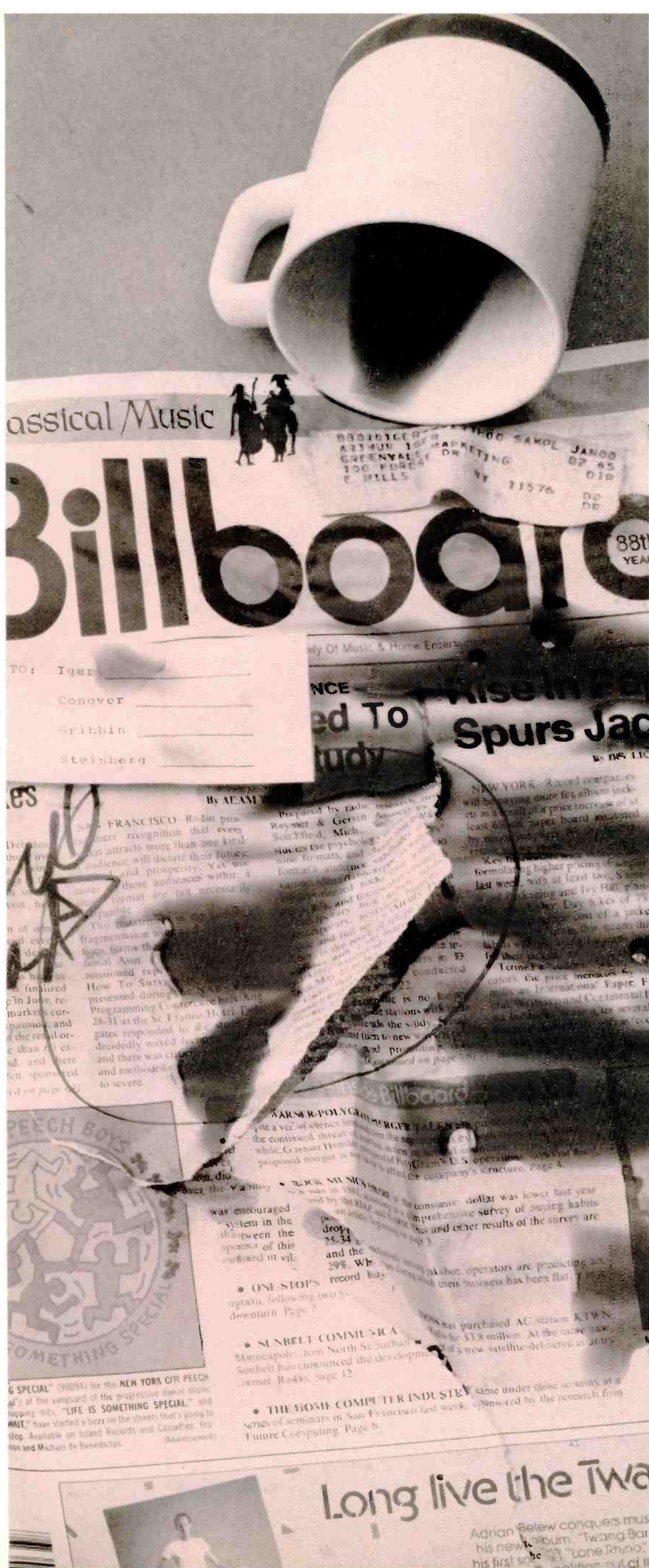
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Pay-TV Fallout

• Continued from page C-6

Still, the tenuous relationship between the regulator and the regulated was tested strongly last year as the commission made another round of rule changes aimed at streamlining regulation. The industry said it wasn't enough, and was pushing through a consultative committee formed by the CRTC for more changes of substance. The industry was also pushing at a committee created by the Communications Department to review radio policy.

Why two committees? "I don't know," said Meisel shortly before his departure, obviously unhappy. He complained in the commission's annual report that lobbying "behind closed doors" by groups or individuals with "vested interests" often led to the cabinet's overturning of commission decisions. The relationship between regulator and government also seems to be in question.

Fixing the problems from above and below is being left now to Andre Bureau, the hard-working former broadcasting executive appointed last November as chairman. "I hope he's in good physical shape," says the affable Meisel. Bureau, who kept a low profile during his first few months at the helm, is seen as a concession to the industry's complaints of indifference.

In the coming year, he will have to oversee the introduction of the music and other specialty services on cable, the refinement (and hopeful survival) of the pay business and the licensing of a national religious channel. Also in sight are important telecommunications hearings.

One thing Bureau will not have to worry about is AM stereo. Hardware manufacturers took care of any standards problem in 1983, introducing players compatible to all four transmission standards. By year's end, about a dozen stations had converted, and in the works were stereo transmission for the Moffat chain (among others). On the FM front, CBC goes to a 24-hour service Feb. 6.

Heartening last year were the modifications to commercial restrictions affecting the country's campus radio stations. Following relentless lobbying, the CRTC loosened its rules to allow limited commercial advertising for student radio, a move which should keep in business the most fruitful spawning ground for the broadcasting industry.

"Someone is finally paying attention," says Patrick Nagle, station manager at CKCU-FM, the Carleton Univ. station in Ottawa, seen as the foremost campus broadcasting outlet in Canada.

The spawning ground may be important, but the end result is what is on the minds of the industry this year, in particular the video station.

Five were in the bidding as of January, including three with direct industry experience. An unnamed Montreal corporation backed by concert promoter Donald K. Donald Productions Ltd. was the highest-profile applicant, followed closely by the CHUM Ltd. bid. CHUM, through its television holding CITY-TV in Toronto, has been programming music video for a half-decade in a magazine format called The New Music, several simulcasts and a new overnight show. Rogers Radio Broadcasting Ltd., with ties to the cable industry, was also in the running.

Another applicant, Canadian Music Television Ltd. of Montreal, is backed by Century Energy Corp. of Toronto. A fifth applicant is Toronto businessman Michael Sheridan.

How essential is the music video station?

"It could be our most important marketing tool," says Dieter Radecki, executive vice president at PolyGram. "Right now, we have no coordinated way to link video and marketing."

Says Garry Newman, sales and marketing vice-president at WEA Music of Canada Ltd., which itself will sell video by mid-summer: "The channel will get our full support."

And by coincidence, the traditional visual focal point for Canadian talent in the recording industry, the annual Juno music awards, is itself undergoing a major facelift for 1984. Set for the plush Roy Thomson Hall in Toronto for December (the ceremonies have been held normally in the spring), the Canadian Academy Of Recording Arts And Sciences (CARAS) last year reorganized the event. CARAS also would not renew its deal with the CBC for the show, opting instead to produce the program itself (and then sell it to the CBC or other broadcasters year-by-year). Although the revamping of the show is likely to lure many Canadians to perform on the program, notable holdout Anne Murray may still not be among them. She's boycotted the Junos for years, saying it was not up to scratch and instead booked herself on a conflicting tour.

The 1984 Junos may be the ones, though, that Murray would want to attend. In a year when broadcasting is bound to bring music closer to its audience—even if it is through the four-minute vignettes of rock video—the Junos will be doing so, too. At last, the public will be able to attend.

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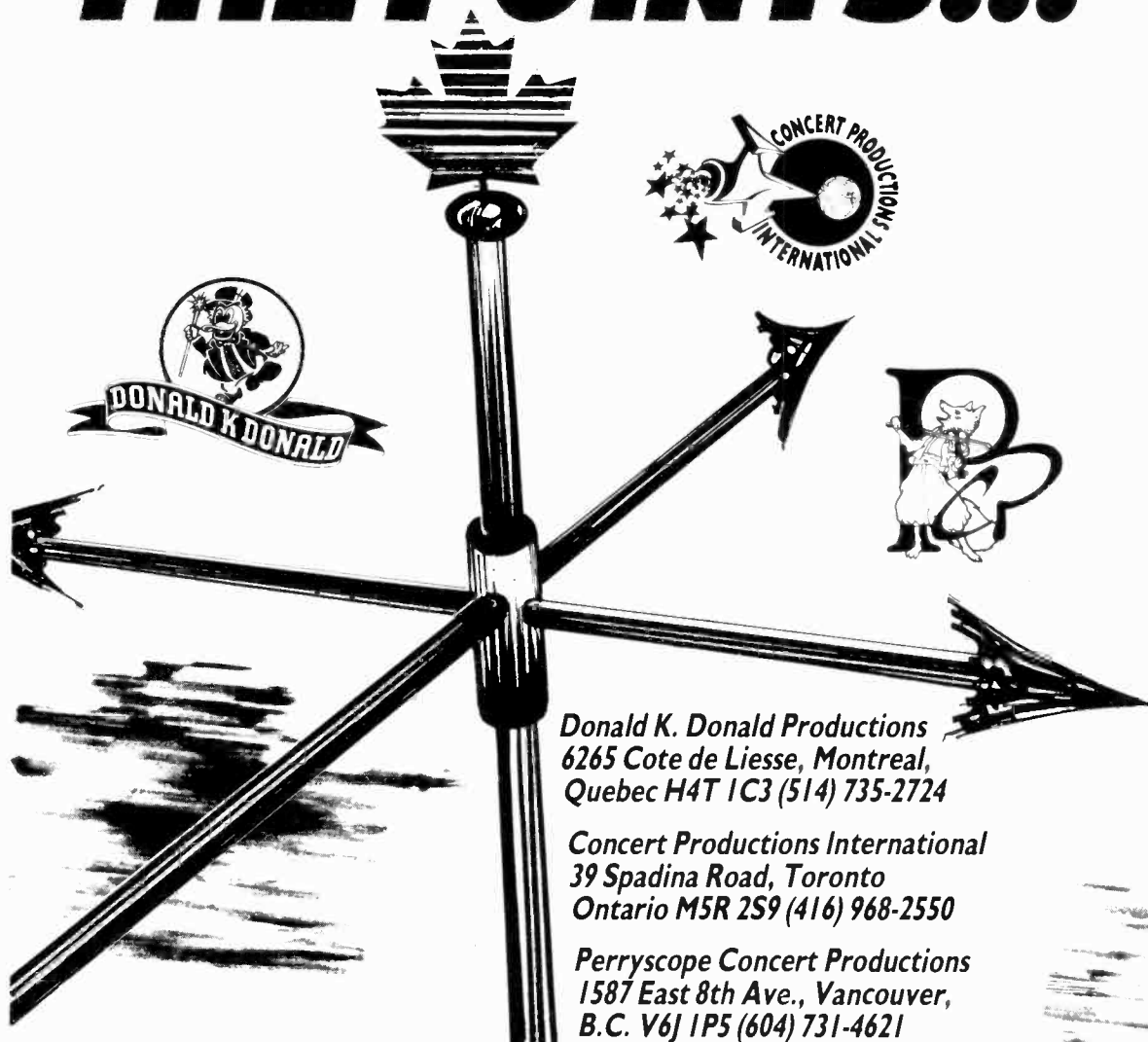
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COVERING ALL THE POINTS...





Safe To Dance

• Continued from page C-12

tailors seemed to possess marketing strategies that were at odds with each other. Third, press coverage of the CD launch was haphazard; the average Canadian likely still doesn't know what a CD is, much less that one can be pur-

chased at the local stereo or record shop.

"It was slightly disappointing overall," admits Dieter Radecki, PolyGram's executive vice president. "But we were satisfied with the progress being made. By the second half of 1984, we should be going full steam ahead."

Also in the pipeline is the construction of a Canadian manufacturing plant to help serve the demands of the North American market by early 1985.

But 1983 was the year in which manufacturers and retailers rediscovered—and at last capitalized on—the promise of—the cassette. Key to the slight overall sales improvements for the industry were massive sales increases in the cassette line approaching 35%.

Garry Newman, sales and marketing vice president at WEA, says 55% of his company's sales were cassettes. Capitol president Dave Evans says his firm is nearing a 50-50 split on tape and disk, while CBS marketing vice president Don Oates says the company's sales volume comprises 45% cassette. Statistics Canada, the federal agency which compiles production and shipment figures on the industry, noted 50 to 60% increases all year, but the realistic sales level hikes were about 35%. PolyGram, regarded as the hottest of all labels in 1983 considering its roster size, recorded whopping 65% increases in cassette sales.

Hand-in-hand with increases in quantity were increases in quality at the source. Joining Capitol's much-heralded 1982 cassette line upgrading were PolyGram, WEA, MCA and A&M in 1983. Early this year, CBS moved to full-scale production of chromium dioxide tape with head cleaner leader tape included. Retailers awoke, too, and splashily front-stored tapes, taking the risk that sales would more than offset potential shoplifting increases.

"And consumers can finally touch the tapes," says PolyGram president Peter Erdmann.

It was also a year of healthier competition in the concert and booking agency fields, portends of promising developments in 1984 for consumers.

James Nederlander and Associates Ltd. moved into the Toronto concert market at the nearby Canada's Wonderland facility, helping to open the 15,000-seat Kingswood Theatre with a series of major concert attractions. CPI redoubled its efforts to keep Toronto summer crowds by promoting shows in a facelifted Canadian National Exhibition bandshell. Both faced complaints of noise from nearby residents, but both were renovating to quell those problems. Ontario Place remained the best consumer buy in the area, staging almost 200 shows in the summer. All three will go at it again in 1984.

New venues emerged in 1983 at the 60,000-seat B.C. Place in Vancouver, the 19,000-seat Calgary Saddledome, the Kingswood Theatre, the 500-seat Le Spectrum in Montreal and the 3,000-seat Capital Congress Centre in Ottawa. (The latter may not make it because city politicians oppose its use for shows.)

A new booking firm, CIA, emerged in the Toronto market and threatened to chip away at The Agency's stronghold and Platinum Artists' secure second standing. Brought in as advisers to the new company were Gary Topp and Gary Cormier, the two new music promoters.

Time will tell how that and other developments strengthen the business, but few expect 1984 to be any worse than the preceding year, and certainly much better than the troubles of the two previous years.



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Minister Responsible, The Honourable Stephen Rogers

Western Climes

• Continued from page C-4

sequently were dropped), two important signings for Bruce Allen and partner Lou Blair respectively were Payola\$ and Surrender.

Co-managed by Cliff Jones, Payola\$ have blossomed into one of the country's most impressive bands. They were awarded five Junos for the 1982 LP "No Stranger To Danger" and produced an equally strong LP with this year's "Hammer On A Drum."

Led by Alfie Zappacosta, Surrender will make its international debut this year on Capitol-EMI.

Of the other notable Western acts, as of this writing Headpins are breaking rapidly in the U.S. with their second LP (first under Solid Gold Record's new deal with MCA) "Line Of Fire."

Managed by Vancouver's S.L. Feldman and Associates (also Western Canada's largest booking agency) Headpins are proven headliners nationally with two platinum status LPs. Meanwhile, Doug and the Slugs, Feldman's other name act and one which has a fanatical following across Canada, is about to record its fourth RCA LP with producer Greg Mathieson (Sheena Easton, Donna Summer).

Chilliwack went through its annual career shake-up but emerged stronger for it with a new outlook and a strong-selling retrospective LP on Solid Gold.

Powder Blues went back to its blues roots (and the RCA label it deserted two years ago) with the double LP "Red Hot True Blue." Late in May it made a big impression at the Montreux Jazz Festival.

Saskatchewan's Streetheart took a step forward by signing with Pasha Productions, which gave the band its first solid international release, and then took a step backward when "Dancing With Danger," the first Pasha LP (on Boardwalk) got lost when Boardwalk went to CBS.

Managed by Star Kommand, Streetheart has released a gold-selling "live" album for Canada and will record new material early this year.

Kickaxe, also managed by Star Kommand, likewise has signed with Pasha.

Harlequin has been quiet this year but will release its fourth LP in January on Epic. Kilowatt, signed with Canadian independent Dallcorte, released its second LP. Graham Shaw, like Harlequin and Kilowatt, a Winnipeg act, has been in England writing with Jeff Beck. He also contributed to Alice Cooper's "Da Da."

All Western Canada's major centers offered new bands of varying degrees of potential. In Winnipeg there is Orphan (debut LP on CBS); in Regina, Kickaxe; Saskatoon, Sound FX; Calgary, Prototype (debut LP on PolyGramm); Edmonton, Darkroom (LP on WEA); Vancouver, Images In Vogue (WEA) and the Actionauts.

Many other names emerged: Skywalk (talented Vancouver jazz band), DOA (still one of the best and most powerful West Coast bands), the Tickets and the Unusuals (hardworking Calgary bar bands), Vicki Moss (Wayne Gretsky's girlfriend who released a modestly successful single), Pretty Rough (Edmonton hard rock), Midnite Rodeo Band (very commercial country band on RCA), Rubber Biscuit (Vancouver Island's answer to Men At Work), and Beverly Sisters

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Kirk LaPointe; Cover photos, Joness Bowie; Cover & design, Anne Richardson-Daniel.

(stylish white funk from Vancouver).

Or re-emerged: Ian Tyson with a commendable country LP, the Guess Who with a successful, one-off reunion tour and Bachman Turner Overdrive.

The well-established recording studios—Sundown, Thunder Sound, Pinewood and Little Moun-

tain Sound to name but four—continued to thrive, but others such as Vancouver's Total Sound, which is up for sale, or Studio West, which closed, were not so lucky. Many others have had to scale down or rethink their position in 1984 as the recording industry continues to weed itself out.



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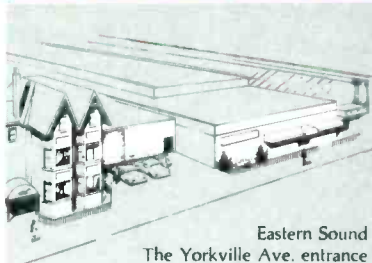
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Pro Equipment & Services

Chicago Studios Jingling Along Commercials Contributing To Advances In Technology

By MOIRA McCORMICK

CHICAGO—Jingle recording, long the mainstay of studio business here, is responsible not only for keeping the coffers filled but also for continuing advancements in studio technology and equipment, especially audio-for-video; for closing the "quality gap" between commercial and album recording; and for spurring the studios' diversification into other media-related fields of recording.

This is the consensus of spokesmen for Chicago's "big three" multi-track studios, Universal Recording Co., Chicago Recording Co. (CRC) and Streeterville Studios. "Chicago is probably healthier than any other secondary recording city," opines CRC chief engineer Hank Neuberger. "There's a strong, stable base of advertising work here; in turn, the jingle business keeps the studios up to date. We're able to see a commercial project through from scoring to all aspects of post-production."

According to Neuberger, advancements in audio-for-video equipment over the last few years have been a major force in the continuing expansion of Chicago studios' services. "Before the SMPTE time code synchronizer, things like scoring for tv shows and audio playback were done primarily on either coast," he says, "because we couldn't lock up the audio with the video tape. Now, all the studios here have been diversifying more and more into audio-for-video."

"We've been seeing more media business in general, including audio-for-cable and audio-for-television," concurs Streeterville chief engineer Jim Dolan Jr. "Any studio of this size that can't handle that kind of business is cutting off a large part of the market."

"A world-class studio services the needs of all," summarizes Universal

chief Murray Allen.

Neuberger estimates that CRC's overall percentage of advertising hours has increased from 60% to 70% of total business since the studio acquired audio-for-video facilities.

CRC's six-figure investment includes SMPTE synchronizer, three-quarter-inch videocassette playback machine, one-inch master video recorder and four complete synchronization systems. Universal's Allen, whose company began accumulating video gear some five years ago, says his \$2 million worth of hardware has nearly doubled with each year. Streeterville's Dolan also acknowledges the extent to which audio-for-video has refocused his studio's technical bent.

Now that advertising clients are able to see and hear a finished commercial spot before it leaves the studio, operators are finding that "it's becoming a more audio-conscious marketplace," according to Dolan. "We're using more tracks now to maintain signal quality."

Universal's Allen has found, in fact, that his ad clients are more apt to request sophisticated technology, such as digital, for their projects than are major album clients. "They want the competitive edge," he explains.

"A spot producer may do five commercials a week, so that the sense of competition with other producers is much more pronounced. Album artists aren't necessarily competing

head to head with other artists. Also, advertising agencies aren't as hamstrung by budgets as album clients."

While CRC's Neuberger observes that "ad clients and album clients alike, if they're sophisticated and audio-conscious, will be interested in state-of-the-art gear," he does note that "the jingle recording business is becoming more sophisticated every year. The gap between albums and jingles continues to close."

"Each medium has a different goal," Neuberger continues. "In jingle production, for example, the lead vocal is mixed hotter than the music, and it's usually the opposite case with an album."

The two disciplines even trade techniques from time to time, according to studio operators. "Sometimes an album producer finds a hookup system for commercials that can be used on his record project," notes Allen. Universal's recent O'Jays sessions, he adds, were produced by Butch Stewart, known for his work on commercial spots.

"More time is being spent in the studio now for more elaborate audio production," states Neuberger. At present, he says, less than 10% of an average \$250,000 budget per commercial spot is expended on audio. "I'm confident, however," he adds, "that the advent of stereo tv will increase commercial audio's budget percentage. When that happens, the sound of jingles and records will become virtually indistinguishable."



GETTING WITH THE PROGRAM—Profile Records president Cory Robbins, right, and RCA's Jack Adelman fix the master of the label's forthcoming release from Craig Peyton, "Programmed Soul/Programmed Heart," at the RCA Studios in New York.

Studio Track

By ERIN MORRIS

LOS ANGELES

At Yamaha Recording Studio, Marvin Gaye is cutting new LP tracks for Columbia, with Gordon Banks co-producing. Barney Perkins is engineering with assistance from Stan Katayama. . . . Arista artist Jermaine Jackson is working on self-produced cuts with co-producer Dick Rudolph. Bill Bottrell is behind the board on the project. . . . Whitney Houston is finishing vocal tracks for Arista, with Rudolph producing and Bottrell engineering. . . . The Valentine Brothers are completing A&M tracks with engineer Gerry Brown. . . . Tania Maria is finishing a self-produced effort with engineer Keith Seppanen.

Michael Case Kissel and George Butler are producing Arnold Schwarzenegger for Columbia at Clover Studio. Dave Dachinger is at the console.

At the Village Recorder, Neil Geraldo is producing cuts on the Earthlings, with John Harrison behind the board.

ELSEWHERE

Producer Skip Drinkwater is finishing overdubs with Jamaican artist Judy Mowatt at Criteria Recording Studio in Miami. This

will be her third album release. Mike Fuller and Oliver Masciarotte are engineering the sessions. . . . Fuller is mastering the first single from the Bellamy Brothers' current Warner Bros. album. . . . Argentine artist Elio Roca is completing vocals and mixing on his upcoming album for Discos RCA. Roberto Livi and Luis Sarmiento co-produced the LP, and Bob Castle engineered. Stefano Salani assisted. . . . Producer Clive Cocoran is completing tracks on Portrait group Saga, with Eric Schilling engineering and Masciarotte seconding.

At the newly opened Board Room Studio in Mount Prospect, Ill., producer Ralph S. Martinelli is completing a second EP by Spyce for Moby Dick Records. Stu Walder is at the console. . . . Martinelli is also producing a debut single for Jim Dawson, with Spyce vocalists Shara Martin and Joyce Hurley co-producing. Walder is behind the board.

Steve Taylor is cutting tracks at Mama Jo's in North Hollywood, with Jonathan David Brown producing and engineering.

(Continued on page 34)

PRODUCER CITES VERSATILITY

Weber, Tennille Go Two-Track

By SAM SUTHERLAND

LOS ANGELES—For a contemporary pop artist like Toni Tennille, abandoning multi-channel techniques to record live to two tracks for a new studio collection represents a bold risk. But for producer Jeffrey Weber, who's made this classic recording strategy a career specialty, the technical significance of Tennille's forthcoming "More Than You Know" lies in the number of different two-channel stereo media employed.

"We're doing it in multiple two-track formats," explains Weber, "because we wanted to be able to market it in any format and have a compatible, original master for each—a first generation copy for any format the record guys could dream up."

Thus, when Tennille went into Hollywood's Ocean Way to cut a solo album devoted to '30s and '40s standards, the singer and a 35-page orchestra arranged and conducted by longtime Count Basie ally Sammy Nestico had four separate formats ready to roll. In analog media, Weber used Ampex ATR 100s for quarter-inch masters at both 15 and 30 i.p.s., as well as one using half-inch at 30 i.p.s. At the same time, Weber fed the performance to a JVC digital two-track, with a second unit on hand as backup.

Although Tennille is signed to Columbia, this album is being produced "on spec" by Weber. As a result, he's viewing the use of different two-

track systems as a hedge against the prospect of separate mainstream and audiophile versions, as well as any Compact Disc versions.

Weber himself is a two-track booster for both creative and financial reasons, as well as for the basic technical gains. "By doing it in two-track live, we avoid all the generational loss and noise of multi-track recording, so we're way ahead of the game," he says, summarizing the audiophile allure of two-track recording.

Toni Tennille discusses the musical shift behind her new album elsewhere in this issue. Talent & Venues, page 35.

While the two-track route necessarily sacrifices the overdub and punch-in routines so central to multi-tracking, Weber believes that seasoned musicians produce more intense performances under that pressure. His own involvement in major and audiophile label projects by jazz and fusion acts such as Tom Scott, Freddie Hubbard, Lalo Schiffrin and others attests to that.

However, he's quick to celebrate the cost-effectiveness, too. Tennille's album was cut during a single 11-hour session, with the tracks wrapped an hour early. With a "first call" lineup including such soloists as Bill Watrous, Louie Bellson, Paul Smith and Bobby Bryant, no song re-

quired more than three takes.

"Our studio cost, including tape, engineering and the time, was roughly \$4,000," Weber reports. "And we weren't going into as slouch studio—I think Ocean Way is the best studio in the country right now, and I use it because it has a true fanatic there in Alan Sides. He has the biggest collection of tube microphones in the country right now."

Weber stresses that the availability of tube mikes is anything but an anachronism when cutting digitally. "Digital has been receiving a lot of heat for its inadequacies," he notes, "principal among them being a stridency in the high frequencies and a loss of air around instruments and voices." Thus, Weber says he tries to "overcompensate by matching components," in this case using the warmer tone and more musical distortion characteristics of older tube designs.

Among those used on the Tennille project, he mentions AKG C-12 and C-12As Neumann M-49s. Other microphones included Schoeps and Sog designs.

"Toni was so up to doing it this way," he enthuses. "Forgetting about the technology, the process is great because today's inflated budgets go bye-bye—there's no need to spend \$125,000 when you can do it for half that, and get twice the performance emotionally."

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Pro Equipment & Services

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Fanta Services Keeps Growing

By KIP KIRBY

NASHVILLE—Fanta Professional Services, one of the oldest and most successful mobile recording companies, is continuing its healthy growth pattern with the recent acquisition of Criteria Recording Studio's 26-foot Transmode motor home facility.

Fanta's president and founder, Johnny Rosen, says he bought the

Joint Venture To Develop New Vidisk Software

CHARLOTTE, N.C.—Jefferson-Pilot Broadcasting, through its Jefferson-Pilot Teleproductions subsidiary, has launched a new joint venture with Pinehurst Industries in software development, primarily in the area of videodisk technology.

The new Jefferson-Pinehurst Co., as headed by producer/writer/director Charles Wallace, will create and produce institutional, training and promotional film and videotape products for a client list expected to include the U.S. government. The company's ranks are to be filled with creative and technical specialists with backgrounds in system design concepts including interactive learning procedures, voice technology and computer assistance instruction.

The firm is based at 1 Julian Price Place here.

mid-sized mobile unit from the Miami-based Criteria to augment his two other live remote vehicles. The Transmode unit uses an MCI JH636 36 in/24 out console with MCI 24-track tape machine, and carries its own two-man crew.

It joins Fanta's 40-foot flagship semi utilizing Sphere A console, SMPTE time code system (allowing synchronization of any of the audio recorders to the video recorders, plus insertion of time code information into pictures for post-production editing), and a full line of limiters, harmonizers and reverb equipment.

Smallest in Fanta's line is its GMC van with a customized console, tv monitors, SMPTE time code equipment and cable snakes. The van is configured like a television remote truck, Rosen says, except that it's designed strictly for audio purposes.

Noting that today's mobile recording client requires sophisticated playback, intercom and audio tech equipment for even simple shoots, Rosen says he's adding the third vehicle to accommodate a variety of customer needs. "Having three separate units allows us three different pricing scales and the flexibility to fit each vehicle to the specific job," he explains.

Fanta, which is 11 years old, has maintained a 20% increase annually in terms of its gross generated dollars. Rosen says his profit margin has averaged 10% for the past six years. He has six full-time employees; the firm's territory falls generally from

Maine to Florida and west as far as Denver.

Rosen estimates that his trucks stay booked at least four days a week, a schedule he hopes to increase in 1984. Among the location projects Fanta has been involved with in the past year are HBO "Album Flash" tv specials with Bette Midler in Minnesota and Alabama in Ft. Payne, Ala.; "King Biscuit Flower Hour" radio concerts on Kiss, the Animals and Girlschool; delayed concert broadcasts on Eddie Money and Saga; a Johnny Cash segment for Barbara Walters' recent ABC-TV special; the People's Choice Awards; the Oak Ridge Boys for a video shoot in Greensboro, N.C.; Al Green for Great Britain's new Channel 4; the pre-records for NBC-TV's live "A Member Of The Wedding" network drama; and the remixes for the "Tender Mercies" film soundtrack. Other clients include Cheap Trick, Joe Cocker, John Cougar, Dexys Midnight Runner, A Flock Of Seagulls, Bob Seger, Rick Springfield, Olivia Newton-John, Greg Kihn, Lee Greenwood, Anne Murray and the Philadelphia Symphony Orchestra.

Studio Track

• Continued from page 33

Also in North Hollywood, at **Wedington Studio**, **Steve Camp** is cutting tracks with producer **John Rosasco** and engineer **Wally Grant**. **Mike Ross** is assisting.

At **Buckskin Studio** in **Lindale, Tex.** and **Westwind Studio** in **Thousand Oaks, Calif.**, **Terry Talbot** is finishing self-produced tracks with engineers **Joe Bellamy** and **Rob Capone**.

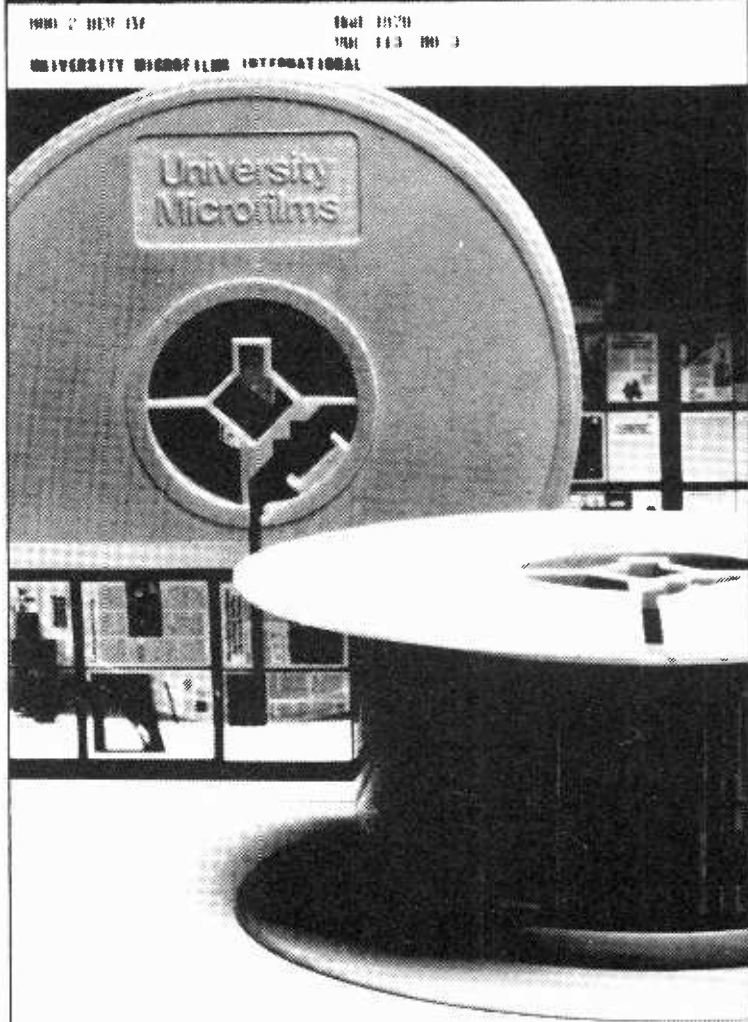
In **Nashville** at **Great Circle Sound**, **Steve Green** is working with producer **Greg Nelson** and engineer **Bob Clark** on an upcoming **Sparrow** project.

At **CBS Studio** in **London**, **Phil Perkins** is producing an album by **John Michael Talbot**. **Mike Ross-Trevor** is behind the console.

At **Earth & Sky Studios** in **Austin**, **Liam Sternberg** is producing tracks on **Vital Signs**, **Secret Six**, **David Bean** and **Random Culture** for a soon-to-be-released Texas rock compilation album for **Elektra**. Other artists on the compilation include **Dan Del Santo & World Beat**, **Refugee**, **Johnny Reno & His Sax Manics**, **Tribe** and **Commandos**. The project is being engineered by **Kerry Crafton**.

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

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Talent & Venues

Duran Duran Linked To Olympics Coke Sponsors Games Fund-Raising In Tour Markets

By PAUL GREIN

LOS ANGELES—Coca-Cola's sponsorship of Duran Duran's first headlining tour of the U.S. (Billboard, Jan. 28) is linked to Coke's role as the leading sponsor of the Olympic Games. Promotions will be held in "substantially all" of the markets Duran Duran is set to play to raise money for the Olympics.

In fact, Daniel Socolof, president of St. Louis-based Contemporary Marketing Inc., says the sponsorship might not have been finalized without that charitable tie-in. Socolof, who negotiated the deal with Duran Duran on behalf of Coke, says that both sides wanted to bring an "aura of credibility" to corporate sponsorships, to try to offset the perception of these deals as bloodless "take the money and run" transactions.

"That was important to Coke, and it was very important to Duran Duran," says Socolof. "It made them feel like they were giving of themselves and not just taking money for the production. I think this association may well form the blueprint for future sponsorships."

Wayne Forte, president of the New York-based International Talent Group, which booked the tour, seconds Socolof's point about the Olympic tie-in. "That's what made the package really interesting and tasteful," he says. "It's not just dollars and cents."

Forte says the sponsorship was finalized just before Christmas. "Danny (Socolof) and I got together in New York, and I had the manager fly in from London. The three of us sat down and hammered out the whole thing in three days. The group had done a sponsorship deal in the U.K. with Sony which worked out well, and had suggested to me if there was

an interesting proposal to bring it to them."

That proposal came from Socolof last fall. "We had been investigating possible tour sponsorships for Coke for about six months as part of their overall youth program for '84," Socolof says. "It's not an easy task. Coke is an institution. When you're dealing with a product like that you must be very sensitive about the type of band that can receive its endorsement."

Socolof says Duran Duran was deemed suitable for several reasons. "The band has a very polished, very clean image," he says. "They're also at the forefront of contemporary music and video. And they were warmly responsive to Coke's suggestions about fund-raising and the Olympics."

Those fund-raising drives will take several forms, according to Socolof. "In Houston and a few other key markets, we'll ask students, via their local radio stations, to collect Coke cans and submit them to their local

recycler. All funds from the recycling will go to the Olympics, and the school that collects the most cans will receive a visit by Duran Duran."

"We'll also have video dance-a-thons in some cities, where all net proceeds will go toward the Olympics. Also, the winners will receive a video recorder and a tape of Duran Duran presenting the recorder to them."

Socolof, whose company previously teamed both the Who and ZZ Top with Schlitz, Barry Manilow with Fox Photo, Kenny Rogers with Jovan and Men At Work with Foster's Lager, flatly denies that the Duran Duran sponsorship is Coca-Cola's reaction to arch-rival Pepsi-Cola's sponsorship of the Jacksons' forthcoming tour.

"The timing might make it seem like it is, but it's just a coincidence," he says. "We started looking for an act to sponsor last summer, and the Jacksons deal wasn't even on the blackboard then."

(Continued on page 38)



FROM THE HEART—Rick Springfield performs a special charity concert at the Roxy in Los Angeles for the Crippled Children's Society. More than 100 handicapped teenagers had front-row seating for the show. Springfield has given similar charity performances in Atlanta and Baltimore.

Album Of Old Songs Is What's New For Tennille

LOS ANGELES—Toni Tennille has just recorded an album of standards from the '30s and '40s and hopes to have it on the market by March.

Isn't she worried that she'll be accused of attempting to copy Linda Ronstadt's success with "What's New"? "I've wanted to do an album like this for years," Tennille replies. "Before Linda's album, the reaction from record companies was always, 'Nobody will buy that stuff.' Since Linda's album, it's 'I'm not sure we should jump on the bandwagon.'"

Columbia, the Captain & Tennille's label for the past 18 months, wouldn't finance the album, so Tennille raised the money through private investors. She cut the album live in two six-hour sessions on Jan. 19 and 20, and after giving CBS first refusal, plans to shop for a label.

"When Linda's album first came out, I have to admit I had mixed emotions," says Tennille, "because I'd been trying to get our record company to let me do this for a long time. But I didn't have the pull that Linda has. She's had incredible success for umpty-ump years. But she proved that there are people that want to hear this kind of music and will go out and buy it."

"Actually, two ladies with guts did good things this past year. Barbra Streisand, with 'Yentl,' also did what she believed in and was successful."

Tennille adds that she sees differences in style between "What's New"

and her own album "Toni Tennille: More Than You Know."

"I sing these songs much differently than Linda did," she says. "Linda brought a current pop sound to old tunes. I think I have a more traditional interpretation. Also, my album is a little brighter. Linda was going for—and achieved—a unified melancholy sound on her album; we tried to vary the tempos a little bit. If you're sad you can put hers on; if you're feeling a little better you can put mine on."

Another difference is that Tennille's album is more jazz-shaded. It includes three songs by Duke Ellington, and features arrangements by Sammy Nestico, who arranged Count Basie's last 10 albums.

Producer Jeffrey Weber discusses the technical aspects of the recording. See *Pro Equipment & Services*, page 33.

In fact, it was originally going to be a jazz album. "Jeffrey Weber (the album's producer) had wanted me to do a jazz album for a couple of years," Tennille says. "I would have had a basic trio; we would have had a real low budget, \$30,000 at most. But then Linda's album came out and was so successful. I talked to Jeffrey and said 'We've got to go all the way; we've got to get strings and do it right.'"

Tennille cut the album live for a variety of reasons. "Economically it was the only way we could do it," she says. "The musicians' fees alone for the two sessions came to \$50,000. Second, I knew I could do it. And third, I wanted the glorious experience of everybody working together at once. Nowadays everything is very solitary. It's almost impersonal."

Tennille hopes to get the chance to support the album with some live shows. "I've already got my trio lined up," she says. "Louie Bellson, Paul Smith and Andy Simpkins."

Tennille says her main attraction to these songs is that they challenge

(Continued on page 37)

Russell, Burritos Get Management

NASHVILLE—Bobby Roberts, vice president of Leon Russell Enterprises, has formed Blue Eagle Artist Corp. as a management firm for Russell and MCA/Curb artists the Burrito Brothers.

Blue Eagle is located at P.O. Box 1006, Hendersonville, Tenn. 37077. Phone number is (615) 824-2719.

Strummer Says Clash Returning To 'Rebel Rock'

By ETHLIE ANN VARE

LOS ANGELES—When the newly reorganized Clash records its follow-up to the platinum breakthrough "Combat Rock," it plans to reassert its rock'n'roll roots.

"We're going to make a record that rocks," vows lead singer Joe Strummer. "I think we lost the soul of rock in the studio lately. We lost the point; we became indulgent. Side two (of "Combat Rock") wasn't a bad try, but you should be man enough to put those things on the shelf. Rebel rock is what's needed out there. We went wrong, and we've got to get back on track."

The upcoming album will be the Clash's first since Strummer fired the band's co-founder, Mick Jones. That dismissal came after years of tension within the group. "I spent three or four years talking to Mick, cajoling him, talking to hotel doors trying to get him out of the room and on to the next gig," Strummer says.

Their key differences, according to Strummer, dealt with ambition and a willingness to work rather than rest on their laurels. "Mick thought that selling a million records was a big deal," says Strummer. "I know that's not a big deal. It's a feeble deal. I want the Clash to be the biggest band in the world."

Jones' exit from the group was less than amicable. The guitarist has slapped an injunction against Clash

(Continued on page 36)

Visual Image, Teen Appeal Characterize Duran Duran

On the eve of Duran Duran's first North American tour since attaining superstar status, Billboard asked international editor Peter Jones to trace the band's career story to this point. This is his report.

LONDON—Duran Duran's emergence as front-runner in the current worldwide acceptance of new British pop music is largely due to the band's contrast to previous pop trends.

Unlike most acts of the punk era, Duran Duran relies heavily on image, fashion and teen appeal. In fact, the five-man group was initially criticized for moving pop "backwards" to the teen worship scene that punk had allegedly decimated.

And unlike other acts in the "new romantic" pop sector, who decreed that touring was outmoded and a money-losing waste of time, Duran Duran played nationwide, from small halls to the Manchester Apollo.

Duran Duran, which took its name from the Roger Vadim/Jane Fonda sex fantasy "Babarella," is the only pop act managed by brothers Paul and Michael Berrow, two former catering students who spent time in New York checking out the pop/rock scene there. They opened the Rum Runner club in Birmingham here in an effort to emulate the atmosphere and style of New York's Studio 54.

The Berrow brothers provided, at their club, evenings dominated by the works of David Bowie and Roxy Music, and later Chic as well. In that setting, the founding members of Duran Duran were given rehearsal space, and soon the Berrow brothers took over management of the band.

In fact, Michael Berrow mortgaged his house to finance the group on a tour as support act to Hazel O'Connor in 1980. While she has faded somewhat of late, she was hot then, drawing huge crowds through the national release of her "Breaking Glass" movie.

Duran Duran's record contract with EMI, signed in late 1980, was shrewdly fashioned to include the group's own Triton label (the same name as the Berrows' management company) plus a \$70 weekly retainer for each member.

The band's first single was "Planet Earth" in February, 1981. The first album was "Duran Duran" in June, 1981, followed by "Rio" the following May. A collection of the first 11 single-boosting videos went on the "Duran Duran" videocassette package, released here in March, 1983 in LaserVision and RCA VideoDisc as well as VHS and Beta.

That Duran Duran is very much an audio/video mix is evident. Keyboardist Nick Rhodes has said: "Video is to us what stereo was to Pink Floyd." And lead singer Simon Le Bon says: "I can't think of a successful outfit in entertainment that is not about image, in sight as well as sound."

Duran Duran's third album, "Seven And The Ragged Tiger," was issued last November and fixed the band in many minds as one of the most popular pop groups in the business. The album was packaged first in the Air Studios in Montserrat and completed in Australia, a massive on-location spending spree costing up to

(Continued on page 38)

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Survey For Week Ending 2/4/84

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 Jan. 24.

- **ALABAMA**—\$373,275, 29,862, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Greensboro (N.C.) Coliseum, two sellouts, Jan. 20-21.
- **ROY CLARK**—\$331,669, 27,668, \$16.50, \$11.50 & \$6.50, Roy Shepardson, Fox Theater, St. Louis, eight sellouts, Jan. 4-9.
- **GENESIS**—\$258,193, 17,698, \$15 & \$14, Pace Concerts, Reunion Arena, Dallas, sellout, Jan. 21.
- **GENESIS**—\$256,831, 16,781, \$15.75 & \$14.75, Pace Concerts, Summit, Houston, sellout, Jan. 23.
- **ALABAMA**—\$248,037, 19,843, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Rupp Arena, Lexington, Ky., sellout, Jan. 14.
- **GENESIS**—\$221,622, 15,532 (18,553 capacity), \$14.85, \$13.75 & \$12.65, Feyline Presents, McNichols Arena, Denver, Jan. 17.
- **BILLY JOEL**—\$190,462, 13,349, \$15 & \$12.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Jan. 18.
- **PATTI LABELLE**—\$175,677, 11,334 (12,240), \$15.50, That's Entertainment/Marc Corwin, Painter's Mill Star Theater, Baltimore, five shows, four sellouts, Jan. 6-7, 9.
- **ALABAMA**—\$165,000, 13,200, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Knoxville (Tenn.) Civic Coliseum, sellout, Jan. 13.
- **LIONEL RICHIE**—\$164,617, 12,731 (15,291), \$13.50, & \$11.50, Pace Concerts/Contemporary Presentations, Myriad, Oklahoma City, Okla., Jan. 18.
- **Z Z TOP, NIGHT RANGER**—\$163,809, 12,200, \$13.50, Pace Concerts/Contemporary Presentations, Wichita (Kan.) Coliseum, sellout, Jan. 22.
- **ALABAMA**—\$152,000, 12,200, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Reynolds Coliseum, Raleigh, N.C., sellout, Jan. 22.
- **ALABAMA**—\$143,250, 11,460, \$12.50, Keith Fowler Promotions/Salem Spirit Concert Series, Roberts Municipal Stadium, Evansville, Ind., sellout, Jan. 15.
- **Z Z TOP, NIGHT RANGER**—\$140,656, 10,600, \$13.50, Pace Concerts, Lubbock (Texas) Coliseum, sellout, Jan. 19.
- **LIONEL RICHIE, POINTER SISTERS**—\$126,187, 10,272 (11,765), \$13.50 & \$10.50, Sound Seventy Prods., UT-C Arena, Chattanooga, Tenn., Jan. 23.
- **VAN HALEN**—\$124,375, 10,000 \$12.50, Silver Star Prods., Lakeland (Fla.) Civic Center, sellout, Jan. 22.
- **Z Z TOP, NIGHT RANGER**—\$117,747, 9,200, \$13.50, Pace Concerts/Beaver Concerts, Exposition Center, Abilene, Texas, sellout, Jan. 18.
- **THE CLASH, LOS LOBOS**—\$113,349, 8,500, \$15 & \$13.50, Bill Graham Presents, San Francisco Civic Center, sellout, Jan. 21.
- **Z Z TOP, NIGHT RANGER**—\$104,692, 7,850, \$13.50, Pace Concerts, Amarillo (Texas) Civic Center, sellout, Jan. 21.
- **.38 SPECIAL, HUEY LEWIS & THE NEWS**—\$104,609, 9,900, \$11.50 & \$10.50, Municipal Auditorium, Nashville, sellout, Jan. 21.
- **OZZY OSBOURNE, MOTLEY CRUE, WAYSTED**—\$101,936, 8,864 (9,826), \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, Jan. 20.
- **.38 SPECIAL, HUEY LEWIS & THE NEWS**—\$63,543, 6,068 (10,250), \$10.50 & \$9.50, Southern Promotions/Alex Cooley, Albany (Ga.) Civic Center, Jan. 22.
- **BARBARA MANDRELL, GARY MORRIS**—\$56,532, 4,920 (5,000), \$12.50 & \$10.50, Varnell Enterprises, Greenwood (S.C.) Civic Center, Jan. 13.
- **KISS, VANDENBERG, RIOT**—\$54,199, 4,870 (6,818), \$11.50, Pace Concerts, The Coliseum, Houston, Feb. 18.
- **PETRA, LESLIE PHILLIPS**—\$53,664, 7,469 (8,500), \$8.50, \$7.50 & \$6.50, Christian Concerts Unlimited/Petrified Prods., Fairgrounds Arena, Dallas, Jan. 14.
- **CONWAY TWITTY, RONNIE MCDOWELL**—\$53,130, 5,313 (8,400), \$10, Jayson Promotions, Birmingham (Ala.) Jefferson Civic Center Coliseum, Jan. 20.
- **.38 SPECIAL, HUEY LEWIS & THE NEWS**—\$51,986, 5,005 (12,000), \$11.50 & \$10.50, Sound Seventy Prods., UT-C Arena, Chattanooga, Tenn., Jan. 18.
- **OZZY OSBOURNE, MOTLEY CRUE, WAYSTED**—\$50,423, 4,577 (9,500), \$12.50 & \$11.50, Frank J. Russo, Cumberland County Civic Center, Portland, Maine, Jan. 10.
- **HANK WILLIAMS JR., GUS HARDIN**—\$48,464, 5,055 (9,968), \$10.50 & \$9.50, Sunshine Promotions, Hulman Civic Center, Terre Haute, Ind., Jan. 20.
- **.38 SPECIAL, HUEY LEWIS & THE NEWS**—\$43,824, 4,269 (5,200), \$10.50 & \$9.50, Southern Promotions/Alex Cooley, Columbus (Ga.) Municipal Auditorium, Jan. 17.
- **MERLE HAGGARD**—\$43,721, 3,776 (8,136), \$12.50 & \$11, American Concerts/Magic Prods., Lakeland (Fla.) Civic Center, Jan. 19.
- **STRAY CATS, FABULOUS THUNDERBIRDS, 14 KARAT SOUL**—\$39,391, 3,327, \$12.50 & \$11.50, Monarch Entertainment Bureau, Capitol Theater, Passiac, N.J., sellout, Jan. 20.
- **PETRA, LESLIE PHILLIPS**—\$38,601, 5,891, \$7.50 & \$6.50, KBSJ Radio, Music Hall, Houston, sellout, Jan. 13.
- **HANK WILLIAMS JR., GUS HARDIN**—\$37,700, 3,424 (3,581), \$11.50 & \$10.50, Sunshine Promotions, Emens Auditorium, Muncie, Ind., Jan. 21.
- **WAYLON JENNINGS, JESSI COULTER**—\$36,990, 2,812 (2,900), \$14 & \$13, Feyline Presents, Rainbow Music Hall, Denver, Jan. 21.
- **GEORGE CARLIN, STEVE GOODMAN**—\$32,812, 2,625, Evening Star Prods., Celebrity Theater, Phoenix, Ariz., sellout, Jan. 21.
- **GLEN CAMPBELL**—\$25,424, 1,571, \$17.50, \$14.50 & \$10.50, Great Performances, Sherwood Hall, Salinas, Calif., sellout, Jan. 6.

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Talent & Venues

Clash Returning To 'Rebel Rock'

• Continued from page 35

profits from the US Festival and the "Combat Rock" album. Strummer says that this will keep the band from fulfilling promises to do low-cost concerts in the U.S. and give financial aid to young bands in Britain.

Strummer, 31, says it has also forced the band to go back to work. The Clash recently flew to California for a whirlwind tour of small halls and will soon fly to Europe for a tour of Ireland, Scotland, Scandinavia, France, Spain and Portugal.

Strummer is one of only two members still remaining from the original quartet, along with bassist Paul Simonon. Original drummer Topper Headon was fired a year ago, according to Strummer, for heroin dependence.

Joining the Clash are three new members: drummer Pete Howard and guitarists Vince White and Nick Sheppard. Though all had prior experience, none came from name groups.

"A lot of groups, when they change horses in midstream, replace old pals with old pals," says Strummer. "That's the safe, predictable way. We just put an advert in the paper: 'Wild guitar player wanted, apply here.'"

The first shows of the recent mini-tour were, according to Strummer, "like hanging upside down from a helicopter playing the guitar. It was chaos, but good chaos. Rock'n'roll chaos."

Strummer, who recently became the father of a baby girl, Jazz ("as in Charlie Parker," he says), is elated to be back at work.

New On The Charts



NINA HAGEN

In the past, it appeared that Nina Hagen's interests were split between music and film. Maybe the success of her second Columbia solo album, "Fearless," which moves up to 178 on the Top LPs & Tape chart, will persuade her to stick with music.

"Fearless" was produced by "Flashdance" hero Giorgio Moroder and features the "New York, New York" single, which is currently making the rounds in the dance clubs.

Hagen, mother of a two-year-old daughter, began her career at the Studio For Entertainers school in East Germany and went on to join two German pop groups before forming the Nina Hagen Band in 1977. By the time the band's second album was released, Hagen had left for the silver screen, making two underground films that established her as a cult figure in Holland and her homeland.

She moved to the U.S. in 1981 under the guidance of Frank Zappa's manager Bennett Grotzer, whose first plan, a club tour, was abandoned due to the birth of Hagen's child. Now, three years later, the tour is underway again, with dates set at New York's Irving Plaza Feb. 1-2.

Hagen is managed by Juliana Knepler, (213) 657-6084.

Big Country: Songs, Not Style

• Continued from page 6

America's quick acceptance of the group. "Americans traditionally like guitar-oriented groups," he says. "And they also like a certain amount of genuineness in the musicianship. When acts go over with tape machines and rhythm boxes, American audiences often feel like they're being cheated. Americans are all-out for the real thing, which is great."

The group will follow its American tour by playing in Australia, Japan

and Hong Kong. It will then return to the U.K. to begin recording its second album, which it hopes to release in July. The album will most likely be produced by Steve Lillywhite, who also supervised "The Crossing."

While Stuart Adamson is the best-known member of Big Country, Brzezicki insists, "It's a very democratic band. The new album is going to be totally band compositions. On the last album, five of the songs had already been written when Tony (Butler, the group's bassist) and I joined the group."

Butler and Brzezicki have played together for seven years in various bands. "We were in a band with Simon Townshend that was sort of Genesis-cum-Yes," he says. "There were odd timings and drum passages and quite a lot of technique involved."

Adamson and fellow guitarist Bruce Watson have a very different background, coming from the British punk scene. "Stuart was in the Skids for four years, spearheading a lot of the punk movement over here," Brzezicki says.

"So we come from two completely different areas. That may be why we're so hard to define. We have a hard edge that could be called punk, and at the same time we have proficient musicianship."

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Talent & Venues

Toni Tennille Records New Album Of Old Standards

• Continued from page 35

her. "I had to use all my technique," she says. "I don't even have to think about technique when I sing Captain & Tennille music. Pop music has become so production-oriented that

singers are almost interchangeable."

This album project marks a break from the Captain & Tennille, but not an end to the duo. "Daryl and I just weren't getting anything going with the Captain & Tennille," Tennille ex-

plains. "Every time we submitted something to CBS, they'd say it just misses. We'll start up again as soon as this is over. We definitely want to keep going. We just had to take a break from rejection."

PAUL GREIN

Dance Trax

By BRIAN CHIN

Notes on people and music: We spoke briefly with George Kranz this week, who's completed a number of demos for an upcoming album to be recorded in March. Kranz played drums with a number of German bands, none of which came Stateside, he tells us. With no particular experience as a vocalist, the idea to scat through "Din Daa Daa" came as a lark during a studio playback. His album—as now seems standard—will come in English and German versions. And, while synthesizers are used, the Rolands and Linns won't be doing all the drumming: "I'm a drummer. I can handle anything."

Top 20 (!) producer John "Jellybean" Benitez has signed as an artist to EMI America. First project, "Wotupski" (as in "What's up?"), is slated as a five-cut EP, for March release, with different featured players on each cut.

It's not the first time a club DJ has made a record under his/her own name. New York DJ and vocalist Alfie Davison had two singles out in the '70s; Philadelphia's Kurt Borusiewicz recorded as "AKB" after producing Karen Young's "Hot Shot" in 1978. More recently, Boise's Miss Kimberly released a single on Bobcat; current or former DJs Raul Rodriguez, Larry Levan, Rick Gianatos and Britain's Ian Levine have been writing regularly, as well as producing.

★ ★ ★

New albums: All fuse the old and the new. Rockwell's "Somebody's Watching Me" (Motown), whose single has quickly crashed the pop, black and dance charts, is an album of clean, high-standard techno-pop, heavily influenced by the British fashion bands—although he himself is something of a mystery, given the dearth of information on the sleeve. Alternate cuts: "Foreign Country," a rock-paced "Obscene Phone Caller" and a revival of the Beatles' "Taxman."

Steve Arrington's Hall Of Fame's "Positive Power" (Atlantic) is more of Arrington's engaging tough-exterior, soft-interior material, with some especially uplifting chanting and narration. Recommended: "Young and Ready," "Money On It."

Jenny Burton's "In Black And White" (Atlantic) is surely the most serious hip-hop album ever released on a major label; played almost entirely by keyboardist John Robie, it manages to highlight Burton's gutsy singing while cataloging all the most outrageous arranging and studio-mix tricks in a pop context. Best here: "Rock Steady" and "Players," which take your ears to the land of fast-forward and random access.

★ ★ ★

Singles, uptempo: Al DiMeola's "Sequencer" (Columbia 12-inch) has an easy, pop flow; the dub side is of mass-appeal interest. Francois Kevorkian and Hugo Dwier mixed... Afrika Bambaataa & Soul Sonic Force's long-awaited "Renegades Of Funk" (Tommy Boy 12-inch) crosses innovative rhythms with

(Continued on page 38)

Billboard®				Survey For Week Ending 2/4/84			
Dance/Disco Top 80™							
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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	7	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	41	60	2	GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146
2	2	13	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	42	59	2	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089
3	1	11	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	43	33	7	LIAR ON THE WIRE—Sharon Redd—Prelude (7 Inch)
4	4	9	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	44	55	2	ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164
5	6	7	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	45	56	2	TONIGHT—Steve Harvey—London (12 Inch) 810277-1
6	5	9	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976	46	46	7	LIFE IS THE REASON/MAYBE THIS TIME—Norma Lewis—E.R.C. (EP Cuts) MHL 1001
7	7	9	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	47	47	5	LOVE CARES—Endgames—MCA (12 Inch)
8	9	16	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	48	65	2	BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312
9	12	5	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	49	35	14	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767
10	8	8	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	50	50	5	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
11	21	7	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	51	64	2	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711
12	13	8	PUMPING VELVET/NO MORE WORDS—Yello—Elektra (EP Cuts) EP 0-66979	52	63	3	TWIST OF FATE—Olivia Newton-John—MCA (12 Inch) L33-1150
13	18	7	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683	53	NEW ENTRY		SWEET TEMPTATION—Gem—Streetking SKDS-1116
14	10	10	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	54	NEW ENTRY		LET'S STAY TOGETHER—Tina Turner—Capitol 8579
15	15	7	CRAZY CUTS—Grandmixer D. St.—Island (12 Inch) DMD 695	55	NEW ENTRY		GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121
16	24	4	SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506	56	41	8	LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis (12 Inch) 4V9-42734
17	22	5	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	57	57	4	AIN'T NO BIG DEAL—Barracuda—Epic (12 Inch)
18	38	3	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055	58	67	2	WORKING WITH FIRE AND STEEL—China Crisis—Sire (12 Inch) 0-20172
19	17	8	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425	59	NEW ENTRY		DR. MUSIC—Debbie Jacobs—Personal P49803
20	30	3	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	60	70	2	YOU'RE LOOKING HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168
21	16	8	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	61	61	2	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1
22	27	4	NUMBER ONE—Aida—Vanguard (12 Inch)	62	62	3	DR. LOVE (Remix)—First Choice—Salsoul (12 Inch) SG 419
23	23	11	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A	63	NEW ENTRY		WILD STYLE—Time Zone—Celluloid/Island 165
24	34	3	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	64	NEW ENTRY		THRILLER—Michael Jackson—Epic 3404364
25	11	13	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107	65	NEW ENTRY		STUPID CUPID—Linda Kendricks—Airwaves AW12-95002
26	29	5	SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980	66	69	2	GOING THROUGH THE MOTIONS—Danny Lugo and Destinations—C&M (12 Inch) 9211
27	26	7	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103	67	NEW ENTRY		YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819
28	28	7	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741	68	NEW ENTRY		THIS MEANS WAR (SHOOBODOO DABBA DOOBE)—Imagination—Elektra 0-66975
29	43	3	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265	69	37	11	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005
30	14	12	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	70	40	8	UNION OF THE SNAKE—Duran Duran—Capitol (12 Inch) 8567
31	31	4	20 QUESTIONS—Tick Tock—RCA (12 Inch)	71	NEW ENTRY		SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG
32	42	3	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053	72	45	19	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540
33	20	11	UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD—The Rolling Stones—Rolling Stones (LP Cuts) 90120	73	44	15	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)
34	39	3	THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109	74	49	14	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215
35	51	3	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140	75	53	10	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080
36	25	14	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	76	52	7	WE ALL NEED LOVE—Ebony—Quality (12 Inch) QUS 048
37	32	8	RITESPOT—Blue Print—Fantasy (7 Inch) 941 (12 Inch*)	77	54	5	LOVE CATS—The Cure—Sire (12 Inch) 20161-0A
38	48	2	THE DREAM—Irene Cara—Geffen (12 Inch) 711/7293 96	78	58	16	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465
39	36	10	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200	79	66	11	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
40	19	10	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	80	72	9	AFTER THE FALL—Kathy Wilson And Kwils—BMO/Columbia (12 Inch) 4W9-04195

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We All Are One—Curtis Hairston
I've Got To Find A Way—Zena DeJonay
Breakin' Down—Julia and Co.
I Won't Give It Away—Barbara Mitchell
Somewhere, Someway—Visual
Big Apple Noise—Trans Lux
S & M—DeDe
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Lollipop Luv—Bryan Loren
I Don't Need Your Hand Outs—Citspeak
Make Life Worth Living—Mac Thornhill
It's So Right—Gillian Lane

Proud Mary (remix)—Chi Chi Liah
Boogie To The Top (remix)—Manlius
Burning With Fire—Tapps
Radio Activity Rap—M.C. Frosty
Danger—The Flirts
My Heart—Lace
Fantasy—Costanza
We Are Known As M.C.'s—The Clash
Crew
Al-Naafiysh—Hashim

European 12"

Hot Love—Big Ben Tribe
Tailulah—Patrick Hernandez
On The Floor—Tony Cook
Love Dance—The Bridge
Practice Makes Perfect—Chazer
Take My Love—Susan Morgan
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Don't You—Second Image
Fall In Love—Ryan Paris
Snaps—Snaps

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Flashdance (sung in French)—New
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DANCE MUSIC REPORT

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MUSICAL REVIEW

'Leader Of The Pack': Brill Building Revisited

By LAURA FOTI

Ellie Greenwich's music—most of it co-written with ex-husband Jeff Barry and Phil Spector—is a tribute to a generation whose attitudes toward love and marriage today seem sweetly naive. "Be My Baby," "Leader Of The Pack," "River Deep, Mountain High," "Today I Met The Boy I'm Gonna Marry" and "Chapel Of Love" all evoke a time when behavior was governed by a rigid cultural structure.

The ties between music and culture form the starting point for a new musical produced Jan. 19-21 at the Bottom Line in Manhattan by the club's owners, Allan Pepper and Stanley Snadowky. But those ties, and the strongly evocative lyrics, are underutilized in the show.

Although billed as "An Evening Of Songs," "Leader Of The Pack" would be more effective with a stronger story line and a more discriminating choice of songs. Most of the material is strong, and the performances,

by Karla DeVito, Rory Dodd, Ula Hedwig, Hank Martin and, especially, Darlene Love, powerful. But three hours gets to be tedious.

DJ Bobby Jay, currently at WWRL, a New York gospel station, narrates the show and sings background, but could provide even stronger continuity. And musical consultant/pianist Paul Shaffer's Phil Spector characterization could also have been played up. The small taste of a story proves only

frustrating.

The limited dialog and story line concentrate on the early days at the Brill Building, 1962-68, when Greenwich and her peers churned out the hits for Lieber & Stoller. In fact, there's a point where Greenwich negotiates a \$100-a-week salary for herself, and Lieber gives in, adding, "But we own all publishing."

The business aspect of '60s songwriting, and the relationship between the writers themselves, would make a

fascinating musical. Instead, author Melanie Mintz glosses over these days, and spends an equal amount of time in the present, with Greenwich appearing onstage in the second act to sing her own material, including the recent "Keep It Confidential" and "Boys In The Attic."

Greenwich's public debut is interesting, but when compared to the other singers onstage she comes up lacking. Her demeanor is of one slightly embarrassed at all the attention and more at home behind the scenes.

Darlene Love and Karla DeVito, however, demonstrate true star power. Both have stupendous voices and strong stage presence.

The 31 numbers included in "Leader Of The Pack" could easily be cut by 11, by this reviewer's count. But the remaining 20 numbers, and added insights into the Brill Building politics and Greenwich's personal life, would form a show with Broadway potential.

Dance Trax

Continued from page 37

pancultural allusions (to Manu Dibango and the Dixie Cups, among others); three very different mixes included.

★ ★ ★

Singles, downtempo: left-fielders, mostly. Our favorite record this week is Damaris' "What About My Love" (Columbia 12-inch), which sports a dramatic, jazzy vocal in the Carn/Hyman mold. . . . Julia & Company's "Breakin' Down (Sugar Samba)" (District Of Columbia Disc, 1813 Vernon Ave., Washington, D.C. 20009) is also jazzy and rather offbeat but a charmer nonetheless, distributed through New York's Sunshine.

Duran Duran: Visual Image, Teen Appeal

Continued from page 35

\$300,000, videos included.

The album took six months to complete and was co-produced by Alex Sadkin and Ian Little, the first two albums having been produced by the band with Colin Thurston. (Thurston and Rhodes also co-produced a worldwide hit last year by Kajagoogoo, a band which Rhodes discovered and then persuaded EMI to sign.)

The group's U.K. tour involved five articulated lorries transporting some \$750,000 worth of equipment. The three coachloads of group and crew put a weekly \$120,000 on the bill.

There have been some problems along the way. EMI Records publicly expressed its displeasure that free blank tapes were given away to brochure buyers during the band's U.K. tour as part of the band's sponsorship deal with Sony.

There were headlines here, too, about allegedly hefty expenses deducted somewhere along the line after a mammoth charity gig at the Aston Villa football stadium, Duran Duran's biggest gig to date. In the event, the band made its own donation to charity.

The U.S. is seen by the band as a special kind of challenge. In Billboard's year-end top pop artists rating for 1983, taking into account both albums and singles, Duran Duran was in fourth place, following Michael Jackson, Men At Work and the Police.

The third album, plus the tour exposure, is expected to lift the band even higher this year.

Duran Duran Linked To Games

Continued from page 35

Forte says that Coke's sponsorship is limited to the U.S. portion of Duran Duran's tour, and doesn't include five Canadian dates. He adds that the deal has two major benefits for the group. "It has enabled them to keep ticket prices down, and also to add some extras to their production like video screens which they originally weren't going to use because the cost was prohibitive."

Tickets on the tour are priced from \$12.50 to \$15, according to Forte. The group is playing venues ranging in capacity from 12,000 to 20,000. This represents a quantum leap from the group's last tour, in July and August, 1982, when it headlined 1,500- to 2,000-seaters and also opened in some larger halls for Blondie.

The North American tour was originally slated to consist of 30 dates, but may wind up including as many as 40. These shows cap a world tour that began in Australia and continued in the U.K. and Japan.

Forte, who also booked the band's '82 U.S. tour as well as its first American dates in '81, says that the Coke logo will appear on some but not all of the Duran Duran merchandise available for sale. "Kids will have a choice," he says. "If they want to buy an item with the Coke logo that's fine, but Duran Duran specifically requested that it not be mandatory. That was one of the points of negotiation."

MCA MUSIC WISHES TO THANK THE NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES FOR THE FOLLOWING NOMINATIONS

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I.O.U. (Austin Roberts/Kerry Chater)—LEE GREENWOOD, MCA.
- BEST R&B INSTRUMENTAL PERFORMANCE
THE MOOD (Kashif)—KASHIF, ARISTA.
- BEST R&B VOCAL PERFORMANCE, FEMALE
GET IT RIGHT (Marcus Miller)—ARETHA FRANKLIN, ARISTA.
- BEST ROCK VOCAL PERFORMANCE, MALE
CAT PEOPLE (PUTTING OUT FIRE) (David Bowie/Giorgio Moroder)—DAVID BOWIE, EMI AMERICA.
- BEST RECORDING FOR CHILDREN
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Country

RCA Nashville Starts Charging Stations, Clubs For Video Clips

By KIP KIRBY

NASHVILLE—RCA has become the first record company in Nashville to begin charging local television stations and clubs for the use of promotional videos.

The new policy, which goes into effect immediately, initiates a rate of \$30 each for three-quarter-inch or half-inch mono or stereo videocassettes between three and 10 minutes in length. Longer cassettes in the 10- to 60-minute range will cost \$40 apiece.

RCA is also making available 10 of its current promotional clips on one cassette (which runs under one hour) for the same \$40 price. This fee—which doesn't apply to major cable,

network or syndication buyers—is for duplication and mailing costs, according to the label, and is not applied to the original production costs of the video itself.

RCA is establishing a 24-hour "Hotline" to handle the bulk of video clip requests it now receives. By dialing (615) 255-8574, local tv video programmers and clubs will hear a prerecorded message listing all current RCA Nashville music videos that are available, plus their format sizes and costs. Orders will be filled on a C.O.D. basis. Users are asked to allow 10 days from call-in time for receipt of their video order.

According to Randy Goodman, RCA's product manager, "We are being deluged with a large amount of calls per week requesting our videos. It has become a costly and time-consuming task handling these requests. Through the hotline, orders can be filled easier... and some of the cost burden will be shared by those receiving direct benefits from the use of our videos."

All requests for one-inch dupes must be made directly to RCA Nashville's product management division. Current clips offered on the new "Hotline" are "The Closer You Get," "Dixieland Delight" and "Mountain Music" by Alabama; "Crowd Around The Corner" and "Don't Make It Easy For Me" by Earl Thomas Conley; "The Conversation" by Waylon Jennings (with Hank Williams Jr.); "Any Day Now" and "Stranger In My House" by Ronnie Milsap; "Potential New Boyfriend" by Dolly Parton; "Every Heart Should Have One" by Charley Pride, and "Snapshot" by Sylvia.

At this time, no other Nashville labels plan to follow RCA's lead in insinuating charges for videocassettes, although all agree that the demand for country clips is tripling and their mailing costs escalating sharply.

A Warner Bros. spokesperson says, "We've been servicing country videos directly from our Nashville offices since August. Since then, we're handling around 75 tv shows, plus clubs, with at least five new inquiries from potential users every week. Everywhere there is a country radio station and a local tv outlet, you've got the possibility of a new video program being added."

MCA's director of publicity/artist development, Jerry Bailey, foresees an implicit problem for new artists if videos carry price tags: "A lot of

times people don't want to buy a video until they've seen it. Once you've mailed it out, they can duplicate it. If you charge them for clips on a new act, they may decide not to take the risk."

Bailey points to a video MCA now has running on Cinemax promoting James & Michael Younger. "I'm sure Cinemax doesn't know who James & Michael Younger are," says Bailey. "They just liked the song and the clip. If they had to pay for a Younger Brothers promotional piece, I doubt they'd have bought it."

Confirming this fear is David Carroll, who hosts a 30-minute weekly country video clip show on Chattanooga's WDEF-TV. Says Carroll, "Of course I'd be a fool not to get a new Alabama video, even if I have to pay for it out of my own pocket—but for non-superstar acts, there's no way I can afford to buy their clips."

Carroll says he would be willing to pay a deposit for the use of promotional videos but resents being told RCA's new charges stem from "damaged and unreturned tapes during the past year." He also points out that Nashville labels are premature to expect sales results from the airing of

(Continued on page 42)



TOP SONGWRITERS—Lionel Delmore, left, and John Anderson congratulate each other on their award for "Swingin'" as top fan-voted song of 1983 in the fourth annual Music City News Top Country Hits Of The Year. Looking on is co-host Sylvia.

WITH HIS HIT SINGLE

Boxcar Willie Rides A New Line

By EDWARD MORRIS

NASHVILLE—Boxcar Willie is showing rather more industry these days than befits a hobo. But it's all a part of his plan to widen an audience that initially embraced him as a novelty act.

Like Slim Whitman, Boxcar Willie gained a large following by way of an album marketed here and abroad on television; and also like Whitman, Boxcar has characteristically enjoyed greater acclaim in Europe than in the U.S.

Having completed a 21-date tour of England in mid-December (19 of which were sellouts, he reports), Boxcar is back home, pushing his current Main Street Records single, "The Man I Used To Be." The ballad—a departure from his trademark train songs—occupies the bulleted 47 berth on the country chart this week.

On Feb. 8, he heads for Australia and New Zealand for 12 days, during which he will do several tv specials and three concerts. Following his return, Boxcar and fellow Grand Ole Opry stars Bill Anderson, Porter Wagoner, Minnie Pearl and Dottie West will tape the "Family Feud" tv series, competing for charity against an equally glittery gallery of soap opera luminaries.

After this, Boxcar is scheduled to play the Comedy Store in Los Angeles, not as a singing hobo, but as a standup comic. In addition, he is making a serious push to get into tv

or movie acting, although nothing has solidified yet. He has already read for a number of casting directors.

Suffolk Marketing—the company behind Boxcar's first tv album, "King Of The Road"—is on the verge of launching a second album in major American markets, this one called "Boxcar Willie: 20 All-Time Favorites." "King of the Road" has so far racked up worldwide sales—counting both tv and retail—of more than three million copies, according to Boxcar and his business manager Lee D. Marshall.

On the Main Street label (now distributed by MCA, formerly by Capitol), Boxcar's "Last Train To Heaven" has reportedly sold about 175,000 copies and his "Best of Boxcar, Vol. 1" about 75,000. Sales figures are not in yet for his current album, "Not The Man I Used To Be." Bert Bogash, general manager of Main Street, says the first three albums will be reissued through MCA, starting in late February.

Boxcar—whose real name is Lacil Travis Martin—says he wants "The Man I Used To Be" to break through the wall that radio seems to have put around his traditional country sound. "I want people to see the other side of the coin," he explains. "that I can sing something besides train songs. Out of every concert I do, probably 70% of the songs I sing are ballads." "The Man I Used To Be" is the basis

of his first video clip, completed this month.

Boxcar carries a five-piece backup band, the Texas Trainmen. He is booked through William Morris.

In spite of his reaching into new fields of entertainment, Boxcar says he is not stifled by the hobo image he has created and vows he will never abandon it.

"I love being Boxcar Willie," he says. "I love for people to stare."

Third Arthritis Telethon To Air From Opryland

NASHVILLE—The third annual Arthritis Foundation country telethon will air live from Opryland's Gaslight Theatre April 29, beginning at 11 a.m. The eight-hour tv program will feature host Mickey Gilley, MC Ralph Emery and anchor celebrity Lee Greenwood. Instrumentalist Charlie McCoy will serve as musical director for the lineup of talent, which will include Charly McClain and Johnny Lee, among others.

A total of 44 markets are already committed to broadcasting the telethon, which will be distributed through the Westar IV satellite. Potential viewing audience is estimated at 37.2 million households. Last year's fundraiser, which also originated from Opryland, raised more than \$1.3 million.

NASHVILLE—The rapid increase in the number of country music videos used to promote new product via cable services and local broadcasters has made the provision of video agreements between country artists and their record labels a necessity. But the field has sprung up so quickly that it has left a legal jungle in its wake, with the only limitation on the scope of video agreements being the expertise of the attorneys involved.

"There's little consistency between record companies in this field," says attorney Mike Milom of Barksdale, Whalley, Frank & Milom, "and it's wide open to the extent that each label has developed standard clauses fitting its overall strategy."

Dick Frank of the same firm says the stature of the artist in terms of sales frequently determines the results of negotiations for recoupment of the costs of video production as

Music Video Explosion Creates A Legal Jungle In Nashville

By ANDREW ROBLIN

ing a prior commitment from the label, the record company finds itself in the enviable position of not having to provide any financial backing until it sees the finished product.

In the final analysis, the funds advanced by the record company are almost always recoupable from the artist's royalties. Cross-collateralization is the rule in the recovery of video costs: The label may recoup video production costs either from video-derived income or from income generated by recorded music sales.

There are exceptions. Attorney David Ludwick of Ludwick & Lowell, who has represented Waylon Jennings, Jerry Reed and America, says

he finds that artists whose albums regularly go gold or platinum are able to either avoid cross-collateralization entirely or limit recoupment of cost related to video production to sales of the audio product from which the clip is derived.

The cost of a country video may end up being borne by the artist whose product the clip promotes, but the label nearly always retains ownership and exploitation rights to the video unless the artist has an independent video production agreement. "In spite of all their market research, the record companies are no better at crystal ball gazing than anyone else," opines Milom. "For this reason, labels try to secure all possible rights."

This contrasts with the ownership of videos in pop music. Attorney Craig Hayes of Zumwalt, Almon & Hayes, which has represented Neil Young, Fats Domino and Bobby Charles, says he has seen pop artists with impressive sales figures retain exploitation rights to their video material. As an example of this, Hayes cites Neil Young's sale of his Berlin concert appearances to the Home Box Office cable system as featured programming. Young reaped 50% of the net proceeds from the sale, according to Hayes. But in country music, he asserts, "The artists seem to be afraid to take a stand because of lower sales figures than in the pop market, even if they have a hit country single."

Attorneys note that video agreements often do not deal with the differences in marketability and potential earnings between the short

(Continued on page 42)

Billboard® Hot Country Singles™

Survey For Week Ending 2/4/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1		13	SHOW HER—Ronnie Milsap (R. Milsap, T. Collins) M. Reid, Lodge Hall, ASCAP; RCA PB 13658	34	37	10	HAVE YOU LOVED YOUR WOMAN TODAY—Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill (Weik Gp.), BMI/ASCAP; MCA/Curb 52301	67	86	2	LEFT SIDE OF THE BED—Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire, Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324
2	4	12	THAT'S THE WAY LOVE GOES—Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	35	43	4	DON'T MAKE IT EASY FOR ME—Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	68	76	3	BAD NIGHT FOR GOOD GIRLS—Jan Gray (R. Childs) M. Johnson, H. Shannon, Welbeck/King Cole, ASCAP; Jamex 45-012
3	3	14	SENTIMENTAL OL' YOU—Charly McClain (Chuckie II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	36	44	4	LET'S STOP TALKIN' ABOUT IT—Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen, Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317	69	78	2	ALMOST SATURDAY NIGHT—The Burrito Brothers (B. Maher) J. C. Fogerty; Greasy King, ASCAP; MCA/Curb 52329
4	6	10	DON'T CHEAT IN OUR HOMETOWN—Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	37	40	9	TILL YOUR MEMORY'S GONE—Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692	70	62	20	BLACK SHEEP—John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497
5	7	13	AFTER ALL—Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	38	21	14	ANOTHER MOTEL MEMORY—Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco, Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	71	54	12	YOU REALLY GO FOR THE HEART—Dan Seals (K. Lehnig) C. Black, J. Gillespie, T. Rocco, Somebody's/Bibo (Weik Gp.) Chappell, SESAC/ASCAP; Liberty 1512
6	1	15	THE SOUND OF GOODBYE—Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	39	47	4	LET SOMEBODY ELSE DRIVE—John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	72	52	9	FOOL—Narvel Felts (Johnny Morris) Terry Skinner; Hall-Clement (Weik Gp.), BMI; Evergreen 1014 (NSD)
7	10	10	STAY YOUNG—Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	40	12	17	EV'RY HEART SHOULD HAVE ONE—Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamas, ASCAP; RCA 52291	73	58	17	WOUNDED HEARTS—Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray, Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137
8	11	11	WHY LADY WHY—Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI, Warner Bros. 7-29450	41	31	18	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	74	82	3	THE IMAGE OF ME—Jim Reeves (D. Briggs) H. Howard; Red River, BMI; RCA 13693
9	9	14	I CALL IT LOVE—Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Weik Group), BMI; Capitol 5298	42	50	4	THANK GOD FOR THE RADIO—The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	75	87	2	PLASE TELL HIM THAT I SAID HELLO—Margo Smith (A. DiMartino) M. Shepton, T. Dibbens; Gobion/September, ASCAP; Moonshine 3021
10	13	11	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)	43	30	12	YOU WERE A GOOD FRIEND—Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson; Almo/Appian/Quixotic, ASCAP; Liberty 1511	76	NEW ENTRY		THE YELLOW ROSE/SAY WHEN—Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nickolson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375
11	14	11	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	44	49	7	FALLEN ANGEL (FLYIN' HIGH TONIGHT)—Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall/ASCAP/Fame, BMI; RCA 13704	77	77	4	LEAN ON ME—Jack Grayson (M. Radford, J. Grayson) B. Withers; Interior, BMI; AMI 1318 (NSD)
12	15	10	WOKE UP IN LOVE—Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	45	22	14	RUNAWAY HEART—Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	78	65	7	SHOOT FIRST, ASK QUESTIONS LATER—James & Michael Younger (R. Chancey) L. Anderson; Old Friends, BMI; MCA 52317
13	17	10	I NEVER QUITE GOT BACK (FROM LOVING YOU)—Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	46	63	2	WILL IT BE LOVE BY MORNING—Michael Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	79	57	19	I WONDER WHERE WE'D BE TONIGHT—Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)
14	19	8	GOING GOING GONE—Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	47	53	7	THE MAN I USED TO BE—Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Petwood, ASCAP; Main Street 93017 (MCA)	80	60	17	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
15	18	9	LONELY WOMEN MAKE GOOD LOVERS—Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	48	51	7	RIDE 'EM COWBOY—David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258	81	NEW ENTRY		BUILDING BRIDGES—Larry Willoughby (R. Crowell) H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797
16	20	9	ELIZABETH—Stallier Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7	49	55	6	DANCIN' WITH THE DEVIL—Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI; MCA/Curb 52327	82	70	17	LONESOME 7-7203—Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474
17	5	17	IN MY EYES—John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	50	34	16	OZARK MOUNTAIN JUBILEE—The Oak Ridge Boys (R. Chancey) R. Murrah, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	83	NEW ENTRY		LITTLE BITS & PIECES—Jim Stafford (B. Montgomery) J. Hadley; Tree, BMI; Columbia 38-04339
18	23	8	NOTHING LIKE FALLING IN LOVE—Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Maliven/Cottonpatch, ASCAP; Warner Bros. 7-29431	51	69	2	I'VE BEEN WRONG BEFORE—Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell/BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	84	NEW ENTRY		SILENT PARTNERS—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Weik Group)/Chriswald/Hoti/MCA, ASCAP; Viva 7-29404
19	24	8	WE DIDN'T SEE A THING—Ray Charles & George Jones (B. Sherrill) G. Gentry, Algee, BMI; Columbia 38-04297	52	59	6	MIDNIGHT BLUE—Billie Jo Spears (G. Richey) R. Gillinson, Tapage, ASCAP; Parliament 1801 (NSD)	85	88	2	TWO WILL BE ONE—Kenny Dale (A. B. Mittelstett) K. Dale; Publicare, ASCAP; Republic 8301
20	8	17	YOU MADE A WANTED MAN OF ME—Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	53	46	12	DRIVIN' WHEEL—Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443	86	83	22	HOLDING HER & LOVING YOU—Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596
21	26	10	THERE AIN'T NO FUTURE IN THIS—Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	54	61	6	THE BEST OF FAMILIES—Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007	87	NEW ENTRY		WHERE DID WE GO RIGHT—Russell Smith (G. Fundis) D. Loggins, D. Schlitz; Leeds (MCA)/Patchwork/Don Schlitz, ASCAP; Capitol 5293
22	27	7	SAVE THE LAST DANCE FOR ME—Dolly Parton (V. Garay) D. Ponus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI; RCA 13703	55	45	11	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	88	NEW ENTRY		THAT'S NOT THE WAY (IT'S S'POSED TO BE)—Anne Murray (J.E. Norman) A. Goldmark, P. Goldston; Nonpareil/Kazzboom, ASCAP; Capitol 5305
23	28	8	GIVE ME BACK THAT OLD FAMILIAR FEELING—The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411	56	42	13	MISS UNDERSTANDING—David Wills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore, G.I.D./Dejamas, ASCAP/Royal Haven, BMI; RCA 13653	89	NEW ENTRY		SKI BUMPUS/BANJO FANTASY II—Wickline Band (D. Maddux, S. Gavin, B. Wickline) S. Gavin, W. Shields; Cascade Min., ASCAP; Cascade Mountain 4045
24	29	7	WITHOUT A SONG—Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	57	64	3	WHERE DOES AN ANGEL GO WHEN SHE CRIES—The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater, Bibo, ASCAP/Vogue, BMI (Weik Group); Warner/Curb 7-29387	90	71	8	SWEET & EASY TO LOVE—Mike Campbell (A. Reynolds) S. Phillips; Knox, BMI; Columbia 38-04225
25	16	15	DOUBLE SHOT (OF MY BABY'S LOVE)—Joe Stampley, (J. Stampley, Lobo) C. Vetter, D. Smith; Windsong/Lyresong, BMI, Epic 34-04173	58	72	2	IF I COULD ONLY DANCE WITH YOU—Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	91	84	18	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
26	32	7	THREE TIMES A LADY—Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	59	74	2	TOO LATE TO GO HOME—Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP, Epic 34-04336	92	79	19	QUEEN OF MY HEART—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500
27	33	6	YOU REALLY GOT A HOLD ON ME—Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	60	48	20	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	93	80	14	YOU'RE GONNA LOSE HER LIKE THAT—Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI, Columbia 38-04204
28	41	3	ROLL ON (EIGHTEEN WHEELER)—Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	61	67	6	ANGEL IN YOUR ARMS—Robin Lee (J. Morris) C. Ivey, T. Woodruff, T. Brasfield, Song Tailors, BMI/I Got The Music, ASCAP; Evergreen 1016 (NSD)	94	NEW ENTRY		DREAM LOVER—Susie Brading (J. Osborn) D. Riddle; Hit House, BMI; Riddle 1010
29	36	7	YOU'RE WELCOME TO TONIGHT—Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; House Of Gold, BMI; Permian 82003 (MCA)	62	66	6	HANDSOME MAN—Karen Taylor-Good (T. Sparks) K. Taylor-Good, J. Sargent, B. Sargent, P. Clear, Bil-Kar, SESAC/Sparkling Good, ASCAP; Mesa 1116 (NSD)	95	91	23	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
30	35	8	HAD A DREAM (FOR THE HEART)—The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	63	56	19	DANCE LITTLE JEAN—Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	96	89	18	STREET TALK—Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7
31	39	4	BURIED TREASURE—Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	64	68	4	BLACK & WHITE—David Frizzell (S. Garrett, S. Dorff) K. Chater, G. Lopata; Vogue/Happy Duck, BMI; Viva 7-29388	97	73	12	BACK ON HER MIND AGAIN—Johnny Rodriguez (R. Albright) J. Rodriguez; Rodriguez, BMI; Epic 34-04206
32	25	17	SLOW BURN—T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo(Weik Group)/Chappell, ASCAP; Warner/Curb 7-29469	65	75	3	IF I CAN JUST GET THROUGH THE NIGHT—Sissy Spacek (R. Crowell) P. Anders; Home Grown, BMI; Atlantic America 7-99801	98	81	3	OLD PHOTOGRAPHS—Sam Neely (R. Chancey) K. Brooks, K. Beal, B. E. McClelland; Tree, BMI/Golden Bridge, ASCAP; MCA 52323
33	38	9	I'VE BEEN RAINED ON TOO—Tom Jones (Gordon Mills, Steve Popovich) John Philibert, Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	66	NEW ENTRY		I COULD 'A HAD YOU—Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	99	93	22	TENNESSEE WHISKEY—George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement (Weik Gp.) Algee, BMI; Epic 34-04082
								100	85	16	THE CONVERSATION—Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright, Bocephus/Richway, BMI; RCA 13631

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CLIMBING CHARTS ACROSS THE NATION!

KBRQ-35 WAMG-43 WMTZ-73 WGNA-40 WWNC-50 WJJC-40
WMTZ-73 WPNX-60 IRC Chart-19 also on WWVA WTOD
WJQS WVAM WKQA KBRQ KRRK WIXZ WIXL WDKX
KBMR WXBX WDSD KNAL WDXE WKCW and many more!!!

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1974 BY LANCE PRODUCTIONS INC

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We really enjoyed working with you!

The Back Boys

Billboard® Hot Country LPs™									
Survey For Week Ending 2/4/84									
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week
1	1	20	KENNY ROGERS Eyes That See In the Dark, RCA AF11-1697 RCA	37	38	9	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS	37	38
2	3	13	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	38	28	17	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	39	37
3	4	46	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	40	47	4	ALABAMA ▲ Mountain Music, RCA AHL-1-4229 RCA	41	64
4	5	11	WILLIE NELSON Without A Song, Columbia FC-35110 CBS	41	64	2	JIMMY BUFFETT One Particular Harbor, MCA 5447 MCA	42	46
5	2	15	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	43	58	2	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	44	45
6	6	45	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	44	45	16	GEORGE JONES Jones Country, Epic FE-38978 CBS	45	49
7	9	29	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL-1-4713 RCA	45	49	3	CHARLY MCCLAIN The Woman In Me, Epic FE-38979 CBS	46	44
8	8	13	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	46	44	13	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP	47	33
9	10	18	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	47	33	39	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA	48	54
10	12	21	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	48	54	11	JOE WATERS Harvest Moon, New Colony NC-831 IND	49	50
11	13	18	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	49	50	62	VERNON GOSDIN If You're Gonna Do Me Wrong (Do It Right), Complete CPL-1-1004 POL	50	56
12	14	11	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	51	40	151	GAIL DAVIES What Can I Say, Warner Bros. 23972 WEA	51	40
13	7	15	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	52	55	4	DOLLY PARTON Dolly's Greatest Hits, RCA AHL-1-4422 RCA	52	55
14	16	14	DEBORAH ALLEN Cheat The Night, RCA MHL-1-8514 RCA	53	41	41	JOE STAMPLEY Memory Lane, Epic FE-38964 CBS	53	41
15	11	14	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	54	57	32	ALABAMA ▲ Feels So Right, RCA AHL-1-3930 RCA	54	57
16	18	20	JOHN CONLEE In My Eyes, MCA 5434 MCA	55	48	11	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA	55	48
17	17	12	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	56	43	29	RONNIE MILSAP Keyed Up, RCA AHL-1-4670 RCA	56	43
18	15	53	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	57	59	124	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA	57	59
19	20	11	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	58	53	51	JOHNNY LEE Greatest Hits Full Moon/Warner Bros. 23967 WEA	58	53
20	22	14	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	59	62	32	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP	59	62
21	19	12	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP	60	61	98	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS	60	61
22	23	14	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	61	51	23	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA	61	51
23	25	8	EXILE Exile, Epic B6E-39154 CBS	62	70	300	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA	62	70
24	21	68	HANK WILLIAMS, JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	63	60	22	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	63	60
25	27	10	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	64	60	22	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	64	60
26	32	11	SHELLY WEST Red Hot Viva 23983 WEA	65	65	7	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS	65	65
27	24	14	WAYLON JENNINGS Waylon & Company, RCA AHL-1-4826 RCA	66	67	36	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	66	67
28	30	10	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 CBS	67	66	191	LACY J. DALTON Greatest Hits, Columbia FC-38883 CBS	67	66
29	31	40	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	68	63	172	STEVE WARINER Midnight Fire, RCA AHL-1-4859 RCA	68	63
30	26	38	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	69	71	139	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	69	71
31	42	70	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS	70	52	75	ALABAMA ▲ My Home's In Alabama, RCA AHL-1-3644 RCA	70	52
32	34	19	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	71	69	19	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP	71	69
33	39	8	B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 CBS	72	68	67	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS	72	68
34	35	20	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	73	73	20	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	73	73
35	29	11	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA	74	72	9	CHARLEY PRIDE Right Games, RCA AHL-1-4820 RCA	74	72
36	36	6	REBA McENTIRE Behind The Scene, Mercury 812-781-1 POL	75	74	20	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA	75	74
							LEE GREENWOOD Inside Out, MCA 5304 MCA		
							JOHN DENVER It's About Time, RCA AFL-14870 RCA		
							JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS		

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Nashville Scene

Sylvia, Songwriters Share Spotlight

By KIP KIRBY

The fourth annual Music City News Top Country Hits Of The Year telecast last week gave songwriters a rare opportunity to shine in the spotlight. And shine they did, in a two-hour live tv program completely dedicated to showcasing their talents.

Since these awards are fan-voted, they tend to be both interesting and unpredictable by industry standards. Finalists had been narrowed down through earlier balloting in Music City News, and because fans are inclined in such cases to vote as much for the recording artist as for the song itself, **Alabama**, **Janie Fricke** and the **Oak Ridge Boys** each ended up with two contenders as nominees.

Despite a few production glitches in the two-hour telecast, the show came off well. It was a great way for the industry to present those unsung heroes who write the words and the melodies behind the hits. Where possible, nominated songs were performed by their original artists—or by the songwriter. Columbia artist **Mark Gray** nearly stole his segment with a beautiful rendition of "It Ain't Easy Bein' Easy," which became a hit for **Janie Fricke**.



ALL SPIFFED UP—With somewhere to go is Alex Harvey, who used to occasion of his recent Stockyards showcase to present material from his yet-unsigned new album. Later in the set, Harvey was joined onstage by two of the Gatlins, David Loggins and Guy Clark, among others.

Video Explosion Creates Legal Jungle In Nashville

• Continued from page 39

promotional clips and the full-length concert performances that cable operators show such keen interest in

RCA Charging For Video Clips

• Continued from page 39

of country videos so soon.

"It took MTV more than a year to begin making money," says Carroll. He adds, "Record companies ought to appreciate the fact that we are trying to provide them with free public exposure for their artists and their product."

At presstime, Billboard learned that Atlanta-based "superstation" WTBS has decided to cancel its widely publicized "America's Music Tracks" country video program. The 60-minute satellite show debuted last fall.

The **Osmond Brothers** delivered an excellent vocal medley of previous award-winning songs, and there was an intriguing explanation on videotape by **Lee Greenwood**, discussing his choice of "I.O.U." **Greenwood** said it wasn't the song itself that first made an impression—it was the unusual title.

"I never forgot that title," said **Greenwood**, "so when it came time to cut in the studio, I had no trouble remembering the song out of all the tapes I'd listened to."

The show's finale was the announcement of "Swingin'" as the favorite song of the year. Both writers, **John Anderson** and **Lionel Delmore**, were on hand to accept their awards. **Delmore** comes by his writing talents naturally; he's the son of **Alton Delmore**, who along with brother **Rabon** was an Opry star in the 1940s. As the **Delmore Brothers**, they wrote "Blues, Stay Away From Me" and are members of the Nashville Songwriters Assn.'s Hall of Fame.

Whoever designed the Music City News Songwriters' plaque should get an award himself—it was the talk of the night, backstage. The plaques are brass and wood replicas of the songs' actual sheet music and lyrics. The writers were obviously thrilled to have permanent duplications of their winning compositions, and the awards were more meaningful than an ordinary statuette.

Star of the evening was **Sylvia**, whose poise and spontaneity as co-host had people sitting up and taking notice during the show. Although it was the first time she hosted a live telecast, she held her own easily with **Ray Stevens**, making the cue-card dialog sound natural, and striking a perfect balance between warmth and self-assurance.

On the show, **Sylvia** sang her single, "I Never Quite Got Back From Loving You," displaying new maturity and vocal polish. Her fine duet with **Stevens** on the nominated "Close Enough To Perfect" drew sustained applause at its conclusion. There's been an image transformation at work, evident in the softer, shorter hairstyle **Sylvia**'s wearing, a more sophisticated look in her costuming and the material she's recording.

Sylvia says her next album will be called "Surprise." If her performance on this awards show is an indication, it wouldn't be premature to expect a new career direction for this singer.

★ ★ ★

Everyone knows the name Alex

Harvey. He's the guy who co-wrote "Delta Dawn," right? Who wrote "Reuben James?" Who had a pop smash with **Cymarron**'s version of "Rings," right? Yes, except that *not* everyone knows **Alex Harvey**'s name. Despite several albums and years of struggling around Nashville, **Alex** never broke through to that level of success as an artist. Which is why he finally packed up and left town.

At the suggestion of actor **James Garner**, **Harvey** decided to move to Los Angeles and study drama. He began working with well-known acting coach **Milton Katselas** and gradually accumulated a string of on-camera credits: appearances on "Shirley," "The Dukes Of Hazzard" and "Dallas." His first made-for-tv movie credit was "The Blue And The Gray." In 1982 he co-starred with **Garner** in NBC's "The Long Summer Of George Adams."

Meanwhile, **Harvey** never quit writing songs. He let them accumulate while he concentrated on his acting. Eventually, he signed for theatrical representation with Nashville-based **Patsy Bruce**. More roles followed: "Adam," "The Dollmaker" with **Jane Fonda** and fellow musician-turned-actor **Levon Helm**, "Country" with **Jessica Lange** and **Sam Shephard** and ABC's upcoming tv movie "The Sky Is No Limit," about astronaut **Sally Ride**, scheduled to air Feb. 7.

A little more than a year ago, **Harvey** decided to return to Nashville. He says he missed the music scene, missed the daily contact with other writers. He went into the studio with producer **Norbert Putnam** and finished an album. He found three financial backers from Oklahoma who believed in his talents and agreed to bankroll his career.

The results of this creative effort were spotlighted last week at the Stockyards when **Harvey** and his band headlined a special showcase. The event was beautifully staged: guests were given "I Love LX" buttons, the stage was festooned with red "LX" balloons and banners, and **Harvey** was attired in black coattails, red cummerbund and starched white shirt. His 16-song set featured new material from the album—which he's now shopping to Nashville record companies—as well as his former hits.

Harvey, who has a master's degree in music, says he feels "much more at home" in Nashville today. "I think both the town and I have matured," he says with a grin. "Nashville is more open now—to new ideas and to people like me who are different."

His years in Hollywood have given **Harvey** a new charisma and grace in performing. His show is visually stimulating, and it's easy to imagine it translated onto video. (Video is an area **Alex** says he's very interested in, and he hopes to use his dramatic experience to do his own.)

Harvey also has a song he wrote some time ago called "Please Don't Take The Music From My Dreams." He thinks the song is exceptionally timely now, in light of the Supreme Court's recent **Betamax** ruling. The singer wants to become more active in the fight for copyright legislation. He says he'd like to figure out a way to make his song a rallying theme for songwriters.

"I think the lyrics express what every writer everywhere believes about his music," says **Harvey**. "They feel they could do without just about anything else but songwriting. It's a passion. Maybe this could be a way of bringing this heartfelt message home to Congress."

Gospel

Sparrow Posts 31% Sales Rise

NASHVILLE—Sparrow Distribution of Canoga Park, Calif., registered a 31% sales increase in 1983 over the previous year, most of it from its records and tapes division. Contributing to the increase, according to senior vice president Bill Hearn, was the addition of such new product lines as Bible-based computer games, video games and music videos.

Sparrow also entered into distribution agreements in 1983 with the Lamb & Lion and Nissi record labels.

Hearn says the recently issued tabloid Sparrow Spotlight will play a big part in marketing the company's acts and products. The free 16-page newspaper, which had an initial press run of 300,000 copies, is being distributed through Christian bookstores, concerts, festivals, church music workshops, pastors' conferences and direct mail.

The tabloid contains artist profiles, booking and management contacts, lyrics, tour information and house ads for Sparrow albums, video

games, song folios and books. There is also a direct-mail offer of a Sparrow sampler cassette that features 12 cuts from current albums.

Hearn reports that 50,000 copies of the tabloid have been distributed so far and that the company is receiving about 50 sampler orders a day from it. Some acts are urging or requiring their promoters to pass out copies of the publication at all their concerts, Hearn adds.

Sparrow Spotlight will be published "once every year or year-and-a-half," Hearn estimates. It was last published four years ago. Hearn stresses that the item is for direct-to-consumer contact and that only about a third of the copies will be distributed through Christian bookstores.

Upcoming record releases to be distributed through Sparrow include albums by the Resurrection Band, Steve Taylor, Stormie Omartian, Steve Camp, Steve Green, Phil Keaggy, Tim Minor, Lisa Whelchel and Debby Boone. Sparrow will also

handle Omartian's first book, "Greater Health God's Way," published by the newly created Sparrow Press.

New songbooks for the first quarter will include "The Music Machine Part II," "The Story Of Little Tree" and "Communion Volume II." New music video titles are "The Making Of Singer Sower" by 2nd Chapter Of Acts, \$39.95; "Inside Out" by Barry McGuire, \$39.95; and "Together Live" by 2nd Chapter Of Acts and Michael & Stormie Omartian, \$59.95. The videos are available in both VHS and Beta.

PolyGram Closes Its Lektion Label

NASHVILLE—Lektion Records, PolyGram's gospel label, has gone the way of CBS' Priority and MCA's Songbird—out of business. Formed in late 1981, with Edwin Hawkins as its flagship artist, Lektion ultimately expanded to include four acts. It released a total of five albums.

"Lektion is not active anymore," admits PolyGram vice president Tommy Young, who took over the gospel reins at Lektion following the death of Bill Haywood, the label's vice president of black music. "We didn't issue any press releases. We walked away quietly."

Young says that Hawkins was the label's biggest seller, although he declined to specify sales for Hawkins' two efforts, "Imagine Heaven" and "Edwin Hawkins Music & Arts Seminar Mass Choir." (Hawkins' office says it has yet to receive final sales figures from Lektion.)

The acts Paradise, Jackie Verdell and Whitney Phipps each had one album released by the label.

"There really wasn't enough product for us to be competitive in the gospel field," Young asserts. "It was very difficult to market, and we didn't have the manpower." He adds that most, if not all, the unsold Lektion product has now been returned.

EDWARD MORRIS

Malaco Begins Video Campaign

NASHVILLE—Malaco Records is promoting its product line by producing and distributing show-length videos on most of its roster. Unlike the standard video clips which highlight one song, the Malaco videos feature five to six songs from a single act, with each project amounting to a 20- to 30-minute video concert.

Frank Williams, gospel director of the Jackson, Miss. label, says that videos have been produced on the Fantastic Violinaires, the Truthettes and the Jackson Southernaires. Additional videos are scheduled for the Evereadys and the Sensational Nightingales.

According to Williams, the audio tracks are done at Malaco's studio, except for the lead voice, which is added during the actual videotaping. Channels 29 and 12 in Jackson have been used as production houses.

Williams estimates that there are 30 to 33 black gospel television shows in major markets nationwide that use the videos; some use the entire program, others single songs. The programs are provided free, and outlets can keep the videos for two weeks for immediate broadcast or taping for delayed broadcast.

Although Malaco covers the up-front costs of the video, Williams says the costs are ultimately taken from the artists' royalties.

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Survey For Week Ending 2/4/84

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	82	AGE TO AGE Amy Grant, Myrrh MSB 6697 (Word)	20	15	74	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002
2	26	5	NOT OF THIS WORLD Petra, Star Song 7102050860 (Word)	21	23	13	NO LONGER STRANGERS The Talbot Brothers, Sparrow SPR-1075
3	2	33	MORE THAN WONDERFUL Sandi Patti, Impact R3818 (Benson)	22	24	33	PASSING THE FAITH ALONG New Gaither Vocal Band, Dayspring 710410263X (Word)
4	3	41	THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 002 (Word)	23	16	21	PRESS ON Joe English, Myrrh MSB 6750 (Word)
5	7	13	THE PRODIGAL SON Keith Green, Pretty Good Records PGR 003	24	17	26	LEGACY Benny Hester, Myrrh MSB 6704 (Word)
6	6	62	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	25	14	33	I ONLY WANT TO SEE YOU THERE Keith Green, Sparrow SPR-1066
7	13	9	MISSION OF MERCY DeGarmo And Key, Power Disc 1071 (Benson)	26	33	78	LIFT UP THE LORD Sandi Patti, Impact R 3799 (Benson)
8	12	25	COUNT THE COST David Meece, Myrrh MSB 6744 (Word)	27	NEW ENTRY		FULLY ALIVE The Bill Gaither Trio, Word 7018917638
9	32	5	SURRENDER Debby Boone, Lamb And Lion 3001 (Sparrow)	28	NEW ENTRY		HYMNS Evie, Word 701891910X
10	10	13	SIDE BY SIDE The Imperials, Day Spring 7014112105 (Word)	29	29	29	WHITEHEART Whiteheart, Myrrh MSB 6735 (Word)
11	4	9	A CHRISTMAS ALBUM Amy Grant, Myrrh 7016768066 (Word)	30	27	9	THE WIND CAME SINGING Wendy And Mary, Birdwing BWR 2045 (Sparrow)
12	9	13	REIGN ON ME Michele Pillar, Sparrow SPR-1077	31	18	49	KIDS PRAISE III The Maranatha Kids, Maranatha MM 0092A (Word)
13	5	13	SIGNAL Dallas Holm And Praise, Greentree RO 3947 (Benson)	32	NEW ENTRY		UNDERGROUND Phil Keaggy, Sparrow
14	8	9	THE GIFT GOES ON Sandi Patti, Impact 3874 (Benson)	33	NEW ENTRY		KID'S PRAISE 4 The Maranatha Kids, Maranatha 7100108829 (Word)
15	22	9	MUSIC MACHINE PART 2 Candle, Birdwing BWR 2047 (Sparrow)	34	25	25	MORE Myron LeFevre and Broken Heart, Myrrh MSB 6753 (Word)
16	11	25	WALLS OF GLASS Russ Taft, Myrrh MSB 6706 (Word)	35	31	45	EQUATOR Randy Stonehill, Myrrh MSB 6742 (Word)
17	21	25	I EXALT THEE Phil Driscoll Sparrow SPR-1074	36	36	13	GOD RULES Undercover A&S 7107905826 (Word)
18	19	9	SINGER SOWER The Second Chapter Of Acts, Sparrow SPR-1071	37	30	33	FOREVER Cynthia Clawson, Priority BJU 38633
19	20	33	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728 (Word)	38	37	53	CUTTING EDGE The Sweet Comfort Band, Light LS 5807 (Lexicon)
				39	39	41	LOVE OVERFLOWING Sandi Patti, Impact R3742 (Benson)
				40	28	13	DOPPELGANGER Daniel Amos, Alarma ART-01010 (Benson)

Billboard® Black LPs				Survey For Week Ending 2/4/84			
ARTIST Title, Label & Number (Dist. Label)				This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	13	LIONEL RICHIE ▲ Can't Slow Down, Motown 6259ML (MCA/MCA)	39	40	64	PRINCE ▲ 1999, Warner Bros 23720-1
2	2	31	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra)	40	43	38	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205
3	3	59	MICHAEL JACKSON ▲ Thriller, Epic QE 38112	41	31	27	THE S.O.S. BAND ● On The Rise, Tabu FZ 38627 (Epic)
4	8	7	LUTHER VANDROSS ● Busy Body, Epic FE 39196	42	42	22	STEPHANIE MILLS ● Merciless, Casablanca 811364-1M1 (Polygram)
5	5	9	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram)	43	44	12	TOM BROWNE ● Rockin' Radio, Arista AL8-8107
6	7	6	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic)	44	46	67	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML
7	4	15	DEBARGE ● In A Special Way, Gordy 6061GL (Motown)	45	48	8	DREAMBOY ● Dreamboy, QWest 23988-1B (Warner Bros.)
8	6	21	GAP BAND ● Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	46	35	21	RUFUS AND CHAKA KHAN ● Live-Stompin' At The Savoy, Warner Bros 23679-1
9	9	26	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940	47	39	23	ZAPP ● Zapp III, Warner Bros 27875-1
10	10	11	EDDIE MURPHY ● Comedian, Columbia FC 39005	48	49	8	IRENE CARA ● What A Feelin', Geffen/Network GHS 4021 (Warner Bros.)
11	11	11	TEDDY PENDERGRASS ● Heaven Only Knows, P.I.R. FZ 38646 (Epic)	49	51	3	PAUL MCCARTNEY ● Pipes Of Peace, Columbia QC 39149
12	15	11	CON FUNK SHUN ● Fever, Mercury 81447-1 (Polygram)	50	60	4	P-FUNK ALL STARS ● Urban Dance Floor Guerillas, CBS Associated BFZ 39168
13	13	12	JAMES INGRAM ● It's Your Night, Qwest 23970-1 (Warner Bros.)	51	47	11	SOUNDTRACK ● The Big Chill, Motown 6062ML
14	14	23	RICK JAMES ● Cold Blooded, Gordy 6043GL (Motown)	52	50	30	DONNA SUMMER ● She Works Hard For The Money, Mercury 812265-1 (Polygram)
15	17	13	TEENA MARIE ● Robbery, Epic FE 38882	53	53	22	PHILIP BAILEY ● Continuation, Columbia FC 38725
16	16	8	PIECES OF A DREAM ● Imagine This, Elektra 60270-1	54	54	13	RICHARD PRYOR ● Here And Now, Warner Bros. 23981-1
17	18	31	ANITA BAKER ● The Songstress, Beverly Glen BG 10002	55	55	69	DE BARGE ● All This Love, Gordy 6012GL (Motown)
18	19	8	THE DEELE ● Street Beat, Solar 60285-1 (Elektra)	56	56	13	TYRONNE DAVIS ● Something New, Oceanfront OF 101
19	20	8	DAZZ BAND ● Joystick, Motown 6084ML	57	57	26	SHALAMAR ● The Look, Solar 60239 (Elektra)
20	21	9	Z.Z. HILL ● I'm A Blues Man, Malaco 7415	58	58	19	KLIQUE ● Try It Out, MCA 39008
21	27	13	ATLANTIC STARR ● Yours Forever, A&M SP-4948	59	61	3	MALCOLM MCLAREN ● Dya Like Scratchin', Island 90124-1B (Atco)
22	22	11	DAVID SANBORN ● Backstreet, Warner Bros. 23906-1	60	66	14	DIONNE WARWICK ● How Many Times Can We Say Goodbye, Arista AL8-8104
23	28	4	GEORGE CLINTON ● You Shouldn't Nuf Bit Fish, Capitol ST-12308	61	64	37	MAZE ● We Are One, Capitol ST-12262
24	24	22	HERBIE HANCOCK ● Future Shock, Columbia FC38814	62	65	2	RON BANKS ● Truly Bad, CBS Associated FZ 39148
25	25	26	NEW EDITION ● Candy Girl, Streetwise SWRL 3301	63	63	40	SOUNDTRACK ▲ Flashdance, Casablanca 811492-1 M.1 (Polygram)
26	26	10	ANGELA BOFILL ● Teaser, Arista AL8-8198	64	67	2	MUSICAL YOUTH ● Different Style, MCA 5454
27	29	10	RAY PARKER JR. ● Woman Out Of Control, Arista AL8-8087	65	52	16	MILLIE JACKSON ● E.S.P. Spring SPR 33-6740
28	30	7	MELBA MOORE ● Never Say Never, Capitol ST-12305	66	62	3	THE JONES GIRLS ● On Target, RCA AFL1-4817
29	12	16	JENNIFER HOLLIDAY ● Feel My Love, Geffen GHS 4014 (Warner Bros.)	67	68	2	LATIMORE ● I'll Do Anything For You, Malaco 7414
30	37	6	CHERYL LYNN ● Preggie, Columbia FC 38961	68	71	18	FATBACK ● With Love, Spring SPR-33-6741
31	32	10	DARYL HALL & JOHN OATES ▲ Rock 'N Soul Part I, RCA CPL1-4858	69	70	11	BOBBY NUNN ● Private Party, Motown 6051ML (MCA)
32	33	25	PEABO BRYSON/ROBERTA FLACK ● Born To Love, Capitol ST-1184	70	70	11	STANLEY CLARKE/GEORGE DUKE ● The Clarke/Duke Project II, Epic FE 38934
33	36	18	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.)	71	72	44	KASHIF ● Kashif, Arista AL 9620
34	34	38	MARY JANE GIRLS ● Mary Jane Girls, Gordy 6040GL (Motown)	72	74	21	ASHFORD & SIMPSON ● High Rise, Capitol ST-12282
35	23	10	EARTH, WIND & FIRE ● Electric Universe, Columbia QC 38980	73	73	33	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744
36	38	6	EVELYN "CHAMPAGNE" KING ● Face To Face, RCA AFL1-4725	74	75	43	JARREAU ● Jarreau, Warner Bros. 23801-1
37	45	3	J. BLACKFOOT ● City Slicker, Soundtown 0002 (Allegiance)	75	59	26	RENE & ANGELA ● Rise, Capitol ST-12267
38	41	11	POINTER SISTERS ● Break Out, Planet BXLI-4705 (RCA)				

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Black

STAX VETERAN'S NEW CAREER

Booker T. Greening As Producer

By LEO SACKS

NEW YORK—For Booker T. Jones, life after "Green Onions" and the MGs has taken some unexpected turns.

The producer of Willie Nelson's "Stardust" album, which has sold over three million units, recently returned from London, where he was producing Stephen Duffy, formerly of the British band Tin Tin, for a new release on the Ten Records label,

Call Is Sounded For National Blues Week

NEW YORK—The Young Black Programmers Coalition and the Mississippi Delta Blues Festival are calling for Feb. 12-18 to be celebrated as National Blues Week as part of the traditional observance of Black History Month.

The Southern-based black radio organization is encouraging all black programmers, even those who don't regularly play the blues, to set aside time to highlight the blues' seminal role in American music, according to YBPC spokesman Robert Rosenthal. The MCA, Malaco and Alligator labels have agreed to have their blues artists record public service announcements for use during blues week.

The tapes can be obtained from the YBPC Newsletter, P.O. Box 11243, Jackson, Miss. 39213.

marketed by Virgin U.K.

The material, which Jones describes as "funk-pop, new music, along the lines of the Fixx and Culture Club," is just the fare Jones has been searching for in his quest to establish himself as a pop-oriented record producer. "I've been looking for that big top 10 album," says Jones, who plays keyboards on the cuts, "and I think we've found that potential." His manager, Bill Leopold of Glendale, Calif., was scouting British talent last summer when he discovered Duffy's demo tape. "Stephen thinks like a British writer," Jones says of the 23-year-old musician, "but he has multi-national appeal."

Jones, who met with Van Morrison in London to discuss the possibility of recording "a concept album with a spiritual theme" this fall, is also shopping for a deal as a solo artist. Material already in the can "comes in a number of categories," he says, ranging from uptempo tunes in the Michael McDonald/James Ingram vein to urban crossover selections along the lines of "Don't Stop Your Love," which Jones released for A&M in 1981. It was a minor dance-oriented hit with urban programmers and club DJs, but Jones says he was "distressed" that the label "never recognized its possibilities."

As the keyboardist on a multitude of hits for Stax Records during the '60s, Jones has always believed in

acoustic purity. "I was anti-electronic for a long time," he says. "But now the field has been refined to the point where you can trigger a Linn drum, for example, to work with any synthesizer. That's remarkable to me, a real breakthrough."

Jones, whose baritone saxophone playing on "Cause I Love You" by Rufus and Carla Thomas for the fledgling Satellite Records label in Memphis launched his affiliation with Stax when the company changed its name in 1962, holds a degree in music education from Indiana Univ., where he majored in trombone theory.

Commuting from the university campus to Memphis on weekends to play on major Stax sessions, Jones says, "For years people wanted to know what I was doing there. And the way producers are pegged today, it was almost a mistake to study so many different styles and instruments. But my goal as a younger man was to learn 360 musical degrees, from jazz to classical, pop to blues. I'm glad I did."

At 39, Jones, a resident of Westwood, Calif., feels that the success of the "Stardust" album confirms that he is a better producer than most people think. "I'm underrated," he says flatly. "I'm astounded that the scope of my abilities has been overlooked."

The Rhythm & The Blues Magic Memories Of Jackie Wilson

By NELSON GEORGE

It is a Saturday afternoon in the early '60s. From a steel gray Motorola black and white television comes pictures of a rock'n'roll show. It might be "American Bandstand" or maybe the Lloyd Thaxton show. It doesn't matter. What does is that after all these years I can still see Jackie Wilson.

The song is "Baby Workout." He is on his knees. He is sweating, his shirt is coming off and his jacket is long gone. The girls in the studio audience are screaming and kicking up their saddle shoes.

Wilson is fascinating, amusing, arousing and scary all at the same time. It is one of those moments when performer, music and audience go past show business to a magical level of excitement and communication.

The whole experience couldn't have lasted more than three minutes. Yet it still excites this writer 20 years later, because Wilson made it that way. Being too young to see him live in his prime, this writer can only listen in awe and envy to those who saw Jackie Wilson "do it" talk about his intense performances.

Those are the memories of Jackie Wilson, who died Jan. 21, that we should treasure. But there is another side to the great singer's story, one that began the night he collapsed on stage in 1975. It is the controversy over his care and his estate.

Charges of benign neglect and mismanagement of Wilson's income have been leveled in both lawsuits and news stories (some of which have appeared in Billboard) during his

more than eight years of hospitalization. The unwise decision by Wilson's guardians not to divulge immediately the cause of death has rekindled old suspicions. A full inquiry by the state of New Jersey (Wilson has been a ward of that state for several years) could answer all the questions.

It also would be a nice touch if the Grammy Awards show made an effort to include a tribute to Wilson in its broadcast. His influence as a vocal

stylist and performer has been immense. Just ask Michael Jackson.

★ ★ ★

There are two intriguing new single releases from Motown. The first is Rockwell's "Somebody's Watching Me," which features the instrumental accompaniment of Jermaine Jackson and the vocal support of Michael Jackson on a weird song about paranoia. Motown has provided no biographical information on Rockwell's

(Continued on opposite page)

Death Of Jackie Wilson Stills A Great Pop Voice

● Continued from page 6

miere black vocalists of the late '50s and early '60s. His first five singles were written by neophyte songwriter Berry Gordy, later the founder of Motown Records, along with Gordy's sister Gwen and Tyrano Carlo, also known as Billy Davis: "Reet Petite" in 1957, "To Be Loved" and "Lonely Teardrops" in 1958, "That's Why" and "I'll Be Satisfied" in 1959. All were major black pop hits for Wilson; "Lonely Teardrops" topped the black chart and sold a million copies.

Other No. 1 black singles by Wilson included "You Better Know It" in 1959, "Doggin' Around" b/w "Night" and "A Woman, A Lover, A Friend" in 1960, "Baby Workout" in 1963 and "Your Love Keeps Lifting Me (Higher And Higher)" in 1967.

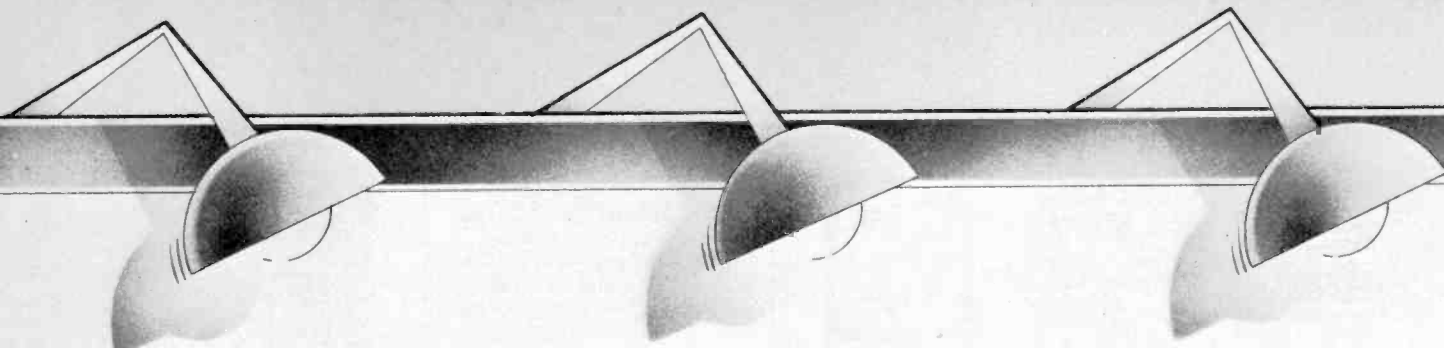
Although his vocal brilliance was unmistakable, Wilson's recordings were often dominated by grandiose arrangements and repertoire far removed from the black music mainstream—his 1965 recording of "Danny Boy" is a good example—helping lead to his eventual consignment to

Holiday Inns and oldies shows. One can only speculate on what the results might have been had Wilson been recorded by members of his friend Berry Gordy's crack Motown production team during the '60s.

According to Columbia a&r staffer Joe McEwen, who compiled the Epic reissue with current RCA a&r vice president Gregg Geller and wrote the liner notes, Wilson's significance lies in his "ability as an entertainer and how he, like several other early rock'n'roll stars, synthesized a huge variety of American music. He listened to Al Jolson, Mario Lanza, bluesman Roy Brown and Clyde McPhatter; to him it all sounded like the same thing, and out of it he created his own special composite."

As a performer, McEwen compares Wilson favorably to another ex-boxer, James Brown: "Like James Brown, Wilson put his boxing ability to hair-raising use: splits, spins, slides and one-footed dancing were all part of the show. And his dramatic readings of ballads, complete with knee drops and overdrawn gestures, rarely failed to bring his audience to a state of frenzy."





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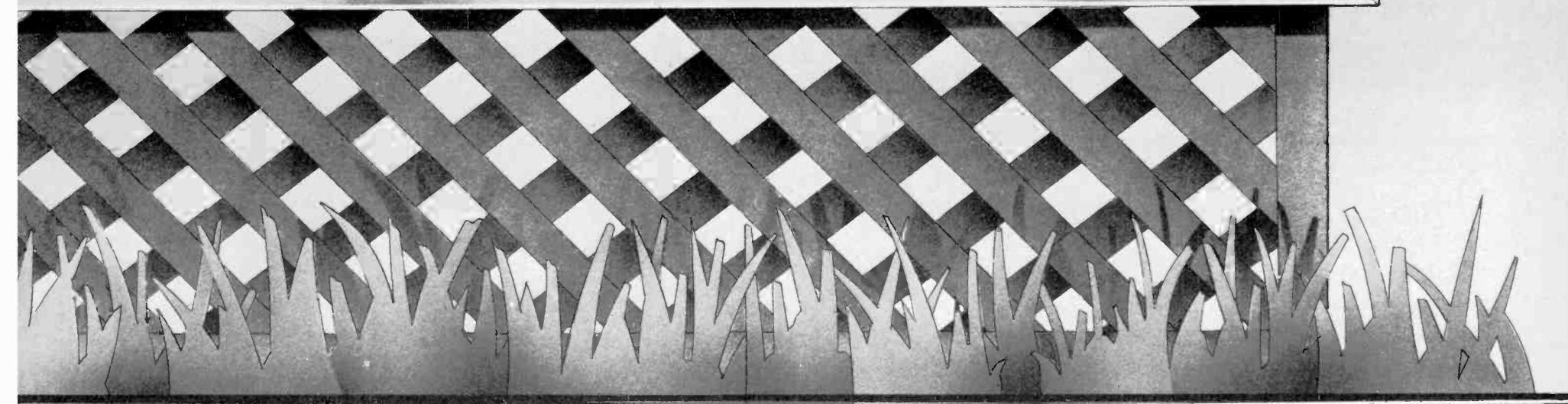
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• Continued from page 26

able on Commodore, Apple and Texas Instruments computers. On its own computers, the company will launch a typing program called "Typo Attack" and "Atari Music" I and II.

★ ★ ★

Apple's introductions: Bank of America and Apple Computer will be offering a home banking service. The new service brings to Northern California's more than 100 bank branches teledelivery of transactions from either home or office. It will cost about \$8 a month.

In the first quarter of 1984, Apple will introduce a pointing device that can be used to make selections dis-

played on the screen. Called a mouse, it will allow users to insert text in a drawing, design charts or do free-hand drawings. No price is set yet.

The AppleMouse II will be packaged with a software title called "MousePaint."

★ ★ ★

New entry: Franklin Computer, which announced its entry into the home computer market at Comdex, has received \$11 million in private funds. Some \$2.5 million will go to Apple as part of the company's settlement with the Cupertino firm.

Franklin will be replacing software that used Apple's operating system with software the company has developed. A spokesman for the company contends that 16,000 software titles are now compatible with the Franklin computer.

★ ★ ★

Home portable computer: NEC Home Electronics Inc. will be bundling some 14 home management-business packages with its new portable PC-8200 computer. The total cost will be \$799.

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★ ★ ★

As for Mattel: The Hawthorne, Calif. company will introduce a "System Changer" that allows Atari 2600 titles to run on the Intellivision. The changer will also bring left and right difficulty switches, an on-off select switch and a color/black and white switch.

The company will also launch special glasses that gives three-dimensional images to Intellivision games. The glasses will come packaged with the Mattel game "Hover Force."

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Fania Taking Blades To Court

Label Sues To Recoup \$\$ It Says Salsa Singer Owes

By ENRIQUE FERNANDEZ

NEW YORK—The long-standing dispute between singer/songwriter Ruben Blades and his former label, Fania, has come to a head with a lawsuit brought by Musica Latina International, as the label is legally known, against the artist. The label claims overpayment of \$95,000 when its contract with the artist was terminated last year.

The suit, filed Jan. 6 with New York State Supreme Court in Sullivan County, claims that the record company intends to recoup "money paid to the defendant unjustly and in a sum greater than the defendant was entitled to." The artist, who has been outspoken about his negative feelings toward the company, claims that the suit is merely a ploy to intimidate him.

"They got wind of the fact that we were investigating their payment of royalties, so they sued before we took any legal action," claims the Panamanian artist, a law school graduate. According to Blades, he has documentation from the Sociedad Española de Autores (Spanish Society of Authors) that his salsa hit "Pedro Navaja" sold 268,000 copies in Spain alone.

The song, which was written by Blades, has enjoyed tremendous popularity, even outside traditional salsa markets, inspiring cover recordings, stage plays and screenplays. "Pedro Navaja," a salsa ballad about the fatal encounter between a *barrio* tough and a prostitute, is included on the

Fania album "Siembra," which Blades recorded in association with bandleader Willie Colon, and which is widely believed to be the biggest selling album in the history of the genre.

Musica Latina International was sold to South American interests a few years ago. Though the label's staff, including Gallo and label head Jerry Massucci, have continued to run the company since the sale, Venezuelan industry veteran Ernesto Aue, who heads his own El Palacio de La Musica, has been named as co-owner, along with some Uruguayan investors.

For many years the U.S.-based label dominated the salsa market, recording most of the top stars in the field. Though it still retains some big names, including internationally renowned singer Celia Cruz, a look at the charts reveals that things have changed.

Puerto Rican artists like Combo Records' El Gran Combo, Venezuelan artists like TH's Oscar D'Leon,

and Dominican merengue performers, found on several independent labels' rosters, seem to have undermined Fania's hegemony in the salsa market. Fania's forte has been New York-based talent.

Nonetheless, the label's reputation persists. Of the five nominees for this year's Grammy in the Latin tropical category, three are Fania disks, including Blades' own "El Que La Hace La Paga," and his former partner Willie Colon's "Corazon Guerrero." The third is "Tremendo Trio," a collaboration among Celia Cruz, percussionist/bandleader Ray Barretto and male vocalist Adalberto Santiago.

Last year, Blades formally ended his association with the label, turning in enough recorded material for three albums, one of which is this year's Grammy nominee. Since then the artist has been working on a new disk for Elektra. Blades plans to record both Spanish- and English-language material for the label.

Female Teen Group's LP Launches Caytronics Label

NEW YORK—Caytronics Corp., which last year relinquished its license from RCA and Ariola Latin product for the U.S. and Puerto Rico, has set out to prove that it's still a viable force in the Latin market by launching a new label, Suerte, with the hottest item in the field: kiddie music. A young female group from Puerto Rico, home of the top-rated Menudo, will launch the new label.

Fresitas, a group of six girls ranging in age from 10 to 13, has a self-named album coming out this month, with the cut "Superchiquillo" being marketed as a single. According to Caytronics executive Fernando Iglesias, the label's Puerto Rican distributor sold over 2,000 units of the LP and cassette in the first two days.

The group's managers, incorporated as Fresitas Inc., approached the label's Puerto Rican office last year, and Caytronics signed them in a bid for the profitable young Latin market. The LP was recorded in October, with production by Fresitas' musical

director Kiko Mendoza. The girls are coached by Clarissa Chapuseaux.

Iglesias says that the single is already receiving airplay in Puerto Rico and adds that he hopes to generate interest among U.S. Latin radio programmers, although he admits that children's music doesn't get much play here. The principal promotion vehicle for this genre is tv, and to this effect, Fresitas has taped appearances for all the major Puerto Rican tv programs, many of which will eventually air on U.S. Spanish-language stations.

The Suerte label joins Pronto, Otra, Caytronics, Salsoul, Mericana and TVO on the company's roster. Otra is Caytronics' label for RCA catalog, with new material being handled by the major's own RCA International label. The Ariola catalog, formerly licensed to Caytronics, is now handled by RCA, except for five early LPs by Ariola superstar Camilo Sesto and two compilation albums of the artist's greatest hits, which have remained with Caytronics.

Notas

Menudo's Future Looks Rosa

"He moves better than Michael Jackson." The scene was a fashionable Manhattan eatery, where a group of RCA executives were meeting to talk about Robby Rosa, the new bilingual member of the label's hot kiddie group Menudo. The favorable comparison with this year's monster artist was prompted by a waiter's curiosity about a photo of the new wave-coiffed Rosa. "Is he a big star?" asked the young waiter. "He's going to be," was the response.

Rosa makes his debut this Valentine's Day at New York's Radio City Music Hall, where the group is staging 10 shows from Feb. 14-23. Rosa replaces the 16-year-old Johnny Lozada, who's making his farewell appearance at Radio City. The other Menudos are Charlie Rivera Masso (the only remaining original member), Ray Reyes Leon and Roy Stephan Rosello. The show also features a cast of 18 dancers.

Menudo, which is as much a marketing phenomenon as a singing

group, has gone the way of Mickey Mouse with a Menudo watch, introduced by Menudo Time Marketing. The group, which has taped tv appearances on NBC's "Silver Spoons" and ABC's "20/20", has also been doing tv commercials for McDonald's and Proctor & Gamble. In addition, Menudo has been signed by Embassy Films for a five-year, 10-picture contract.

The Radio City appearances open the group's U.S. tour, which will take them to more than 20 cities. The signing of the bilingual Rosa is seen as a move to capture the English-speaking market.

Amalia Rodrigues, Miguel Rios, Lissette, Caetano Veloso and Joan Manuel Serrat are among the artists slated for Broadway appearances as part of the International Music Stars series at New York's Nederlander Theatre... FAME Records is producing a tv special in Puerto Rico with its artist Olguita Alvarez,



WOMEN AT WORK—Singer Marisela, whose feminist-tinged "Tu Compañera" has been a surprise hit in the U.S. Latin market, visits Gilda Miro's daily radio show on New York's WADO.

Survey For Week Ending 2/4/84

This Week		Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	1	WILFRIDO VARGAS El africano, Karen 75
2	3		JOSE JOSE Secretos, Ariola 6000
3	5		JOSE FELICIANO Me enamore, Profono 1002
4	2		VARIOS ARTISTAS Aqui esta el merengue, Karen 77
5	4		VARIOS ARTISTAS Lo mejor del ano, CBS 10341
6	11		ORQUESTA INMENSIDAD Alegria, Barbaro 213
7	0		RUBEN BLADES El que la hace la paga, Fania 624
8	0		MENUDO A todo rock, Padosa 7241
9	0		JOSE LUIS RODRIGUEZ Ven, CBS 30305
10	0		ROCIO JURADO Por que me habras besado, RCA 7243
11	8		LUCECITA BENITEZ Criollo folklore, Grabaciones Lobo
12	6		EL GRAN COMBO La universidad de la salsa, Combo 2034
13	7		CHARYTIN Guitarra y violines, TeleRecord 001
14	0		GUILLERMO DAVILA Solo pienso en ti, TH 2246
15	0		ANGELA CARRASCO Unidos, RCA 6007

Survey For Week Ending 2/4/84

This Week		Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	1	ANTONIO DE JESUS Juntos, AM 7005
2	3		JOSE JOSE Secretos, Ariola 6000
3	2		LOS BUKIS Mi fantasia, Profono 3122
4	6		JUAN GABRIEL Todo, Pronto 0706
5	13		ROCIO JURADO Por que me habras besado, RCA 7243
6	4		ROCIO DURCAL Entre tu y yo, Ariola 6004
7	5		MENUDO A todo rock, RCA 7241
8	8		LOS CAMINANTES Especialmente para usted, Luna 1098
9	7		VARIOS ARTISTAS Lo mejor del ano, CBS 10341
10	-		CAMILO SESTO Amanecer 84, Ariola 6009
11	12		JULIO IGLESIAS En concierto, CBS 50334
12	-		JOSE FELICIANO Me enamore, Teledisco 1002
13	-		DANIELA ROMO CBS 80371
14	-		PALOMA SAN BASILIO Grandes exitos, CBS 80370
15	14		LOS KINOS Mar Int'l 148

This Week		Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	1	JOSE JOSE Secretos, Ariola 6000
2	3		WILFRIDO VARGAS El africano, Karen 75
3	-		JOSE FELICIANO Me enamore, Profono 1002
4	7		MILLIE Y LOS VECINOS Avantgarde, Algar 39
5	4		ROCIO JURADO Por que me habras besado, RCA 7243
6	9		HANSEL Y RAUL TH 2271
7	-		PIMPINELA Hermanos, CBS 11320
8	8		VARIOS ARTISTAS Lo mejor del ano, CBS 10341
9	10		ANTONIO DE JESUS AM 37005
10	2		ROCIO DURCAL Entre tu y yo, Ariola 6004
11	5		WILLIE CHIRINO Subiendo, TH 2268
12	11		JOSE LUIS RODRIGUEZ Ven, CBS 30305
13	-		JULIO IGLESIAS En concierto, CBS 50334
14	-		CAMILO SESTO Amanecer 84, Ariola 6009
15	-		CHARANGA DE LA 4 Tributo a albeniz vol. 2, SAR 1035

This Week		Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	1	MENUDO A todo rock, RCA 7241
2	3		JULIO IGLESIAS En concierto, CBS 50334
3	2		JUAN GABRIEL Todo, Ariola 0706
4	4		ANTONIO DE JESUS Juntos, AM 37005
5	-		LOS BUKIS Mi fantasia, Profono 3122
6	-		JOSE JOSE Secretos, Ariola 6000
7	6		LA MAFIA Mafiamania, Cara 053
8	8		ROCIO DURCAL Entre tu y yo, Ariola 6004
9	-		GRUPO MAZZ The Force, Cara 051
10	-		PIMPINELA CBS 11317
11	10		MENUDO De navidad, Profono 1405
12	11		LORENZO ANTONIO Vas a hacer, Musart 5328
13	-		MENUDO De coleccion, Profono 1601
14	-		VARIOS ARTISTAS Lo mejor del ano, CBS 10341
15	-		CHELO 15 exitos, Musart 1006

News/International

Japanese Tax Plan Criticized

By SHIG FUJITA

TOKYO—The Electronics Industries Assn. of Japan (EIAJ) is strongly opposed to a proposed new "commodity tax" of 15% on videodisk and Compact Disc hardware and software and on audio and videotapes.

The trade organization intends to summon all available support for its plea to the ruling Liberal-Democratic Party that it can't possibly condone an increase in the already substantial percentage that commodity taxes on electronic industry product already contribute to the overall revenue from this form of purchase tax.

During fiscal 1982, which ended last March, total commodity tax revenue here came to roughly \$5,500 million. Around 30% of that (some \$1.6 million) came from the electronics sector.

On Jan. 6, the government's finance ministry submitted six new plans to the tax system study council for the imposition of commodity taxes for the first time on a list of 30 items, including videodisk and Compact Disc hardware and software. Its proposal was to cover tax cuts of some \$4.7 billion projected for fiscal 1984 by increasing the commodity tax income.

Alongside this suggestion is a proposed 10% tax increase on some lines of sports equipment and video game sets, plus a whole range of personal computers, word processors and office equipment units.

The EIAJ is taking a firm line that production of videodisks and Com-

pact Discs has only begun to impact on the marketplace, and that imposition of commodity taxes this soon "will drastically obstruct industry growth." It adds that office automation equipment is indispensable, particularly for smaller companies, in rationalizing their operations to cope with an information-based economy.

PolyGram Sells Plant In Austria

VIENNA—PolyGram has sold its sole pressing plant in Austria for an unspecified sum. The plant, which was established as the biggest in this territory, has been bought by Alfred Betith, owner of the second biggest plant, ATG.

Betith plans to continue pressing records in the former PolyGram center, which has been renamed Viennola Bild und Tontraeger GesmbH.

Says Wolfgang Arming, president of PolyGram Austria, "We had two alternatives. One was to invest some millions of Austrian schillings in the newest technology. The other was to close down a factory which had too much spare capacity anyway."

PolyGram will continue to press its Austrian disks at its former factory.

Egypt Making Progress In Battle Against Piracy

• Continued from page 9

a strong antipiracy publicity campaign prodding public awareness of the problem.

Egypt is seen as the cultural leader of the Arab world. As international repertoire gains acceptance among young Egyptians, the whole market opens up as a potential money-spinner for the multinationals.

The police antipiracy operatives have taken offenders to courts where judges readily condemn piracy. The level of piracy has fallen to between 20%-40% of the total market, the lowest national percentage in the Middle East. In 1978, the figure was estimated at between 75%-90% of the market.

One hangup in the IFPI-backed antipiracy campaign is that few major international record companies have appointed representatives to cover Egypt. Those that do have "resident" executives have found a drop in the level of piracy of their own product.

The Egyptian copyright act of 1954 doesn't contain direct provisions for the protection of the rights of artists, producers or broadcasting organizations. But a series of local developments over the past few years has helped the legitimate music business hit back at the illegal operators.

A key factor was the acceptance of the 1971 Phonograms Convention, followed by the recruitment of a police division specifically set up to fight tax evasion and counter piracy. Subsequent court rulings have underlined the fact that unauthorized duplication of sound recordings is illegal under Egyptian law.

A breakdown of the legitimate part of the Egyptian record industry shows that there were around 20 record companies, 15 music publishers, five recording studios and one pressing plant as of the middle of last year.

There are few record players in this country, but most Egyptian households have at least one cassette player. The result is record sales estimated last year at 3,000 international units and just 500 of Arabic origin, compared to at least 10 million prerecorded cassettes, of which three-quarters are of Arabic product.

But the bad news is that there were an estimated 30 million pirate cassettes sold, of which around 25 million were of Arabic material. And when pondering likely losses from tax evasion in this field, IFPI points out that there's a 10% tax on every legitimate audio cassette sold, a levy obviously not paid by the pirates.

Average retail price is \$2.40 for Arabic product, \$3.20 for locally pressed international product, and around \$4.20 for international produced brought in from Singapore.

Egyptian record producers and their successors in title have the right to civil compensation if their products are subjected to piracy. Egyptian licensees of foreign record companies who obtain authorization from those companies to produce their recordings in Egypt are considered successors in title and therefore invested with the right to claim civil recompense from the pirates.

Video licensees here have the same rights as record producers, protected under an amended copyright statute of 1975, covering producers of all countries adhering to the Berne Convention.

Payment of the stamp issued by the Egyptian authors' society SACERAU is not enough to make the sale of a sound recording legal. A manufacturer must also have a license from the original record producer.

There have been more than 20 successful court actions against pirates thus far.

Canada

Tarlton Drops Music Channel Bid

Four Candidates Remain In Running For Cable License

By KIRK LAPOINTE

HULL, Quebec—Montreal concert promoter Donald Tarlton has withdrawn from the running for a license to program the Canadian equivalent of MTV, narrowing the field to two serious applicants and two dark horses for the specialty programming channel.

Hearings opened Tuesday (24) into 17 applications for music, sports, public affairs, children's and multilingual channels. But Tarlton, who is president of Donald K. Donald Productions, informed the Canadian Radio-Television & Telecommunications Commission Jan. 20 that he could not apply because his financial backing had fallen through.

Tarlton's bid was financed by \$3

million from Astral Bellevue Pathe, a Quebec-based film and photographic firm which last November bought the biggest chunk of shares in the national First Choice pay tv network.

That \$5 million commitment forced Astral president Harold Greenberg to reconsider plans to back the Tarlton proposal. Says Ted Blackman, spokesman for Tarlton's The Music Channel: "We tried every other alternative form of financing, but we just couldn't make it work."

Meanwhile, another leading candidate for the channel's license has found a key partner to help it secure the bid. Rogers Radio Broadcasting of Toronto said Monday (23) it had brought on board the Molson's brewery group. Details of the partnership were being worked out.

Rogers, a division of the cable conglomerate, would normally have been prevented from applying for the license because commission rules bar cable firms from being broadcasters. But in this case, the commission has said it would allow cable companies to hold minority positions in the licenses.

Rogers originally said it would take a 49% share of the license, but last week it said Molson's would hold 60%, leaving it only 40% of the music channel's proposed firm. The commission immediately said that was unacceptable and urged the two firms to submit a revised partnership agreement.

The Music Channel was seen by most as the strongest of the proposals for the license. It would have offered more original programming and spent more on Canadian production than the others now left in the running. And while its withdrawal was not unexpected in view of Greenberg's recent acquisition of First Choice, many expected Tarlton to come to the commission with a game-plan, in the hopes of securing a license and then attracting new investment.

General representations took up the first few days of hearings. The four remaining bids for the music channel were to follow.

Front-runners for the license now are considered to be CHUM Ltd. and Rogers, both of Toronto. Also in the running are Canadian Music Television Ltd. of Montreal and Toronto businessman Michael Sheridan.

New Agreement On AM Band

OTTAWA—Canada and the U.S. have signed a new agreement on managing the AM bandwidth that will open about 100 new frequencies to Canadian broadcasters.

The bilateral agreement was signed by Communications Minister Francis Fox and U.S. Ambassador to Canada Paul Robinson. It replaces the provisions of the North American Regional Broadcasting Agreement, which had been the basis for Canada-U.S. control of the AM frequency since 1950.

Specifically, it eliminates the 25 American and seven Canadian

NARBA-assigned channels for the country's exclusive use. An assignment plan is replacing it to gradually allow access to the channels.

Although demand for the new frequencies does not exist yet, a Communications Department official says the new pact will provide incentive for potential broadcasters seeking entry into congested markets.

It also alleviates some current difficulties. For instance, CHIN, a multilingual Toronto radio station, will now be allowed to broadcast 24 hours a day as a result. Its signal had been on a frequency controlled at certain hours by the U.S.

CRTC Hearings To Focus On Windsor Market

WINDSOR, Ontario—The Canadian Radio-Television & Telecommunications Commission has announced that it will hold hearings here sometime this year to examine the peculiar problems Windsor broadcasters face in competing for the same market as their less-regulated Detroit counterparts.

The Commission will hold the hearings as part of license renewal reviews for CKLW, CJOM-FM and CKJY-FM. But it says it wants to look at "the particular circumstances" those and other local broadcasters face because of the city's proximity to Detroit "and the constraints caused by the imbalance between available U.S. and Canadian broadcasting signals in that market."

Although commission spokesmen would not comment on the possible outcome of the hearing, it is likely the CRTC will study the feasibility of creating a unique regulatory environment for the Windsor licensees.

Stations there have complained they cannot compete because they are forced to adhere to CRTC rules for such areas as content.



**INTERNATIONAL
MUSIC INDUSTRY
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CRIA FIGURES

'83 Sales Show 13% Gain

TORONTO—Canadian labels chalked up impressive sales gains in 1983, up 13% from 1982 to \$560 million, the Canadian Recording Industry Assn. (CRIA) reports.

The number of gold and platinum disks dramatically increased to 280, up 30% from 1982 levels. Cassette sales leaped 46%.

An exact breakdown is not available, but CRIA president Brian Robertson estimates that recording firms now sell 55% of their product in disk form, 45% in cassette.

The largest selling disk in Canada last year was Michael Jackson's "Thriller," which has moved past the 1.2 million sales mark and becomes the 10th album in Canadian recording history to achieve diamond status. The album now is owned by one in six Canadian households. The largest selling Canadian album was Loverboy's "Keep It Up," which eclipsed the triple-platinum mark.

Included in the overall improvements were the best years to date by CBS and PolyGram and a record fourth quarter by WEA.

The Police album "Synchronicity" was A&M's fastest-selling disk of all time, with sales of more than 800,000 in about six months.

CHEZ Allowed To Buy Two Stations Near Ottawa

HULL, Quebec—The Canadian Radio-Television & Telecommunications Commission has bent its rules prohibiting ownership of two similarly styled stations in the same market to allow a rescue of an AM-FM combo in Smith Falls, Ontario, by CHEZ-FM Inc. of Ottawa.

But it has placed stringent conditions on the ownership and warned CHEZ that it must ensure the stations remain distinctive and reflective of their local market near Ottawa.

CHEZ will have to make good on commitments to keep the two stations' studios in Smith Falls, retain their local management and news services, not to share facilities or rate cards.

CKUE, the FM station and the prize of the two outlets, will have its transmitter relocated and wattage boosted to 100,000 from 43,000,

pumping its signal directly into the Ottawa market.

CJET's programming will include about 70% local news, a daily agricultural program, a daily public affairs show, local sports and outdoor event reporting and a minimum of four live broadcasts annually of local Canadian talent.

CKUE will have 60% local and regional news content, a daily public affairs program, a creative spoken word program, and four music broadcasts a year, separate from the CJET ones.

Importantly, the music policy "will remain unchanged," the commission notes in its eight-page decision.

The move may open the door to other similar bids, particularly in hardship cases.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 1/28/84

SINGLES

This Week	Last Week	
1	2	RELAX, Frankie Goes To Hollywood, ZTT
2	1	PIPES OF PEACE, Paul McCartney, Parlophone
3	4	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
4	3	WHAT IS LOVE, Howard Jones, WEA
5	5	A ROCKIN' GOOD WAY, Shaky & Bonnie, Epic
6	11	NOBODY TOLD ME, John Lennon, Polydor
7	6	BIRD OF PARADISE, Snowy White, Towerbell
8	13	WONDERLAND, Big Country, Mercury
9	16	WISHFUL THINKING, China Crisis, Virgin
10	23	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
11	20	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
12	28	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
13	24	I AM WHAT I AM, Gloria Gaynor, Chrysalis
14	31	BREAK MY STRIDE, Matthew Wilder, Epic
15	7	MARGUERITA TIME, Status Quo, Vertigo
16	9	RUNNING WITH THE NIGHT, Lionel Richie, Motown
17	NEW	THE KILLING MOON, Echo & Bunnymen, Korova
18	8	TELL HER ABOUT IT, Billy Joel, CBS
19	15	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
20	NEW	SPEED YOUR LOVE TO ME, Simple Minds, Virgin
21	17	KING OF PAIN, Police, A&M
22	34	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, I.R.S.
23	19	STRAIGHT AHEAD, Kool & Gang, De-Lite
24	10	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
25	12	HOLD ME NOW, Thompson Twins, Arista
26	NEW	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
27	18	THRILLER, Michael Jackson, Epic
28	14	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
29	40	HOLIDAY, Madonna, Sire
30	29	GIVE ME MORE TIME, Whitesnake, Liberty
31	39	HUMAN TOUCH, Rick Springfield, RCA
32	21	RAT RAPPING, Roland Rat, Magnet
33	NEW	SPICE OF LIFE, Manhattan Transfer, Atlantic
34	35	SIXTEEN, Musical Youth, MCA
35	NEW	HYPERACTIVE, Thomas Dolby, Parlophone
36	37	WHERE IS MY MAN, Eartha Kitt, Record Shack
37	27	LET'S STAY TOGETHER, Tina Turner, Capitol
38	22	VICTIMS, Culture Club, Virgin
39	NEW	S.O.S., ABC, Neutron
40	NEW	A NIGHT IN NEW YORK, Elbow Bones & Racketeers, EMI America

ALBUMS

1	2	THRILLER, Michael Jackson, Epic
2	3	NO PARLEZ, Paul Young, CBS
3	1	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
4	5	AN INNOCENT MAN, Billy Joel, CBS
5	6	TOUCH, Eurythmics, RCA
6	4	PIPES OF PEACE, Paul McCartney, Parlophone
7	7	CAN'T SLOW DOWN, Lionel Richie, Motown
8	8	UNDER A BLOOD RED SKY, U2, Island
9	9	PORTRAIT, Diana Ross, Telstar
10	10	COLOUR BY NUMBERS, Culture Club, Virgin
11	12	LEARNING TO CRAWL, Pretenders, Real
12	20	SOMETIMES WHEN WE TOUCH, Various, Ronco
13	31	THE CROSSING, Big Country, Mercury
14	15	BACK TO BACK, Status Quo, Vertigo
15	19	THE ESSENTIAL JEAN-MICHEL JARRE, Polystar
16	11	LABOUR OF LOVE, UB40, DEP International
17	13	GENESIS, Charisma
18	25	SYNCHRONICITY, Police, A&M
19	NEW	DEFENDERS OF THE FAITH, Judas Priest, CBS
20	16	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
21	14	STAGES, Elaine Paige, K-tel

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/30/84

SINGLES

This Week	Last Week	
1	1	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
2	2	GUARDIAN ANGEL, Masquerade, Metronome
3	9	ONLY YOU, Flying Pickets, Virgin
4	6	25 YEARS, Catch, Metronome
5	11	MY OH MY, Slade, RCA
6	5	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
7	4	LUNATIC, Gazebo, Baby/EMI
8	3	? (FRAGEZEICHEN), NENA, CBS
9	7	TURALURALALU-ICH MAH BUBU, WAS MACHST DU?, Trio, Mercury/Phonogram
10	10	HIGH SOCIETY GIRL, Laid Back, Metronome
11	13	OWNER OF A LONELY HEART, Yes, Atco/WEA
12	NEW	(HEY YOU) THE ROCK STEADY CREW, Virgin
13	12	NO TENGO DINERO, Righeira, Teldec
14	18	MANHATTAN, G'Race, Wea
15	14	PULSTAR, Hypnosis, ZYX/Mikulski
16	8	COME BACK AND STAY, Paul Young, CBS
17	15	THIS IS NOT A LOVE SONG, Public Image Limited, Virgin
18	NEW	HYPNOTIC TANGO, My Mine, Blow Up/Intercord
19	NEW	CRIME OF PASSION, Mike Oldfield, Virgin
20	20	LET'S STAY TOGETHER, Tina Turner, Capitol/EMI

CANADA

(Courtesy of The Record)
As of 1/30/84

SINGLES

This Week	Last Week	
1	1	KARMA CHAMELEON, Culture Club, Virgin/PolyGram
2	4	TALKING IN YOUR SLEEP, Romantics, Nemperor/CBS
3	3	SAY, SAY, SAY, Paul McCartney & Michael Jackson, Columbia/CBS
4	5	RED, RED WINE, UB40, Virgin/PolyGram
5	9	BREAK MY STRIDE, Matthew Wilder, Epic/CBS
6	6	TWIST OF FATE, Olivia Newton-John, MCA
7	7	OWNER OF A LONELY HEART, Yes, WEA
8	2	MAJOR TOM (COMING HOME), Peter Schilling, Elektra/WEA
9	11	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen/WEA
10	10	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/MCA
11	8	CUM ON FEEL THE NOIZE, Quiet Riot, Epic/CBS
12	13	THAT'S ALL, Genesis, Atlantic/WEA
13	NEW	NOBODY TOLD ME, John Lennon, Polydor/PolyGram
14	14	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
15	15	READ 'EM AND WEEP, Barry Manilow, Arista/PolyGram
16	16	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
17	17	UPTOWN GIRL, Billy Joel, Columbia/CBS
18	12	UNION OF THE SNAKE, Duran Duran, Capitol
19	NEW	THINK OF LAURA, Christopher Cross, Warner Bros./WEA
20	NEW	RUNNING WITH THE NIGHT, Lionel Richie, Motown/Quality

ALBUMS

1	1	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
2	2	THRILLER, Michael Jackson, Epic/CBS
3	3	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
4	5	GENESIS, Genesis, Atlantic/WEA
5	6	90125, Yes, WEA
6	4	SYNCHRONICITY, Police, A&M
7	7	METAL HEALTH, Quiet Riot, Epic/CBS
8	8	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
9	9	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
10	14	IN HEAT, Romantics, Nemperor/CBS
11	11	REBEL YELL, Billy Idol, Chrysalis/MCA
12	19	TOUCH, Eurythmics, RCA
13	NEW	1984, Van Halen, Warner Bros./WEA
14	10	UNDER COVER, Rolling Stones, Rolling Stones/WEA
15	12	THE CROSSING, Big Country, Vertigo/PolyGram
16	16	LABOUR OF LOVE, UB40, Virgin/PolyGram
17	15	ELIMINATOR, ZZ Top, Warner Bros./WEA
18	13	PYROMANIA, Def Leppard, PolyGram
19	17	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
20	18	TRUE, Spandau Ballet, Chrysalis/MCA

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	THRU THE ROOF '83, Various, CBS
3	11	UNDER A BLOOD RED SKY, U2, Island
4	6	LIVE FROM EARTH, Pat Benatar, Chrysalis
5	4	TRACK RECORD, Joan Armatrading, A&M
6	7	CAN'T SLOW DOWN, Lionel Richie, Motown
7	5	PHALANX, Australian Crawl, EMI
8	10	TOO LOW FOR ZERO, Elton John, Rocket
9	8	COLOUR BY NUMBERS, Culture Club, Virgin
10	9	AN INNOCENT MAN, Billy Joel, CBS
11	3	1983...SUMMER BREAKS, Various, EMI
12	NEW	TOUCH, Eurythmics, RCA
13	12	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA
14	14	LET'S DANCE, David Bowie, EMI America
15	13	RAIDERS OF THE POP CHARTS, Various, K-tel
16	15	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
17	NEW	SPARKLE IN THE RAIN, Simple Minds, Virgin
18	16	ESCAPEE, Tim Finn, Mushroom
19	19	CONFLICTING EMOTIONS, Split Enz, Mushroom
20	18	UNDERCOVER, Rolling Stones, Rolling Stones

JAPAN

(Courtesy Music Labo)
As of 1/30/84

SINGLES

This Week	Last Week	
1	1	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai
2	2	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
3	3	SAMURAI NIPPON, Shibugakitai, CBS-Sony/Johnny's
4	5	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
5	6	CLIMAX GOISSHONI, Anmitsu Hime, Victor-Burning
6	4	LOVE IS OVER, Ouyun Filif, Polydor/Burning-JVK
7	NEW	SHIROI HANDKERCHIEF, Chieml Hori, Canyon/Top
8	7	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
9	10	YUME SHIBAI, Tomio Umezawa, King/Kitty
10	NEW	HOSHIZORANO DISTANCE, Alfee, Canyon/Tanabe-Nichion
11	8	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
12	15	FAR FROM OVER, Frank Stallone, Polydor/Nichion
13	14	TASOGARE DANCING, Miki Asakura, King/Nichion
14	11	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFMP TV Asahi Sound 1
15	9	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
16	17	SATOMI HAKKENDEN, John O'Banion, Toshiba-EMI/Taiyo-Variety
17	16	DAITE MY LOVE, You Hayami, Taurus/Sun-JCM
18	12	NANIWA KOISHIGURE, Harumi Miyako & Chikl Oka, NipponColumbia/Columbia-Sun
19	19	SAY SAY SAY, Paul McCartney & Michael Jackson, Toshiba-EMI/Nichion
20	18	CAMOULAGE, Yoshi Kashiwabara, Nippon Phonogram/Yamaha

ALBUMS

1	1	MEMOIR, Akina Nakamori, Warner-Pioneer
2	4	STAYIN' ALIVE, Soundtrack, Polydor
3	3	VOYAGER, Yumi Matsutoya, Toshiba-EMI
4	6	TIMELY, Anri, For Life
5	2	CANARY, Seiko Matsuda, CBS/Sony
6	8	SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI
7	10	THRILLER, Michael Jackson, Epic-Sony
8	5	WINNING, Masahiko Kondo, RVC
9	12	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
10	9	COLOUR BY NUMBERS, Culture Club, Victor
11	14	AFTER THE RUSH, Hiroyuki Sanada, Epic-Sony
12	7	WHISPER, Kyoko Koizumi, Victor
13	11	YES-YES-YES, Off Course, Toshiba-EMI
14	13	SERVICE, Yellow Magic Orchestra, Alfa
15	NEW	DREAM, Tulp, Toshiba-EMI
16	NEW	HELLO, Good-Bye, Victor

17	16	THANKS, Shibugakitai, CBS-Sony
18	NEW	HOYO, Shinji Tanimura, Polystar
19	15	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
20	18	SAND CASTLE, Shougo Hamada, CBS-Sony

ITALY

(Courtesy Germano Ruscitto)
As of 1/23/84

SINGLES

This Week	Last Week	
1	1	LA DONNA CANNONE, Francesco de Gregori, RCA
2	2	FLASHDANCE, Irene Cara, PolyGram
3	6	A ME MI TORNA, Gigi Sabani, Baby
4	3	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
5	4	PARIS LATINO, Bandalero, Virgin
6	10	ALL NIGHT LONG, Lionel Richie, Ricordi
7	5	KARMA CHAMELEON, Culture Club, Virgin
8	7	CERALLACCA, H. Parisi, PolyGram
9	NEW	COSA SEI, Ricchi & Poveri, Baby
10	9	JOHN & SOLFAMI, C. D'Avena, Five
11	11	BALLET DANCER, Twins, Fonitcetra
12	8	MANIAC, M. Sembello, PolyGram
13	NEW	GRAZIE PERCHE, Gianni Morandi/Amit Stewart, RCA
14	13	SULLA TERRA 10 & Lei, Riccardo Cocciante, Virgin
15	16	SEI CONTENTO PAPA, Corrado & Carletto, Durium
16	12	MY LOVE WON'T LET YOU DOWN, Nathalie, RCA
17	15	FATALITA, Raffaella Carrà, Hispavox/CGD-MM
18	17	MOONLIGHT SHADOW, Mike Oldfield, Virgin
19	NEW	NO CONTROLES, Ole Ole, Fonit Cetra
20	18	HAPPY CHILDREN, P. Lion, Disco Magic

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 1/28/84

SINGLES

This Week	Last Week	
1	6	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
2	1	LOVE ME JUST A LITTLE BIT MORE, Dolly Dots, WEA
3	5	THE RIGHT SIDE WON, What Fun, Ariola
4	8	ONLY YOU, Flying Pickets, Ten
5	NEW	FRACTION TOO MUCH, Friction, Tim Finn, Epic
6	2	YOU ARE, Dolly Parton, RCA
7	7	THUIS BEN, Bans De Booy, CNR
8	10	WIJ ZIJN DE VUULNISMAN, Andre van Duijn, CBR
9	3	THRILLER, Michael Jackson, Epic
10	4	LET'S STAY TOGETHER, Tina Turner, Capitol

ALBUMS

1	2	NO PARLEZ, Paul Young, CBS
2	3	THE LOVE ALBUM, Dolly Parton, RCA
3	1	LABOUR OF LOVE, UB 40, Virgin
4	4	THRILLER, Michael Jackson, Epic
5	5	DISPLAY, Dolly Dots, WEA
6	8	TEMPO DOELOE, Goede Doel, CNR
7	6	90125, Yes, Atlantic
8	7	CAN'T SLOW DOWN, Lionel Richie, Motown
9	NEW	THIRD LIFE, Cats, Boni
10	9	COLOUR BY NUMBERS, Culture Club, Virgin

British Firm Tries New Packaging Twist

LONDON—Minstrel Entertainment here is promoting the video-cassette version of the movie "Zapata" with special packaging. Attached to the cover is an eight-page color booklet, laminated and detachable, featuring photos of the film and a story synopsis.

Geoff Grimes, Minstrel managing director, says: "I was in the record industry before switching to video and noted the dramatic developments in sleeve design. We're applying the same kind of principle to video packaging." Distribution is through CBS/Fox Video.

Billboard Album Reviews

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ORIGINAL MOTION PICTURE SOUNDTRACK—Footloose, Columbia JS39242. Producers: Various. Virtually all formats will be able to play songs from this soundtrack to the upcoming Paramount musical. Kenny Loggins' hit title song is tailor-made for contemporary hit playlists, while Shalamar and Deniece Williams are ideal for black formats, Karla Bonoff is suited for AC and Bonnie Tyler is a natural for dance clubs.



DENNIS EDWARDS—Don't Look Any Further, Gordy 6057. Producer: Dennis Lambert. Edwards has left the Temptations, and this solo debut is a good showcase for the man's expressive, soulful pipes. Material is solid, too, including a couple of fine ballads ("Another Place In Time," "Aphrodisiac") and the mellow funk of the title track.



DOLLY PARTON—The Great Pretender, RCA AHLI-4940. Producer: Val Garay. In a mode that is more folk/rock than country, Parton imparts her strangely wistful stamp to this collection of covers that range from the early rock 'n' roll of the title cut to the earnestly self-conscious update of "Elusive Butterfly," along with soul/pop classics like "Save The Last Dance For Me."



PHIL KEAGGY—Private Collection I, Nissi EMR 4600. Producer: Phil Keaggy. This is a successful attempt at creating a legitimate "bootleg" album concept for Christian rock, from one who many consider to be the finest guitarist now performing in the Christian music realm.



RODNEY FRANKLIN—Marathon, CBS FC 38953. Producer: Stanley Clarke. Chart wizard Clarke teams with composer/keyboardist/songwriter Franklin to drive strong musical values through a strong pop beat to bring out the gleam in Franklin's jazz/funk—and they come out a winner on both fronts. "Let's Talk," with the most pop, leads the action.



New & Noteworthy

STEVE BASSETT, Columbia FC 39142. Producers: Jerry Wexler, Barry Beckett. Bassett, a blue-eyed soul man from Richmond, Va., starts his major label career under the auspicious guidance of John Hammond and producers Wexler and Beckett, who mate his warm baritone with songs and arrangements in a crisp Stax/Volt vein. Mellow but muscular r&b classicism.

ROCKWELL—Somebody's Watching Me, Motown 6052. Producers: Curtis Anthony Nolan, Rockwell. This newcomer has the ear-catching assistance of Michael and Jermaine Jackson on the title track, a hypnotic, upbeat item with crossover potential. Rest of the material is also strong in a rock/soul vein, including "Runaway" and a revival of the Beatles' "Taxman." A promising debut.

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 Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

Spotlight



DAN FOGELBERG—Windows And Walls, Full Moon/Epic QE39004. Producers: Dan Fogelberg with Marty Lewis. Fogelberg's latest has the same mix of lovely ballads and peppier rhythm pieces that has made his last five albums top the million sales mark. The title song is a classic Fogelberg ballad, with the heart-warming poignance of such past hits as "Make Love Stay" or "Leader Of The Band." But such other tracks as "The Language Of Love" have a harder, more uptempo edge. Fogelberg breaks all the standard rules about image, personality and review video; he just makes great music that always sells.

ALABAMA—Roll On, RCA AHLI-4939. Producers: Harold Shedd, Alabama. Rarely has a country group so consistently conquered multi-format audiences as has Alabama. The band's evolution, both technically and artistically, continues with this latest release: a fine blend of down-home country and high-energy dynamics prevails. There's a stronger country influence at work, and attention to the smallest instrumental details, resulting in superior arrangements that couple with Alabama's crisp, layered harmonies. Lyric content is somewhat more autobiographical than in the past, with the title cut a highlight that sets the pace for the set.



JOHN LENNON/YOKO ONO—Milk And Honey, Polydor 817 160. Producers: John Lennon, Yoko Ono. The long-awaited release of the slain artist's final collaboration with his musical and marital partner employs the same "dialogue" sequence and topical concerns as the duo's triumphant "Double Fantasy" set. If Lennon's vocals appear unfinished in spots, the collection's best tracks—including the current single, "Nobody Told Me," and the rough-hewn but touching "Grow Old With Me," from a cassette demo—will be embraced by fans and radio alike.

Billboard's Recommended LPs

pop

DWIGHT TWILLEY—JUNGLE, EMI America ST-17107. Producers: Noah Shark, Mark Smith. Typically strong, melodic pop/rock updates Twilley's personal stamp with electronics, while sustaining its character. Could click with revamped Top 40 and AOR programmers. **CRISTINA**—Sleep It Off, Mercury 814 980. Producer: Don Was. No wave chanteuse gets maximum mileage from her plain but tough style, thanks to sly production straddling funk and modern rock. **THE COUP**—Coup De Grace, A&M SP-4978. Producers: Jeffrey Lesser, Barry Goldberg. Veterans Barry Goldberg and Gregg Sutton, with drummer Keni Richards, build new band around mainstream pop/rock elements. **THE AGENTS**—Square One, Austown 832. Producer: Hugo King. Interesting mix of '50s bop and contemporary ballads with simple arrangements, subtle sound effects and Al Stewart-like vocals. Contact: (512) 477-8446. **ELBOW BONES AND THE RACKETEERS**—New York At Dawn, EMI-America ST-17103. Producer: August Darnell.

country

VARIOUS ARTISTS—Greatest Country Duets, Epic FE 39169. Producers: Various. Tandem hits from the mid-'70s to early '80s, courtesy of Willie Nelson, Merle Haggard, Johnny Duncan, Janie Fricke, Ronnie McDowell, Conway Twitty, George Jones, Johnny Paycheck, Rosanne Cash, Bobby Bare, Moe Bandy, Joe Stampley, Lacy J. Dalton and Waylon Jennings. **VARIOUS ARTISTS**—The Greatest Country Hits From The Movies, Epic FE 39001. Producers: Various. Hits by the soundtrack artists—such as Willie Nelson's "On The Road Again"—and a few that made little noise outside the theater. **VARIOUS ARTISTS**—Greatest Hits From The Jukebox, Epic FE 39170. Producers: Various. All certified hits, carrying enough pain, jealousy, resentment, pride and cockiness to populate a chain of honky-tonks. **WILLIE NELSON**—Bandanna Land, HSRD 181920-WN. Producer: Not listed. An aural goldmine for those who liked Nelson when he phrased like a jazz singer and cut his own songs. **HERB PEDERSON**—Lonesome Feeling, Sugar Hill SH-3738. Producer: Herb Pederson. This is the kind of excellent, middle-of-the-road bluegrass that made Flatt & Scruggs legends.

jazz/fusion

JIM PEPPER—Comin' and Goin', Europa JP 2014. Producer: Jean-Pierre Weiller. Unique mix of traditional native American music and melodic contemporary jazz from the underrated saxophonist/composer is worthy, if less than consistently compelling. **KENNY G**—G Force, Arista AL 8-8192. Producer: Wayne Brathwaite. Tepid funk/fusion from saxophonist who may or may not be capable of more interesting work. Very danceable groove carries very predictable content. **BARBARA DONALD & UNITY**—The Past And Tomorrows, Cadence Jazz CJR 1017. Producers: Mark Lewis, Bob Rusch. The veteran trumpeter displays versatility in a program ranging from mellow be bop to high-energy free jazz, well played with a capable sextet. Contact: (315) 287-2852. **RORY STUART QUARTET**—Nightwork, Cadence Jazz CJR 1016. Producer: Bob Rusch. Promising young guitarist swings mightily on extended versions of four originals, backed by outstanding rhythm section. Cut live at a N.Y. club. Contact: See above. **DEWEY ERNEY/RON ESCHETE**—A Beautiful Friendship, Discovery DS881. Producer: Albert Marx. A generous 15-track LP spotlighting the attractive voice of Erney backed by Eschete's sensitive guitar. Gentle romantic jazz with competent annotation. **EARL HINES**—Little Theater Concert of 1964, Muse MR2001-2. Producers: Mort Fega, Gary Giddins. A sterling two-disk set by the late jazz giant which includes a 12-minute Fats Waller medley. Hines is accompanied by a rhythm section, the tunes are well-chosen and he plays brilliantly, as always. **VICTOR FELDMAN'S TRIO**—To Chopin With Love, Palo Alto PA8056N. Producer: Victor Feldman, Roger Cortes. Delightful, melodic chamber jazz with seven Chopin melodies undergoing contemporary treatment by Feldman's piano, Trevor Feldman's drums and bass by John Patitucci. **JOHN TIRABASSO'S QUARTET**—Live Jazz at Dino's, Discovery DS884. Producer: Albert Marx. The leader is a drummer, Dino's is a Pasadena boite and Gary Foster, Putter Smith and Frank Strazzeri are the backup on five long tracks. "Alone Together" is the strongest, and Foster's alto sax carries the melodic load.

classical

LISZT: A FAUST SYMPHONY; LES PRELUDES—Philadelphia Orch., Muti, Angel DSB-3928. Muti provides impassioned leadership in a magnificent reading of the sprawling Lisztian treatment of the Faust legend. A sound spectacular as well as an emotional splurge, with the popular "Les Preludes" an effective complement. **RODRIGO: CONCIERTO DE ARANJUEZ; TRES PIEZAS ESPANOLAS; INVOCATION ET DANSE**—Julian Bream, Chamber Orch. of Europe, Gardiner, RCA ARC1-4900. This is at least the third disk version by Bream of the concerto, now in a burnished digital recording that strikes an unusually apt balance between guitar and orchestra. The 8th volume of the artist's "Music of Spain" series also showcases his expertise in the several Rodrigo solo works. **PACHELBEL: CANON; MOZART: EINE KLEINE NACHTMUSIK; ALBINONI: ADAGIO**—I Musici, Philips 6514 370. A greatest hits type package elevated to a rarefied quality level. In addition to luminous readings of the given titles, there are timeless short pieces by Haydn, Boccherini and Beethoven to relish. Strong sales due.

gospel

THE SWANEE QUINTET—In The Upper Room, Nashboro MA 8610. Producer: David McKinley. These perennial favorites shine on a collection that embraces balladry, shouting and preaching.

Photo News



INDELIBLE INKS—The Ink Spots sign copies of their new Open Sky album "Just Like Old Times" before their Christmas concert at the Somerset Mall in Troy, Mich. The Ink Spots are, from left, Floyd McDaniel, Gene Miller, Nathan Williams and Paul Parks.



PRESSURE'S FIRST PRESSING—Newly-formed Pressure Records is celebrating its first release, an EP by Acrylix entitled "Color Blind." Pictured at a press party at Washington, D.C.'s Numbers are, from left, the label's vice president, Peggy Armstrong; group member Marcus Dinsmore; WHFS Washington PD David Einstein; and Pressure president Geoff Robinson.



CHARITY JOCKS—REO Speedwagon, KMET Los Angeles staffers and various tv personalities take to the courts for the Leukemia Society. Pictured in the top row from left are James Horan of "Another World"; REO's Alan Gratzer; KMET engineer John Paoli; station air personalities Denise Westwood, Rick Lewis and Cynthia Fox; KMET production director Phil Gonzales; REO's Bruce Hall; KMET news director Paraquat Kelley; and Gary Richrath of REO Speedwagon. Kneeling from left are the group's tour manager Tom Consolo; teammate Tim Topper; station PD Mike Harrison; teammate Mark Volman; and Kevin Cronin of REO Speedwagon.



IRON MAIDEN IS EVERYWHERE—Capitol recording group Iron Maiden found this 20-foot Eddie mascot atop a fan's home in Mt. Prospect, Ill. Built by Scott McGuire, Eddie is a fairly accurate replica of the monster the band tours with. McGuire's parents could not be reached for comment.



HAIL TO THE CHIEF—The Chieftains' Paddy Moloney, right, spins an Irish yarn for WNEW-FM New York air personality Pete Fornatale for a segment of the station's "Grab Bag" show. Also discussed were the Chieftains' recent Christmas shows in New York and Philadelphia, entitled "A Traditional Irish Christmas."



AUDIENCE PARTICIPATION—Guest star Mitch Miller gets the crowd to sing along during the Nashville Network's "Nashville Now" TV show.



FRIENDLY BUSINESS—Buddy Killen, left, president of Tree International, seals an agreement with Mary Reeves Davis to buy her late husband "Gentleman" Jim Reeves' song catalog. Looking on are Tree vice presidents Donna Hilley and Roger Sovine.

Industry Events

Jan. 30-Feb. 1, **National Religious Broadcasters Media Expo '84**, Sheraton Hotel, Washington, D.C.

Feb. 4-8, **Music Fair**, Frankfurt, Germany.

Feb. 4-8, **International Frankfurt 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.

March 7-9, **Billboard's Computer Software/Video Games Conference**, Westin St. Francis Hotel, San Francisco.

March 8-10, **SPARS/Univ. of Miami** conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 11-13, **Ohio Cable Television Assn.'s** 19th annual convention and trade show, Hyatt Regency, Columbus, Ohio.

March 14-21, **third Caribbean Music Festival**, Cartagena, Colombia, S.A.

March 20, **24th annual International Broadcasting Awards**, Century Plaza Hotel, Los Angeles.

March 20, **Fifth annual National Music Publishers' Assn. Song Awards**, Beverly Hilton Hotel, Beverly Hills.

March 23-27, **National Assn. of Recording Merchandisers (NARM)** convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, **second international trade fair for Consumer Electronics**, Exhibition Grounds, Abu Dhabi.

March 28-30, **Frost & Sullivan's sixth annual Computer Graphics conference**, Doral Hotel On-The-Ocean, Miami Beach.

April 9-12, **Audio-Visual Exhibition**, Wembley Conference Centre, London.

April 14-19, **Computer Graphics '85**, Dallas Convention Center.

April 29-May 2, **National Assn. of Broadcasters** annual convention, Las Vegas Convention Center, Las Vegas.

May 1-3, **All Electronics/ECIF** show, Barbican Centre, London.

Sales Explosion Predicted For IBM PCjr Software

• Continued from page 3

Bob Ranson, president of Chalk Board, a peripheral-accessory firm, has observed mass merchandiser/record store interest in computer items. In his presentation, he also said that several computer stores are complaining that PCjr will bring housewives and youngsters into their stores. Many computer stores would prefer not to deal with this type of customer, he said.

As for PCjr's technology, it was generally agreed that the four-color graphics and quality sound are its strongest points. Many of the presenters noted that their engineers liked the remote-control keyboard.

The engineers, however, complained that the machine is too slow to operate. It took many software adjustments to make the machine run as fast as the Apple II, they agreed.

As for the "chiclet" keyboard, James Schuyler, president of Designware, said, "It's better than the Sinclair's (calculator keys)."

Some industry observers have de-

scribed the IBM keyboard as "simplistic," hence non-threatening. Additionally, it allows for overlays, which most believe will be included in 50% of PCjr's software offering.

IBM's new entry is expected to compete directly with the Apple II. Apple is a major force in the high-end home computer marketplace, and is rapidly increasing its market share.

More than two years ago, Future Computing gained center stage when it went against the generally accepted notion that IBM's Personal Computer would be a white elephant. The Texas firm predicted that IBM would wrestle Apple in the computer arena and eventually gain a larger market share.

This time, few researchers are taking a dim view of the PCjr. They, like Future Computing, are predicting runaway sales.

As for IBM, its representatives at the conference focused on the company's drive to offer a rich software selection.

Executive Turntable

• Continued from page 4

Related Fields

Michael Ameen is promoted to senior vice president at the Rogers & Cowan publicity firm in Los Angeles. He was vice president . . . Debra Stein has left her post as publicist for WPLJ New York to open Debra Stein Publicity there . . .

Cary Darling is named Los Angeles editor of BAM magazine. He was a publicist for ABC/Watermark . . . In Fairfield, N.J., Aquarian Publishing Co., publisher of Aquarian magazine, makes three appointments. Bob Reich moves up to advertising director from an account executive. Diane Hein is upped to associate advertising director from account executive. And Lydia DeFretos is promoted to new music editor. She was the magazine's art director.

Eileen Wise joins the Satori Entertainment Corp. in New York as publicity manager. She was chief publicity relations officer for Walt Disney Productions, based in London . . . Becky Meagher joins the Rhees Company in Nashville as creative consultant. She continues as president of Becky Meagher Artist Management.

Lifelines

Births

Boy, Paul Martin, to Robert and Rosemarie Devlin, Jan. 15 in Melville, N.Y. He is a system salesman for GLI/Integrated Sound Systems, Inc. there.

★ ★ ★

Girl, Kimberly, to Sue Patience and David "Chico" Ryan, Jan. 8 in Los Angeles. He is a member of Sha Na Na.

★ ★ ★

Girl, Perry Michelle, to Maxine and Eric Greenspan, Dec. 26 in Santa Monica, Calif. He is an entertainment attorney in Beverly Hills.

Bubbling Under The Top LPs

201-VAN HALEN, Van Halen, Warner Bros. BSK 3075

202-IAN ANDERSON, Walk Into Light, Chrysalis 41443

203-VAN HALEN, Diver Down, Warner Bros. BSK 3677

204-TWISTED SISTER, You Can't Stop Rock 'N' Roll, Atlantic 80074

205-ECHO & THE BUNNYMEN, Echo & The Bunnymen, Sire 1-23987 (Warner Bros.)

206-SOUNDTRACK, D.C. Cab, MCA 6128

207-SOUNDTRACK, Scarface, MCA 6126

208-LET'S ACTIVE, Afoot, I.R.S. SP-70505 (A&M)

209-TONI BASIL, Toni Basil, Chrysalis FV 41449

210-THE COMMODORES, 13, Motown 6054 ML

Marriages

Jack Mesler to Penelope Pinson, Jan. 18 in Atlanta. He is general manager of MS Distributing Co. there.

Deaths

Jackie Wilson, 49, Jan. 21 in Mount Holly, N.J. (Separate story, page 6).

★ ★ ★

Diana Libman, 68, of natural causes Jan. 10 in Miami. She was the mother of Steve Libman, owner of Nova Distribution, an Atlanta one-stop.

Bubbling Under The HOT 100

101-JOYSTICK, Dazz Band, Motown 1701

102-I'LL LET YOU SLIDE, Luther Vandross, Epic 34-04231

103-POPCORN LOVE/JEALOUS GIRL, New Edition, Streetwise 1116

104-SHOOTING SHARK, Blue Oyster Cult, Columbia 38-04298

105-YOU CAN COUNT ON ME, Shalamar, Solar 7-69765 (Elektra)

106-TAXI, J. Blackfoot, Sound Town 0004 (Allegiance)

107-ENCORE, Cheryl Lynn, Columbia 38-04256

108-TOUCH, Earth, Wind & Fire, Columbia 38-04329

109-EACH WORD IS A BEAT OF MY HEART, Mink De Ville, Atlantic 7-89750

110-IT'S GONNA BE SPECIAL, Patti Austin, Q-West 7-29373 (Warner Bros.)

Market Quotations

As of closing: 1/24/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69 1/4	48 3/4	ABC	11	265	59	58 1/4	58 3/4	- 3/4
52 1/4	30 1/4	American Can	19	726	51 1/4	50 1/2	51 1/4	+ 1/2
17 1/4	8 1/2	Armstrong Int'l	12	—	—	—	12 1/2	unch
81 1/4	55	CBS	11	582	67 1/4	66 1/2	67	unch
65	16	Coleco	6	3029	20 3/4	20 1/4	20 1/4	- 3/4
9 1/4	6 1/2	Craig Corporation	2	4	7 1/4	7 1/4	7 1/4	+ 1/4
84 1/4	47 1/4	Disney, Walt	21	1254	53 1/4	52 1/4	52 1/4	- 3/4
6 1/4	3 1/4	Electrosound Group	—	3	5 1/4	5 1/4	5 1/4	unch
33 1/4	16 1/4	Gulf + Western	8	2311	32 1/4	32 1/4	32 1/4	+ 1/4
41 1/4	18	Handelman	16	74	39 1/4	38 1/2	38 1/2	- 1/4
12 1/4	6	K-Tel	—	1	7	7	7	unch
86 1/4	47 1/4	Matsushita Electronics	19	163	80 3/4	80 3/4	80 3/4	- 3/4
16 1/4	4 1/4	Mattel	—	1516	6 1/2	6 1/4	6 1/2	+ 1/4
44 1/4	32 1/4	MCA	11	465	39 3/4	39 1/4	39 3/4	- 3/4
90 1/4	72 1/4	3M	14	6597	79 3/4	78 1/2	78 3/4	+ 1/4
150	82	Motorola	24	5126	133 3/4	131 1/2	132 1/2	+ 2 1/4
79 1/4	47	No. American Phillips	11	144	74	71 1/4	72 1/4	- 1 1/4
15 1/4	2 1/2	Orox Corporation	—	33	5	4 1/4	4 1/4	unch
32 1/4	18	Pioneer Electronics	—	267	31 3/4	31 1/4	31 1/4	- 5/8
38 1/4	13 1/4	RCA	19	4973	37	36 3/4	36 1/2	unch
16 1/4	12 1/4	Sony	27	670	15 1/4	14 1/4	15 1/4	+ 1/4
37 1/4	25 1/4	Storer Broadcasting	—	145	36 1/4	35 1/4	36 1/2	+ 3/4
6 1/4	2 1/4	Superscope	—	156	4 1/4	4 1/4	4 1/4	unch
59	38	Taft Broadcasting	16	211	56	55 1/4	56	+ 1/4
35 1/4	19 1/4	Warner Communications	—	3265	28 1/2	27 1/4	27 1/4	- 1/2
17 1/4	8 1/4	Wherehouse Entertain.	17	35	15 1/4	14 1/4	15	+ 1/4

OVER THE COUNTER

	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephon Int'l	14900	15 1/2	16
Certron Corp.	10600	3 1/4	3 1/4	Recoton	6500	9 3/4	10 1/4
Data Packaging	—	6 1/4	7	Schwartz Bros.	400	3 1/2	4
Koss Corp.	1000	3 1/2	3 3/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Jhon Fair Enterprises, a record production and music publishing company specializing in dance and crossover material, formed by Jhon Fair, 483 Atlantic Ave., Brooklyn, N.Y. 11217; (212) 875-5178.

★ ★ ★

Scab Records & Tapes, formed by P.J. Letofsky and Dave Pederson. First release is a mini-album by the Terrorists. P.O. Box 19397, Minneapolis, Minn. 55419; (612) 922-0776.

★ ★ ★

Yukon Productions, a production company for the concert and sporting events market, formed by Douglas Priestap, 3506 Arctic Blvd., Suite 717, Anchorage, Alaska 99503; (907) 561-4303.

★ ★ ★

Melanie Records, a gospel label, formed by Charles Flood. First release is "We're All Brothers" by Stan Hunter, 160 Forster Ave., Mt. Vernon, N.Y. 10552; (914) 667-2566.

★ ★ ★

Honeybee Promotions, formed by Honeybee Recording Studio to promote Freko Records product, 417 E. Crosstimbers, Houston, Tex. 77022; (713) 694-2971.

★ ★ ★

Roxelle Enterprises, a record and cassette manufacturing and distribution firm, formed by Dr. Helen-Ursula Katz, 150 Fifth Ave., Suite 404, New York, N.Y. 10011; (212) 691-5630.

★ ★ ★

Better Music Business, a promotion, marketing and merchandising firm, formed by Allen Johnston, 3523 Northwest 17th Ave., Miami, Fla. 33142; (305) 635-5168.

★ ★ ★

Machanic & Popkin & McIntosh, a marketing and communications consulting firm, formed by Mary Ann Machanic, Nancy Popkin and Ann McIntosh, 287 Harvard Street, Suite 74, Cambridge, Mass. 02139; (617) 292-6333.

★ ★ ★

Five Productions, formed by Larry Silver and Samuel Knox to help man-

agement personnel, booking agencies, record companies and artists run cost effective professional tours. 123 W. 44th St., Suite 5-D, New York, N.Y. 10036; (212) 764-5680.

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Commentary

• Continued from page 10

never drive. We pay taxes for libraries and hospitals and fire stations we may not utilize. That's the nature of taxation—a workable, reasonable (but flawed) system designed to accomplish vital broad objectives despite selective inequities.

Mr. Wayman seems dedicated to memorializing buzz words like "royalty tax . . . Hollywood . . . legislative bailout . . . movie moguls . . . industry coffers . . . Pac-Man gobbling." Those may create desired distortions in reader, consumer and Washington impressions. But they won't help at all in easing the hurt and apprehension of those who work and create in the music industry. And phony smokescreens will not constructively help Congress clarify the issues on which even the Supreme Court now suggests legislative focus.

It seems impossible to fathom the true motivations and justifications of Mr. Wayman and his Sonys, Matsushitas, Sanyos, Toshiba, JVCs, Sharps, 3-Ms, et al. They each want income from every product unit they create. Their own computer divisions now want insulation from program copying. They all know that every consumer pays every day for every other product and service obtained. How, then, can they justify unrestrained free access to our recordings?

They also all prize and covet their own American patents, trademarks and copyrights. They all nurture inventiveness and creativity, and profit from such skills. They treasure unbridled opportunity. And yet they are fighting ferociously to block those same achievements when sought by the creators, performers, and copyright owners of recorded music.

All we seek is equity. All we want is what they already enjoy.

Heartland Beat

An 'Antidote' To Radio Blandness

By MOIRA McCORMICK

Clive Davis may have chastised the Midwest last summer for its "arthritic" airwaves (Billboard, July 9), but that was before there was "Antidote Radio" in Chicago. Broadcasting Monday through Saturday nights on north suburban Highland Park's WVVX-FM (103.1), the show's experimental, avant-garde programming has been described as making even college stations sound almost pedestrian by comparison.

The six-month-old show is the brainchild of Frank Rothschild, a 29-year-old investment financier with specific ideas about how on-air music should be presented. Having returned to Chicago last spring from a four-year sojourn in San Francisco, all the while exposed to that city's comparative plethora of alternative radio, Rothschild says he "became obsessed with the idea of music as a method of expression, to share ideas and feeling."

After putting out feelers around Chicago's avant-rock community,

Rothschild and a handful of interested people met at a North Side Chinese bakery to discuss the possibility of a viable, commercial alternative radio program featuring obscure, unrecognized artists.

All they needed was a sympathetic station, and what they came up with after a thorough search was the rather unlikely WVVX, a Christian station by day, nestled in the heart of Chicago's North Shore. "They were the only station we talked to that would take the show; they had no night programming at the time," Rothschild says bemusedly. The 4,700-watt station reaches a potential audience of 5.5 million within its 25 square mile signal area, he adds.

"Antidote Radio" debuted in August, dedicated to attracting an 18-35 audience possessing "an interest in modern music, both as entertainment and as creative expression." On a given night, the playlist may be liberally sprinkled with the likes of Tuxedo Moon, Comsat Angels, DNA, Swell Maps, Material and the Au Pairs—and that's the conventional stuff.

Probably nowhere else on commercial radio (at least not in the Chicago area) can one catch on a regular basis artists such as Durutti Column, Prog Vec, Nurse With Wound, Pink Military and Konstruktivits, with a little Carmen Miranda thrown in for shock value.

"Each show itself is a composition," Rothschild says, "which evokes a changing mood—minimalist, ethereal, abrasive."

Local media has described the sound of "Antidote Radio" as anything from post-industrial to pre-Holocaust, to which Rothschild responds, "Everything since the cotton gin is post-industrial. Perhaps a segment of the show is apocalyptic, because the world is. Another aspect is impossibly romantic. Part of the show is noise, because we live in noise."

"It's just realism," he goes on. "Most commercial FMs play up, happy, escapist music. 'Antidote Radio' is about human nature, about relationships, problems."

Realism has its price, however: Rothschild admits the program is not financially sound. Despite a growing complement of advertisers, including Wax Trax Records and area clubs Exit, 950, McGreevy's and Neo, "we could still go off the air in three months," he says. The prospect of extinction isn't all that dire, though: "We'd just do something else—form a label or start a magazine."

For now, however, the Antidote is on the air, and continues to increase its visibility via co-promoted concerts and favorable press. Rothschild says they'd also like to serve as a clearing house for the hard-to-get product of obscure overseas artists frequently heard on the show.



PEER PRESSURE—Songwriters and producers Larry Gottlieb and Marc Blatte pose with staff at the Peer Southern Organization after signing an exclusive songwriting contract with the firm. The two have charted recently with the Rake's "Street Justice" and the Manhattans' "Forever By Your Side." Pictured from left are PSO's vice president Mario Conti, Blatte, PSO's East Coast director of creative services Holly Greene, Gottlieb and Elliot Sears, who manages the songwriters.

Parallel Crackdown in Canada

By KIRK LaPOINTE

TORONTO—The problem of parallel imports in Canada came to a boil Monday (23) when A&M Records of Canada sought an injunction in the Federal Court of Canada to prevent allegedly illegal import and sale of Mexican pressings for which it holds copyrights in Canada.

A&M sought the action because of what it claims is the importing by Millbank Music Corp. and sales by Discus Music World stores of eight album titles since last summer. In the action, A&M seeks damages, accounting of profits, total recall and delivery for the imported product.

Millbank has agreed in an undertaking not affecting the action to discontinue importing, distributing and offering for sale the titles.

The albums include the Police's "Synchronicity," "Zenyatta Mondatta" and "Regatta de Blanc;" Styx's "Kilroy Was Here," "Paradise Theater" and "Cornerstone," and Supertramp's "Breakfast In America" and "Famous Last Words."

In its supportive evidence, A&M claims the pressings are inferior quality, are causing the company "irreparable harm" and are hurting and tarnishing the image of the artists.

Millbank declines comment on the suit, but A&M senior vice president Joe Summers says the action was taken because of the continuing problem of parallel imports. Last summer both CBS and A&M were involved in separate actions outside the court to stem the flow of Mexican pressings into Canada.

Publishers Urged: Fight Piracy

• Continued from page 3

sources of pirated audio product in the world.

Wolsey, in a statement to the sixth annual Congress at Midem of the International Federation of Light Music Publishers, said that an extra \$500,000 from publishers would prove a significant contribution towards the \$1.5 million already being spent on IFPI's antipiracy activities.

He cited one way in which publishers would recoup such an investment. If they obtained 1% in royalty payments from the estimated 36 million pirate cassettes currently sold each year in Indonesia, he said, their income would already be \$900,000.

Music publishers, he insisted, had a role to play in the antipiracy campaign. He suggested they appeal to IFPI members in such countries to pay mechanical rights.

Contributions from publishers would provide an important incentive to show they are prepared to give as well as take and would reinforce the record companies' moral obligations to pay, Wolsey said.

He stated that he has recently had discussions on this subject with the International Confederation of Authors' & Composers' Societies (CISAC), which is based in Paris.

One proposal resulting from the talks was that if record companies paid mechanical rights in all developing countries where legitimate records are sold—even where there is no specific right for foreign authors—the collecting societies in these territories would pay a proportion of those rights to the local asso-

ciation empowered to fight piracy.

Bearing in mind that these are developing countries, Wolsey commented, such funds would eventually provide a "valuable source of revenue to fight the thieves who are stealing from us."

Wolsey also announced new figures revealing the extent of piracy in Southeast Asia. About 150 million pirated cassettes are manufactured in the region each year, he said, adding that, after an extensive campaign over the past two years, more than one million cassettes has been seized in Singapore alone.

He said that piracy has been virtually eliminated from Thailand, with a resulting 300% increase in legitimate sales, and that the phenomenon has almost disappeared from Hong Kong.

There was also more promising news from Indonesia, where with a population of 150 million people some 30 million cassettes are sold each month, 30% of them containing foreign repertoire and all of them pirated. However, Wolsey said, in the past week four of the major international record companies have reached license agreements in the country for the first time.

Returning to the situation of Singapore, which has a population of only two million, Wolsey reported that some 60 million pirated cassettes are exported each year, not furtively along jungle tracks but in as many as seven containers holding 180,000 copies at a time each week. Major destinations, he said, are the Middle East and Africa, with Europe and the

U.S. also targeted.

A more general picture of the international cassette piracy scene was given to the publishers' congress by Michael Edwards, who coordinates the IFPI's antipiracy activities. Edwards said publishers are losing \$60 million from the 270 million illicit recordings sold each year, which deprive the music industry as a whole of \$1 billion in lost income.

Half of this product originates in Southeast Asia, he said, and more than 90% of the recordings are of repertoire from the U.S. and the major European territories.

The IFPI aim, he said, was to "shut off the source of that supply in these Western countries and to open up new markets for the legitimate industry, which means writers and publishers as well as record companies."

Little Action On Betamax Ruling

• Continued from page 3

Mathias' version of the home taping bill, S. 31, although sources now say that there have been meetings between music industry officials and subcommittee staff "about where we stand and where we should move." There is some talk about splitting off the audio section of the massive bill, which also includes a proposal for a royalty fee on VCRs and tape for Hollywood copyright owners. But the talk is far from being even a tentative position, and further away from an industry decision.

Chartbeat

• Continued from page 6

More on Patti: Dr. Louis Iacueo points out that Patti LaBelle's chart history dates back 22 years, not 21 as we stated last week. LaBelle first hit Billboard's pop and black charts in 1962 with "I Sold My Heart To The Junkman," as a member of the Bluebelles.

And for all of you who wanted to know more about Philadelphia International's incredible run of 17 No. 1 black hits between September, 1972 and June, 1979, we'll say this: The O'Jays were the label's top act, with eight No. 1 hits, and 1976 was the hottest year, with four.

The O'Jays' eight black toppers were "Back Stabbers" (the label's first No. 1), "Love Train" (which also hit No. 1 pop), "Give The People What They Want," "I Love Music," "Livin' For The Weekend," "Message In Our Music," "Darlin' Darlin' Baby" and "Use Ta Be My Girl."

Philly International's second hottest act over the years was Harold Melvin & the Blue Notes, with four No. 1 black hits—"If You Don't Know Me By Now," "The Love I Lost," "Hope That We Can Be To-

gether Soon" (featuring Sharon Paige) and "Wake Up Everybody." Group leader Teddy Pendergrass subsequently had a No. 1 solo hit with "Close The Door."

The label's No. 1 black hits also include Billy Paul's Grammy-winning "Me And Mrs. Jones" and MFSB's "TSOP," both of which also reached No. 1 on the pop chart. (These two smashes, plus "Love Train," are the label's only No. 1 pop hits to date.)

The label's other No. 1 black hits are Lou Rawls' "You'll Never Find Another Love Like Mine" and McFadden & Whitehead's "Ain't No Stoppin' Us Now." The McFadden & Whitehead smash is the label's only single to be certified platinum.

Billboard



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(ADV)

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	59	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 3
2	3	14	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		
3	2	13	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1
4	18	2	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98	
5	5	10	YES 90125 Atco 90125	WEA	▲	9.98	
6	6	32	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
7	7	12	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98	
8	8	25	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲		
9	4	19	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98	
10	10	9	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98	
11	9	14	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	9.98	
12	11	42	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
13	12	42	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98	
14	13	15	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
15	16	16	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS	●		
16	15	11	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲		
17	14	53	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98	
18	22	18	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	●		
19	19	9	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●		
20	20	20	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1
21	17	16	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 51
22	24	10	.38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98	
23	25	17	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	●	8.98	
24	21	25	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
25	NEW ENTRY		THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98	
26	27	10	OLIVIA NEWTON-JOHN/ JOHN TRAVOLTA Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98	
27	29	28	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 2
28	28	9	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	▲	8.98	
29	30	35	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
30	23	12	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	●		BLP 49
31	31	41	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 63
32	26	11	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98	
33	41	27	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 9
34	33	20	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98	
35	36	9	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	▲	8.98	BLP 5
36	40	7	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	▲		BLP 4
37	34	17	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲		
38	42	16	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA	▲	8.98	BLP 7
39	38	51	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
40	32	13	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 21
41	35	12	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 10
42	NEW ENTRY		JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	▲		
43	45	64	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 39
44	46	10	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	●		
45	39	10	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98	
46	47	11	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA	▲	8.98	BLP 27
47	53	23	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 33
48	37	12	BOB DYLAN Infidels Columbia QC-38819	CBS	●		
49	60	7	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲		
50	50	32	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
51	43	41	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
52	52	12	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98	
53	62	5	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	▲		BLP 6
54	55	13	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	▲	8.98	BLP 13
55	NEW ENTRY		EURYTHMICS Touch RCA AFL1-4917	RCA	▲	8.98	
56	58	57	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
57	49	42	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
58	44	17	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98	
59	48	13	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA	▲	8.98	
60	66	5	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS	▲		
61	59	37	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
62	64	28	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98	
63	56	39	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA	▲	8.98	
64	54	14	THE DOORS Alive, She Cried Elektra 60269	WEA	▲	8.98	
65	61	68	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 44
66	63	33	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
67	57	10	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS	▲		BLP 35
68	51	12	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	▲	8.98	
69	69	8	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL	▲	8.98	
70	68	46	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 3
71	71	22	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 8
72	74	23	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	▲		BLP 24
73	75	23	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	●	11.98	BLP 46
74	72	17	THE MOTELS Little Robbers Capitol ST-12288	CAP	●	8.98	
75	70	18	PETER SCHILLING Error In The System Elektra 60265	WEA	▲	8.98	
76	73	32	LOVERBOY Keep It Up Columbia QC38703	CBS	▲		
77	78	70	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
78	77	89	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
79	83	47	U2 War Island 90067 (Atco)	WEA	●	8.98	
80	82	11	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	▲	8.98	BLP 38
81	94	23	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	▲	8.98	
82	84	8	DAZZ BAND Joystick Motown 6084 ML	MCA	▲	8.98	BLP 19
83	86	11	ANGELA BOFILL Teaser Arista AL8-8198	RCA	▲	8.98	BLP 26
84	87	29	SPANDAU BALLET True Chrysalis BGV-41403	CBS	▲		
85	90	8	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA	▲	8.98	
86	89	9	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA	▲	8.98	BLP 48
87	126	7	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP	▲	8.98	
88	96	134	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
89	93	37	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
90	81	11	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA	▲	8.98	BLP 22
91	65	27	BONNIE TYLER Faster Than The Speed Of Light Columbia BFC 38710	CBS	▲		
92	67	11	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 4
93	76	12	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA	▲	9.98	
94	95	11	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS	●		
95	91	24	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	▲		BLP 41
96	79	40	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
97	102	8	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA	▲	8.98	
98	88	9	ADAM ANT Strip Epic FE 39108	CBS	▲		
99	98	26	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	▲	8.98	BLP 32
100	109	10	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA	▲	8.98	CLP 14
101	99	84	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
102	85	25	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
103	97	45	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
104	100	22	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98	
105	92	24	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 14
106	80	12	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA	▲	8.98	

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

CD COALITION EXPANDS

'Date With Digital' At Daytona Festival

By SAM SUTHERLAND

LOS ANGELES—The joint hardware/software coalition behind last year's "Date With Digital" Compact Disc promotions expands this March as CBS, PolyGram, WEA, Sony and Bose team for an ambitious "Date With Digital" to be held during the 1984 MusicFest planned for Daytona Beach, Fla., March 22-26.

The joint promotion marks the broadest interaction to date between major software suppliers now teaming to buttress CD technology. For the MusicFest project, principals will create a display area and listening room at the Oceanfront Boardwalk site of the overall event, expected to attract more than 300,000 college students during the traditional spring vacation break.

Sony will provide Compact Disc hardware, Bose will supply loudspeakers and CBS, PolyGram and WEA will contribute CD software for the exhibit, which will be housed in a 40-by-60-foot tent staffed by key personnel from each company. To build traffic, the staff there will issue registration coupons to attendees for a special contest in which a deluxe CD system will be given away at the conclusion of the five-day event. In order to qualify, registrants will need to turn in the coupons at the separate listening room slated for operation in the Holiday Inn along the boardwalk.

The Holiday Inn site will offer the "Date With Digital" presentation de-

veloped last fall for the initial collaboration between WEA, PolyGram, Sony and High Fidelity magazine. An audio/visual program designed to promote both the basic technology and the entertainment value of the CD system, the presentation will be augmented with music video clips featuring artists already available on the new digital disk format. Disk jockeys from Orlando radio station WDIZ will also appear at the tent for remote broadcasts.

For the giveaway prize, Sony is providing a CD player and a stereo receiver, Bose will contribute a set of speakers, and the three software vendors will supply disks.

Other tools will include special CD-sized frisbees to be distributed throughout the MusicFest to those visiting the CD tent area. Informational kits will comprise product flyers from Bose and Sony, CD title catalogs from the three record companies, and reprints of product reports and reviews from Audio, High Fidelity and Stereo Review.

Key planners for the venture include John Briesch, vice president of audio sales for Sony Consumer Products; John Geheran, vice president of sales and marketing, Bose Corp.; Jerry Shulman, director of market development at CBS; Alan Perper, director of product marketing at WEA; and Emiel Petrone, senior vice president, Compact Disc marketing, at PolyGram Records.

Technics Giving Away CDs

NEW YORK—Five top-selling Compact Discs are being used as giveaways to consumers upon the purchase of any of Technics' three CD players in a marketing program designed to spur sell-through of the units.

Under the plan, consumers must submit a coupon, available at any Technics dealer, and a copy of a dated sales receipt. The eligibility period runs from Jan. 1 to May 31.

Display material plugging the promotion is being supplied to all dealers carrying Technics players, says Paul Foschino, marketing executive. National advertising also carries references to the giveaway program, he adds.

Pop CDs figuring in the campaign include Michael Jackson's "Thriller" and Men At Work's "Business As Usual," both from CBS, and Donald Fagen's "The Nightfly," from Warner Bros. The classical titles are from Telarc—Tchaikovsky's "1812 Overture" by the Cincinnati Symphony, and Stravinsky's "Firebird" by the Atlanta Symphony.

Motown Readies First Eight CDs

LOS ANGELES—Motown plans to enter the Compact Disc market Feb. 14 with the release of eight titles. These include Lionel Richie's two best-selling solo albums, "Lionel Richie" and "Can't Slow Down," plus greatest hits compilations on six other acts.

The hits packages, dubbed "Command Performance," feature the Commodores, Marvin Gaye, Diana Ross, Diana Ross & the Supremes, Smokey Robinson & the Miracles and Michael Jackson & the Jackson 5.

Pricing on these CDs will be coincident with that set by Motown's distributor, MCA.

Denon Mapping Compact Disc Price Reductions

• Continued from page 1

Heiblim suggests that current high CD prices are pegged more to the recoupment of high development outlays than to actual costs of production. As the market widens, he predicts, pressing costs will dip sharply, more nearly reflecting current costs.

Denon's CD catalog lists about 60 titles available domestically at this time. The heavy majority are classical titles, although increasing emphasis is being placed on pop and jazz material.

Beginning last month, the company has begun offering its CD product in 6-by-12 blister pack as well as in shrink-wrapped jewel boxes, at retailer option. There is no additional charge for the blister-pack version.

The company brought in about 70,000 CDs last year, says Heiblim, of which some 65,000 were sold. The dealer universe served by Denon has grown, he notes, with all Musicland stores now handling the line.

Denon's Kawasaki plant, near Tokyo, is also the source of much of the CD product bearing the RCA and A&M logo. Heiblim says that Motown titles are expected shortly (separate story, page).

New LP & Tape Releases
p. 25



TOTAL TALENT—RCA Records president Robert Summer, left, and Total Experience president Lonnie Simmons shake on their new association. Total Experience brings several acts to RCA, including the Gap Band and Switch.

Epic Begins Transmitting Video Clips Via Satellite

• Continued from page 1

cluded two artist profiles, on Cyndi Lauper and Quiet Riot, and a 40-second introduction of "Karma Chameleon" by Boy George of Culture Club.

Leeds says he chose to test "Project Songbird" partly because of the "competitive edge" it gives him with television programmers. He will continue to send out reels with a newsletter and other information to outlets not set up to receive satellite feeds. But, he says, for those outlets who are, "Project Songbird" simplifies the distribution process.

"It's a natural next step for us," Leeds says. "We're trying to set this up to streamline the promotion of records. This means working with television stations the way we work with radio stations. We're in the tv business now. Forget Pony Express."

"We consider this an evolution, not a revolution," Robbins remarks. "After Epic breaks the ground, other labels will get in. It's cheaper and faster, and there's also a quality advantage over tape distribution." Robbins suggests that the ease of receiving the programming will mean additional outlets for music video.

The Music Magazine Foundation will provide partial funding for "Project Songbird," by buying satellite time in bulk from Bonneville Satellite Communications. "If each record company were to do it them-

selves, costs would be prohibitive," Robbins points out.

Phil Caston, international manager of Motown, adds that each tape sent out costs at least \$50. "We do get them back and reservice them," he says, "but that's still a substantial expense." Caston foresees 300 outlets utilizing video clips in the near future; about 150 different cable outlets and television programs currently use video clips in the programming mix.

Caston notes that "Project Songbird" would cut down on costs and allow for expanded distribution. Clay Baxter, national director of artist development for EMI America, concurs: "We spend an average of \$5,000 in duplicating and distribution over the life of a video clip. By going with satellite transmission, we can put that money back into production."

Not every label executive sees the need for the system. Perry Cooper, Atlantic's vice president of artist relations, notes that his recently installed computerized distribution system lessens the need for participation.

However, Curt Creager, video manager for subsidiary label Atco, plans to begin satellite transmission in late February. "This is a godsend for us, and will allow us to reach some of the smaller outlets we couldn't afford to service," Creager says.

Country PDs Say Stations May Get Personal Touch

• Continued from page 1

for ratings shares.

Says Jeff Goodridge, PD at WNYR Rochester, "We are definitely defending our turf these days, sharing listeners with other formats. We can't afford to program stations by gut feel any longer. A lot of what country radio plays can also be heard elsewhere on the dial, so you've really got to know what you're doing and what listeners expect from your station."

The year ahead promises to be a good one for developing talent. Among the acts frequently cited by music and program directors as likely to make significant career moves in 1984 are Gary Morris, Exile, Deborah Allen, Mark Gray, George Strait, Michael Martin Murphey and the Nitty Gritty Dirt Band. However, country radio shows no signs of escalating its push on new artists, or following in pop radio's aggressive footsteps to launch records out of the box.

"Country is still basically an adult

format," observes Barry Mardit, PD at Detroit's WWWW. "Country listeners aren't as fickle as top 40's; they're more concerned with artists than with individual records. It may take longer for someone to hit the top of the charts in country, but when they do, they've got a good chance of staying there."

At the same time, programmers see a reduction in the ranks of former big-name country superstars who once dominated playlists. No longer "automatic adds" are Loretta Lynn, Ray Stevens, Mel Tillis, Tammy Wynette, Moe Bandy or Mac Davis. Still at the top but facing precipitous challenges in their vinyl careers are such acts as Barbara Mandrell, David Frizzell and Shelly West (as a duet), Emmylou Harris, Eddie Rabbitt and Conway Twitty.

Programmers are emphatic in their growing dislike of country cover records. Notes WWWW's Mardit dryly, "Conway Twitty needs to get out of his remakes bag. People expect his next single to be 'I'll Tumble 4 Ya' by

Culture Club at the rate he's going." WHN's Raab agrees: "Listeners are getting fed up with this rehashed material."

Even blunter is KKYX San Antonio's assistant PD Steve Warren: "Frankly, at this point, new material stands a stronger shot with us. A lot of listeners remember the originals of these covers—and think the originals were better. If I were a songwriter, I'd be really worried, because at this rate, a lot of great songs aren't getting cut."

The prime act to watch in country this year, programmers agree, is Lee Greenwood. His crossover abilities make him a sure bet for superstardom, joining the Alabama/Kenny Rogers/Ronnie Milsap realm of success, they say.

Opinions vary sharply on whether country radio will continue to provide heavy programming fare for other formats in coming months. KKYX's Warren believes country could become less influential "now that top 40 has more sounds to choose from and a softer edge

through acts like Boy George."

Bill Stedman, PD at WHK Cleveland, forecasts a "healthy mix of contemporary and traditional country" ahead. "I don't see country losing any ground," he opines. "When RCA released 'Islands In The Stream' in this market, they shipped it to us five days early just to ensure country support before it hit pop."

But while others predict new levels of excitement and listener involvement in country radio, consultant Bill Taylor of Pasadena-based Country Consultants disagrees. "I see this format headed into a blander and blander image with less definition," he says. "Country isn't influencing anyone. It's other formats who are dominating country and changing its sound."

"Let's face it—the vast majority of country today is A/C music. Country stations are really more beautiful music and adult contemporary than country."

To those who point out that country stations' market share has in-

creased considerably since adopting a more contemporary approach, Taylor replies, "You can't fault the numbers or the dollars, but you can fault the description. Nothing exceeds like excess, so what you've got is more and more people jumping into country programming who have nothing to do whatsoever with country."

A more optimistic viewpoint is expressed by program director Gregg Lindahl, who has taken Nashville's country-formatted WSM-FM into an unprecedented No. 1 position overall in the market. Lindahl suggests that country's key to success has been its ability to compete not only with similar formats but against other kinds of formats as well.

"Country is often accused of moving slowly," he points out. "But country radio hasn't rushed out to follow every new programming trend or bought every new syndicated service. We've managed to retain our identity while attracting a whole new audience. And I don't see that changing."

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbol	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
107	101	16	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 29
108	106	100	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
109	104	68	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
110	103	83	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲	8.98	
111	113	51	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
112	110	33	DIO Holy Diver Warner Bros. 1-23836	WEA	●	8.98	
113	119	23	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 25
114	105	10	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 12
115	116	171	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 68
116	114	35	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98	
117	107	14	EDDIE MONEY Where's The Party Columbia FC 38862	CBS		8.98	
118	122	5	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 23
119	123	11	TEENA MARIE Robbery Epic FE 38882	CBS		8.98	BLP 15
120	124	7	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 36
121	168	5	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
122	118	88	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
123	120	100	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 39
124	115	21	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
125	117	12	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 21
126	130	5	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS		8.98	BLP 11
127	111	17	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS		8.98	
128	108	19	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98	
129	128	17	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 38
130	129	47	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
131	134	27	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS		8.98	
132	125	42	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●	8.98	
133	132	46	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
134	136	51	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
135	NEW ENTRY		DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 18
136	164	11	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbol	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
137	141	130	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
138	112	30	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 52
139	165	5	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016	MCA		8.98	
140	131	24	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
141	140	95	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
142	121	18	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	CLP 40
143	148	150	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 51
144	185	2	MANFRED MANN'S EARTH Somewhere In Africa Arista AL8-8194	RCA		8.98	
145	142	29	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS		8.98	
146	147	52	THE POLICE Outlandish D'Amour A&M SP-4753	RCA	●	8.98	
147	152	139	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
148	150	12	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
149	155	3	JOAN ARMSTRONG Track Record A&M SP-4987	RCA		8.98	
150	157	59	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS		8.98	
151	145	12	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 12
152	156	505	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
153	167	8	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	BLP 64
154	153	117	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98	
155	158	7	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 28
156	162	131	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98	
157	NEW ENTRY		ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS		8.98	
158	160	4	BILLY JOEL Cold Spring Harbor Columbia PC 38964	CBS		8.98	
159	154	18	X More Fun In The New World Elektra 60283	WEA		8.98	
160	177	3	HEADPINS Line Of Fire Solid Gold/MCA 9031	MCA		8.98	
161	149	39	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 34
162	127	22	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
163	176	4	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL		8.98	
164	163	91	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
165	139	12	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
166	143	52	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●	8.98	CLP 11
167	138	16	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
168	171	12	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbol	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
169	137	12	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 35
170	146	34	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 73
171	175	5	Z.Z. HILL I'm A Blues Man Malaco 7415	IND		8.98	BLP 20
172	181	65	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 24
173	179	2	VANDENBERG Heading For A Storm Atco 90121	WEA		8.98	
174	135	22	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
175	166	10	STREETS 1st Atlantic 80117	WEA		8.98	
176	133	15	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 60
177	182	4	DREAMBOY Dreamboy Warner Bros. 1-23988	WEA		8.98	
178	192	2	NINA HAGEN Fearless Columbia BFC 39214	CBS		8.98	
179	183	4	RIOT Born In America Quality QUS8506	IND	●	8.98	
180	184	3	SOUNDTRACK Christine Motown 6086 ML	MCA		8.98	
181	NEW ENTRY		MIDNIGHT OIL 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 Columbia BFC 38996	CBS		8.98	
182	190	40	NIGHT RANGER Dawn Patrol MCA 5460	MCA		5.98	
183	187	3	DON FELDER Airborne Elektra 60295	WEA		8.98	
184	186	3	GLADYS KNIGHT & THE PIPS Visions Columbia FC 38205	CBS	●	8.98	BLP 40
185	159	13	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
186	188	3	ROXY MUSIC The Atlantic Years Atco 90122	WEA		8.98	
187	189	2	THIN LIZZY "Live"-Live Warner Bros. 1-23986	WEA		8.98	
188	195	2	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		8.98	
189	191	10	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 43
190	NEW ENTRY		KC KC Ten Meca 8301 (Alpha)	IND		8.98	
191	194	16	ZZ TOP Best Of ZZ Top Warner Bros. BSK 3272	WEA		8.98	
192	193	4	ZZ TOP Deguello Warner Bros. HS 3361	WEA	●	8.98	
193	196	67	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
194	178	4	NICK HEYWARD North Of A Miracle Arista AL8-8106	RCA		8.98	
195	197	18	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
196	161	21	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
197	144	21	HEART Passionworks Epic QE-38800	CBS		8.98	
198	151	13	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 54
199	180	43	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 74
200	174	99	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 60

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	69
Accept	157
AC/DC	162
Bryan Adams	134
Air Supply	24
Alabama	70, 123, 143
Alcatraz	139
Aldo Nova	127
Deborah Allen	100
Adam Ant	98
Joan Armatrading	149
Asia	140
Atlantic Starr	125
Pat Benatar	37
George Benson	170
Big Country	34
Black Sabbath	167
Blue Oyster Cult	94
Angela Bofill	83
David Bowie	57, 185
Jackson Browne	102
Tom Browne	99
Peabo Bryson/Roberta Flack	99
Jimmy Buffett	142
Irene Cara	86
Kim Carnes	168
Carpenters	106
George Clinton	118
Con Funk Shun	114
Christopher Cross	81
Culture Club	2, 56
Rodney Dangerfield	59
Dazz Band	82
DeBarge	38
Dee	135
Dee Leppard	17, 108, 133
Doors	112
Duran Duran	10, 111, 122
Bob Dylan	48
Earth, Wind & Fire	67
Sheena Easton	124
English Beat	97
Eurythmics	89, 55
Don Felder	183
Fixx	61
Jane Fonda	78
Gap Band	71
Genesis	14
Nina Hagen	178
Merle Haggard/Willie Nelson	166
Daryl Hall & John Oates	7, 193
Herbie Hancock	72
Emmylou Harris	169
Head Pins	160
Heart	197
Nick Heyward	194
Z.Z. Hill	171
Jennifer Holliday	107
Billy Idol	44, 131, 150
Julio Iglesias	103
James Ingram	54
Iron Maiden	116
Michael Jackson	1, 88
Dazz Band	105
Al Jarreau	199
Billy Joel	8, 158
Elton John	29
Journey	39, 156
Judith Priest	42
Kiss	120
Gladys Knight & The Pips	184
Kool & The Gang	35
Patti LaBelle	53
Cyndi Lauper	49
John Lennon/Yoko Ono	163
Huey Lewis And The News	18
Loverboy	76, 154
Madonna	47
Manhattan Transfer	195
Barry Manilow	45
Manfred Mann's Earth Band	144
Teena Marie	119
Mary Jane Girls	161
Paul McCartney	30
John Cougar Mellencamp	11, 109
Men At Work	96, 101
Midnight Oil	181
Midnight Star	27
Eddie Money	117
Moody Blues	174
Melba Moore	155
Motels	74
Mottley Crue	23, 85
Eddie Murphy	41, 132
Anne Murray	129
Musical Youth	153
Willie Nelson	92, 200
New Edition	113
Olivia Newton-John	77
Stevie Nicks	50, 137
Night Ranger	52, 182
Dak Ridge Boys	151
Jeffrey Osborne	33
Ozzy Osbourne	19
Ray Parker, Jr.	93
Alan Parsons Project	126
Teddy Pendergrass	152
Pink Floyd	62, 130
Robert Plant	80
Pointer Sisters	6, 144, 146, 147, 164
Police	25
Pretenders	43
Prince	198
Richard Pryor	196
Queensryche	12
Quiet Riot	128
Rainbow	121
Real Life	87
Re-Flex	3, 65
Lionel Richie	179
Riot	20, 40, 115
Kenny Rogers	32
Rolling Stones	15
Romantics	15

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



MARTELL MATES—Industry veterans get together for the T.J. Martell Foundation's kickoff luncheon for its April 14 dinner honoring CBS/Records Group president Walter Yetnikoff in New York. Seated from left are WNEW-FM air personality Scott Muni, Yetnikoff and the Foundation's scientific director Dr. James Holland. Standing from left are CBS Records Group senior vice president, operations, Masterworks and administration Seymour Gartenberg; CBS Associated Labels vice president and general manager Tony Martelli; and Floyd Glinert, executive vice president of Shorewood Packaging.

AFTER FIVE YEARS

Product Previews At NARM

NEW YORK—After a five-year layoff, formal product presentations by label branch operations return to this year's annual convention of the National Assn. of Recording Merchandisers (NARM).

In addition to branch product previews and associated marketing strategies, independent distributors and the Compact Disc Group will be given similarly structured opportunities to tell their stories at the convention, to be held March 23-26 at the Diplomat Hotel in Bar Harbor, Fla.

In all instances, the presentation format will depart from traditional NARM convention means of showcasing new product. Instead of addressing the general NARM audience, meetings will be conducted

separately with retailers, racks and one-stops. These gatherings will take place Saturday (24), Sunday and Monday during a three-hour period starting at 10:30 a.m., following each business session.

Independent distribution's role in this format is likely to consist of an address by a representative of this segment of the industry, possibly followed by a panel discussion. The Compact Disc Group, looking to update all conventioners on the progress of the Compact Disc since its launch in the U.S. last year, will also make a presentation at a general business session. The industry group, led by RIAA's Steve Traiman, consists of both software and hardware CD elements. **IRV LIGHTMAN**

Administration, Congress Eye Statute's C'right Angle

By BILL HOLLAND

WASHINGTON—Congress is about to consider the re-authorization of a 10-year-old statute giving preferential duty-free treatment to certain developing nations, and both the administration and legislators intend to make sure that some of the countries protect the intellectual property of U.S. citizens before they sign off the bill.

Of the 15 nations involved, more than one-third have extensive piracy and counterfeiting industries. Both the Recording Industry Assn. of America (RIAA) and the Assn. of American Publishers (AAP) gave testimony Friday (27) that the bill should have explicit references to the rampant piracy and counterfeiting problems, with specific conditions for improvement spelled out if the nations are to continue receiving preferred trade treatment from the U.S.

The re-authorization bill, known as the Generalized System of Preference Act, S. 1718, is generally called GSP. For the past decade, it has offered developing nations such incentives as duty-free exports in an effort to enhance development. However, of those receiving most-favored status—Taiwan, South Korea, Mexico and Singapore, as well as Chile and Nigeria—virtually all are infested with record and tape piracy amounting to millions in lost sales each year. Most have been shown in studies to have pirated and counterfeited product representing more than half the total sales in the countries, and there

is currently little protection offered.

Sen. John Danforth (R. Mo.) has reintroduced the legislation, and the present version indicates administration intentions to "interpret" the statute to include and encompass the protection of intellectual property.

The RIAA and AAP testimony pressing for more explicit language in the bill took place in a hearing before the subcommittee on international trade of the Senate Finance Committee. Highlights of the testimony, not available at presstime, will appear in next week's Billboard.

First Release For Early Presley Recordings

By LEO SACKS

NEW YORK—No doubt you've heard the news—there's good rocking available on a new mini-album featuring previously unreleased live performances by Elvis Presley.

The five-song collection, "Elvis: The First Live Recordings," documents the singer's musical development between 1955 and 1956 on the weekly "Louisiana Hayride" radio show heard on WKH Shreveport, La., a 50,000-watt station. Listing for \$6.98, the record ships Monday (30) on The Music Works label, marketed by Jem in the U.S. and Canada.

RCA, which purchased Presley's contract from Sun Records in 1955 for \$35,000 plus \$5,000 in back royalties, will press the album domestical-

Warner Communications and PolyGram are gearing for FTC merger approval, reportedly coming Feb. 7. Both firms' computers are capable of talking together, and both have been told to cool further personnel hirings until after that date. Grapevine had WEA stocking warehouses taking a total physical inventory last weekend. Neither Henry Droz of WEA nor Jack Kiernan of PolyGram distribution could be reached for comment.

In The Classroom: Cy Leslie, chairman and CEO of MGM/UA Home Entertainment Group and visiting distinguished professor at the College of Visual & Performing Arts at Syracuse Univ., lectures on the music/video industries during the spring semester. Leslie once ranged the hardwoods as an undergraduate center on the Syracuse basketball team. Sid Bernstein starts a February semester of his "Sid Bernstein's Music Business" at the New School in Gotham City... An exporter tells Track he got a letter from the Austrian government, warning him he could be in violation of that country's copyright laws by sending retailers there a catalog of his offerings.

Is RCA readying a 20% program for its \$5.98 midrange line?... Michael Jackson and his four brothers are cutting tv spots for Pepsi-Cola, using the melody line of "Billie Jean" with special lyrics... Expect Par Par Productions, the Pia Zadora music entity, to name Morris Diamond as music consultant/coordinator. Diamond just ankled Bourne Music in L.A.... Alan Mink has departed International Management for a berth with Mike Gardner's management firm.

Where will lovely Livvy Newton-John land? Trade sources say her MCA deal is coming up for renewal. Irv Azoff will want to keep the singer, of course, as much as others would like to lure her away from "the new MCA"... Queen's video for their new single, "Radio Ga Ga," features excerpts from Fritz Lang's "Metropolis." Seems the band cut a deal with Giorgio Moroder, who now owns the rights to the vintage movie classic. He's working on a new soundtrack for the flick, to which Queen will contribute.

Trend toward indie labels going with a single national distributor will find long-awaited M.S., Chicago, announcing it will go without Irv Biegel. After Biegel fell through the cracks, John Salstone and Tony Dalesandro attempted to woo Judd Siegel, but that also failed. Salstone and Dalesandro are confident they can go it alone. Expect two other distributors to pop up with similar plans. Alpha, New York, started the trend... Track lauds the arresting 30-second tv spot, institutionalizing the Licorice Pizza stores' diversification into video rentals.

NARM's Joe Cohen got a burner from Jim Schwartz last week. Schwartz was irate over NARM's failure to include indie distribution on the convention agenda for the second straight year, and over the absence of an indie distrib on the NARM board. Schwartz reminded Cohen of indies' heavy past support of NARM... AFTRA executive director Sanford Wolff closeted last three days of past week at 51 W. 52nd St. Could the CBS huddles have included palaver about the union's interest in cutting its members into the succulent promo video pie?... Expect Ahmet and Neschi Ertegun to be honored at the 1984 City of Hope entertainment division's annual soiree in L.A. Talk has the enterprising fund-raising group considering a concert to raise funds, immediately prior to the banquet.

Michael Jackson's "Thriller" album has topped 14 million sales domestically and more than half that internationally, to bring its total near 22 million. Track predicts a third new life for the industry's biggest album ever after the multiple NARAS awards are won... The CBS Video Club kicked off with national advertising in weekend dailies. Offer enrolls Beta, VHS or CED disk player consumer who sends \$4.95 check or calls 800 phone number with credit card information, enabling purchase of a

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single video unit chosen from among 41 top hit titles. Advertised price range is \$39.95 to \$79.95 for tapes and \$21.95 to \$39.95 for disks. Member can cancel after two purchases in a year, or a person remaining can buy one movie and get another of equal value or less at 50% off. Member gets a club program every eight weeks. Plan works like the CBS Record Club; Director's Selection is mailed automatically and can be returned within 10 days.

Sun Records founder Sam Phillips will have another day in the sun in April as the focus of a fund-raising roast in Sheffield, Ala. No specific date has yet been set for the event. It will be co-sponsored by the North Alabama Press Assn. and the Muscle Shoals Music Assn. on behalf of the scholarship fund of North Alabama Univ.'s media dept.

The Justice Department has notified the FCC it is in favor of junking the 30-year-old case prohibiting anyone from owning more than seven each AM, FM and tv stations... Track Record: The "Glory and Praise" ecumenical hymnal published by North American Liturgy Resources, Phoenix, has topped five million copies, according to NALR prexy Ray Bruno. A children's edition by Fr. Terry Landry is due in 1984... Track erred! The MCA Home Video meeting in Hawaii is distributors only, not dealers (Billboard, Jan. 28)... The record biz can be proud of alumna Barbara Proctor, who was the subject of a recent CBS-TV "60 Minutes" segment and last week was singled out during President Ronald Reagan's state of the union speech for her contribution to U.S. industry. Proctor, who as "Barbara Gardner" was a Chicago jazz critic and album annotator more than two decades ago, heads her own \$13 million billing ad agency, "Proctor & Gardner," in the Windy Burg.

Industry vet Artie Mogull has moved his Applause Records into Bill Valenziano's Allegiance Records operation. Mogull is dabbling in the promotion of concerts for cable tv... The rumor that Noel Gimbél of Sound Video Unlimited, Chicago, and Paramount Home Video were talking a deal is pooh-poohed by both parties... Splitsville: Gene Griffin of Sound Of New York Records has severed his distribution link with Becket Records. Morris Levy and Art Kass under the splitup will be assigned Griffin's binder with artist Indeeep. Becket reassigns to Griffin all right to previously delivered masters and publishing interests, except those relating to Indeeep. Sound Of New York releasing several new albums in February through a network of indie distributors... Broadway/tv producer Alexander H. Cohen is guest speaker at the Monday (6) monthly gathering of the music and performing arts lodge of B'nai B'rith, New York.

Sunbelt Vidistribs: Metro takes over former Herb Fisher-helmed and more recent Mayflower firm, Major Video in San Diego suburb La Mesa. This gives vid behemoth Arthur Morowitz a Coast-based stocking warehouse instead of a sales office in Santa Monica. New, too, is Nashville's Ingram, with a branch in City of Industry. Earlier, ZBS out of Cleveland opened a Santa Monica office. Track also hears East Texas Periodicals is eyeing Southern California after having already opened in Phoenix, where Gimbél's SVU has a new office. Video distributors busy checking airline skeds as 20th Fox announces March 30-April 3 Acapulco huddle.

Clem Scharwath represented Thorn EMI's new computer software at the Future Computing seminar in San Francisco, Jan. 19-20. Thorn is expected to open up a software division in Los Angeles April 1... Computer rollouts certainly cost enough these days. Apple spent about \$15 million on the launch of Macintosh, and IBM is said to be spending \$40 million on advertising and promotion for its PCjr. **Edited by JOHN SIPPEL**

ly and receive a percentage of its North American sales. Internationally, it will be manufactured and distributed by RCA, although the time frame was unclear at presstime.

Accompanied by Scotty Moore on guitar and Bill Black on bass, Presley offers compelling readings of "Baby, Let's Play House" (billed on the record as "I Wanna Play House With You"), Chuck Berry's "Maybelline," LaVern Baker's "Tweedle Dee," "That's All Right," his first release for Sun in 1954, and "Hound Dog," which also features drummer D.J. Fontana.

Kevin Eggers, president of The Music Works, formed specifically for the Presley venture, says he sequenced the record with a particular vision. "I tried to show his artistic

transformation," he says, noting that the joyous recording of "Hound Dog" was made before a frenzied audience of teenage girls in December, 1956, just as Presley's fame was breaking. "You don't get an opportunity like that with an artist of his stature very often."

Eggers, who says that another four Presley songs from the "Hayride" shows will be released on a second mini-album at a later date, made the Jem deal after a call from Marshall Seahorn, the New Orleans record producer who heads Sea-Saint Recording Studio and Sansu Enterprises there with partner Allen Toussaint.

Seahorn and his attorney, Jerry Wilson, president of Jefferson Jazz Inc., a music holding company in New Orleans, purchased the Presley

"Hayride" masters from David Kent, a Shreveport businessman and former WKH announcer, who bought them in 1960. Seahorn and Wilson, as individuals, subsequently licensed the songs to The Music Works and RCA.

Wilson, wary of a potential legal imbroglio with RCA, says that his approach was conciliatory.

"It was an ordinary business decision," maintains an RCA spokesman. "The RCA line has always been that the company has exclusive rights to all Presley product. But there have been exceptions, and this is one of them." The official, who asked for anonymity, adds, "If they thought they held all the cards, why did they come to us in the first place?"

GOLD

KISS

LICK IT UP



NEXT SINGLE: "ALL HELL'S BREAKIN' LOOSE"



PRODUCED BY MICHAEL JAMES JACKSON, GENE SIMMONS & PAUL STANLEY

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